

Master of Arts in Fine Art and  
Design  
University of the Arts The Hague

11 May 2017

NVAO limited initial accreditation

Panel report

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**The  
absence  
of evidence  
is not  
evidence  
of absence**

*The Great Escape*<sup>1</sup>

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<sup>1</sup> Quote is from cosmologist Martin Rees. This quote was the motto of the graduation show, *The Great Escape*, Master Artistic Research, 2015.

## 1 Executive summary

The Accreditation Organisation of the Netherlands and Flanders (NVAO) received a request for an initial accreditation procedure, including an information dossier, regarding a proposed professionally oriented master's degree programme in Fine Art and Design at the Royal Academy of Art (KABK), one of the two faculties of the University of the Arts The Hague (the Royal Conservatoire being the other faculty). NVAO convened an expert panel, which studied the information and discussed the proposed programme with representatives of the institution and the programme during a site visit.

A preliminary remark about the accreditation procedure seems useful at this point. The initial accreditation procedure is a formal exercise that by its nature doesn't easily fit a master's programme in the arts. Whereas art is an open and fluid endeavour, quality assurance generally works with formats and regulations that are bound to restrict this open and fluid character. It is a challenge for all concerned, both in the master's programme and in the accreditation panel, to reconcile the two.

The programme has been running since 2009 as a specialisation within the Master of Music programme offered by the Royal Conservatoire under the name *Master Artistic Research* (MAR). The MAR is a studio-based programme with a duration of two years (120 EC) aimed at visual artists with an active artistic practice that already incorporates an interest in research processes and reflection (studio-based means that the artistic studio practice of the students is incorporated into the programme). The essence of the MAR is to stimulate and foster artistic research. The learning outcomes are closely connected to this concept of artistic research. However, the panel has encountered different conceptions of artistic research among the representatives of the MAR. Especially the differences between 'regular' forms of academic research and artistic research, and the methodology suitable for artistic research could use some clarification. The panel advises the MAR to discuss these issues and to encourage developing a shared vision on artistic research.

The panel believes that the intended learning outcomes are in itself sufficient for the MAR, since they are based on the national competences. However, the wording and phrasing of the learning outcomes leave room for improvement. A more transparent set of intended learning outcomes makes it easier to translate the learning outcomes into the curriculum and to inform the students what is expected of them.

In the view of the panel, the MAR offers a challenging programme. Strengths are the combination of an artistic practice and theoretical elements, the teaching staff and the vibrant learning community. Improvements could be made by rethinking the second year of the curriculum, which now has the same features as the first year's curriculum. Another issue is the cooperation with Leiden University; the panel believes that the MAR could profit more from this cooperation. A final improvement would be to locate the shared studio space at a more prominent location within the KABK-building, thereby showcasing the MAR in a more prominent way.

The panel has observed that student assessment, both formative and summative, is a continuous process at the MAR. What can be improved, however, is the accountability of the assessment system. The panel has noted that the assessment forms are used in different ways and sometimes seem to be unrelated to the assessment criteria. The

representatives of the Examination Board have assured the panel that improvement is on its way. The same goes for the assessment criteria, which are currently being clarified, so they can be communicated more easily to the students.

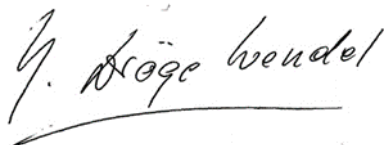
The panel is of the opinion that the artistic work of the graduates conforms to the standards suitable for an autonomous professional practice in the visual arts. Moreover, the panel was quite impressed by the work of the alumni, by their enthusiasm and their attitude towards research.

In short, the panel believes the MAR is a valuable master's programme that has rightly set the concept of artistic research at the heart of the curriculum.

Given these considerations, the panel advises NVAO to take a positive decision regarding the quality of the proposed programme professionally oriented degree programme 'Master of Arts in Fine Art and Design' at the University of the Arts The Hague.

The Hague, 11 May 2017

On behalf of the Initial Accreditation panel convened to assess the professionally oriented master's degree programme in Fine Art and Design at the University of the Arts The Hague.



Yvonne Dröge Wendel  
(chair)



Erik van der Spek  
(secretary)

## 2 Introduction

### 2.1 The procedure

NVAO received a request for an initial accreditation procedure including an information dossier regarding a proposed professionally oriented master's degree programme in Fine Art and Design. The request was received on 23 December 2016 from the University of the Arts The Hague.

An initial accreditation procedure is required when a recognised institution wants to offer a programme and award a recognised Bachelor's or Master's degree. To a certain extent, initial accreditation demands a different approach to the accreditation procedure for programmes already being offered. Initial accreditation is in fact an ex ante assessment of a programme, and a programme becomes subject to the normal accreditation procedures once initial accreditation has been granted.

The panel consisted of the following members:

- Yvonne Droge Wendel (chair), Head of department hbo-bachelor Fine Art at the Gerrit Rietveld Academy, visual artist and PhD candidate (NWO) artistic research at the University Twente;
- Prof. dr. Helena De Preester (member), assistant professor & researcher at the School of Arts, University College Ghent, and visiting research professor at the Dept. of Philosophy and Moral Science, Ghent University;
- Drs. Jacob Oostwoud Wijdenes (member), retired policy advisor with the department for quality management at the HKU University of the Arts Utrecht, and former arts education researcher with the SCO Kohnstamm Institute at the University of Amsterdam; and
- Bert van Laar (student member), student at the bachelor programmes Musicology (University of Amsterdam) and Philosophy (Leiden University).

On behalf of NVAO, Steven David was responsible for the process coordination and Erik van der Spek for drafting the expert panel's report.

This composition reflects the expertise deemed necessary by NVAO (Annex 1: Composition of the panel). All the panel members signed a statement of independence and confidentiality.

The panel has based its assessment on the standards and criteria described in the NVAO assessment framework for limited initial accreditation (Stcrt. 2014, nr 36791).

The following procedure was undertaken. The panel members studied the information dossier (Annex 3: Documents reviewed) regarding the proposed programme. Their first impressions were sent to the secretary of NVAO, in order to outline these remarks within the accreditation framework and detect the items to be clarified during the site visit.

Based on its first findings, the panel organised a preparatory meeting on 17 April in The Hague. The site visit took place on 18 April at the Royal Academy of Art in The Hague (Annex 2: Schedule of the site visit).

The panel formulated its preliminary assessments per theme and standard immediately after the site visit. These are based on the findings of the site visit, and build on the assessment of the information dossier.

The panel would like to thank the Royal Academy of Art for a well prepared and at times entertaining site visit. The panel would also like to thank all representatives involved for their open attitude during meetings with the panel.

## **2.2 Panel report**

The first chapter of this report is the executive summary of the report, while the current chapter is the introduction.

Chapter 3 gives a description of the programme including its position within the Royal Academy of Art and within the higher education system of the Netherlands.

The panel presents its assessments in Chapter 4. The programme is judged by assessing the standards of the Initial Accreditation Framework. For each standard the panel presents an outline of its findings, considerations and conclusions.

The outline of the findings consist of the objective facts as observed by the panel in the information dossier, in the additional documents and during the site visit. The panel's considerations are the panel's subjective evaluations regarding these findings and the importance of each. The considerations presented by the panel logically lead to a concluding judgment.

Chapter 5 consists an overview of the panel's recommendations for the MAR. In Chapter 6, the panel concludes the report with an overview of its assessments per standard.

## 3 Description of the programme

### 3.1 General characteristics

Country	: The Netherlands
Institution	: University of the Arts The Hague (Hogeschool der Kunsten Den Haag)
Programme	: Master of Arts in Fine Art and Design (croho code 49114)
Level	: master
Orientation	: professional (hbo)
Specialization	: Master Artistic Research
Degree	: Master of Arts
Location(s)	: The Hague
Study Load (EC)	: 120 EC
Field of Study	: Language and Culture

### 3.2 Profile of the institution

The Royal Academy of Art The Hague (KABK, Koninklijke Academie van Beeldende Kunsten Den Haag) is the oldest arts academy in the Netherlands, established in 1682. In 1957 the academy received the predicate 'Royal' as a reward for its 275 years anniversary. Since 1839 the Royal Academy of Art is located at the Prinsessegracht in The Hague; in 1937 a new building was completed at this location. In 1990 the Royal Academy of Art joined forces with the Royal Conservatoire: since then, these institutions form the two faculties of the University of the Arts The Hague (Hogeschool der Kunsten Den Haag).

#### Mission statement

The Royal Academy of Art The Hague educates students to become independent and self-aware artists and designers with investigative mindsets, distinctive visual and conceptual abilities, and the capacity to produce authentic and in-depth creative work capable of playing a meaningful role in both their chosen disciplines and in society as a whole.

#### Programmes

The University of the Arts The Hague currently offers the following accredited programs:

- Bachelor level
  - Bachelor Music (Royal Conservatoire)
  - Bachelor Dance (Royal Conservatoire)
  - Bachelor Music in Education (Royal Conservatoire)
  - Bachelor Autonomous Fine Art (Royal Academy of Art)
  - Bachelor Design (Royal Academy of Art)
- Master level
  - Master Music (Royal Conservatoire)
  - Master Sonology (Royal Conservatoire)
  - Master Opera (Royal Conservatoire)
  - Master Interior Architecture (Royal Academy of Art)
  - Master Type and Media (Royal Academy of Art)



Since 2001, the university has a close collaboration with Leiden University in the Academy of Creative and Performing Arts (ACPA), including programmes for doctoral studies in music and performing arts (DocArtes), and in visual arts and design (PhDArts).

### **Fact and figures**

In 2016, a sum total of 820 students were registered at the KABK. The staff consisted of 48 fte teaching staff, 30 fte educational support staff and 26 fte management and general support staff. Within the art education sector a capacity reduction plan being carried out, which results in a lower influx of bachelor students in both the music and autonomous art programmes. The influx of new bachelor students at the Academy of Art has been reduced from 274 (in 2010) to 224 (in 2015) (source: *Annual Report 2015*).

### **3.3 Profile of the programme**

Recently, all art academies within the Overleg Beeldende Kunsten and the Bestuurlijk Overleg Kunstonderwijs of The Netherlands Association of Universities of Applied Sciences (Vereniging Hogescholen) agreed upon the broad label 'Master of Arts in Fine Art and Design' for all master's degree programmes in art and design (registered in the Central Register for Higher Education programmes (croho) under the code 49114). However, the programme that is offered by the KABK and which has been presented to the panel, is known under the name Master Artistic Research. Therefore, this report will use either this last name, or the abbreviation MAR.

The Master Artistic Research (MAR) is, according to the information dossier, an intensive studio-based programme with a duration of two years (120 European credits) aimed at artists with a practice that already incorporates an interest in research processes and reflection. Studio-based means that the artistic studio practice of the students is a crucial element of the programme. The essence of the MAR is to stimulate and foster artistic research. Artistic research is firmly rooted in the artistic practice of the students; the programme is aimed to broaden and/or deepen their knowledge and skills. Artistic research deepens the artistic practice by supplying and activating relevant relations to theory, providing a (social or political) context and stimulating reflection. The programme is partly tailor-made, since the research proposal(s) of the individual students guide the interaction between students and teachers. Artistic research is encouraged by and in tutorials, studio talks, reading groups, writing assignments, research days, expositions and excursions. It is intended that students and their teachers form a learning community and learn from each other, both during the lessons and while working in the shared studio space.

#### *New programme in the Netherlands*

Although the broad label (Croho indication) Master of Arts in Fine Art and Design is offered by a number of institutions, the profile of the MAR is specific since it supports an active artist's studio practice and research practice within the walls of an art academy and in close collaboration with Leiden University.

#### *New programme for the institution*

The MAR is a new programme for the KABK. However, the programme is currently offered as a specialization within the Master of Music at the Royal Conservatoire. So although the current request for initial accreditation is firmly rooted in an existing programme, the KABK will provide a context that is more appropriate.

*Credits*

The MAR is offered as a full-time programme with a nominal duration of two years, and a total study load of 120 EC.

## 4 Assessment per standard

### 4.1 Intended learning outcomes: Standard 1

*The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.*

#### *Outline of findings*

The art education programmes within the Netherland share a set of learning outcomes. This set has been revised in 2014 and is constructed at the master's level around the following seven items:

1. Creative ability
2. Research ability
3. Capacity for growth and innovation
4. Organizational ability
5. Communicative ability
6. External awareness
7. Capacity for collaboration

These learning outcomes are used by all master's programmes in Fine Art and Design and therefore have a generic character. For the MAR, a more specific set of nine learning outcomes has been developed. The panel has studied this more specific set and recognizes many valuable elements in these learning outcomes. However, this second set is quite extensive, rather complex and difficult to communicate to the students.

The KABK has also taken into account the so called Tuning Documents, that are published by the European League of Institutes of the Arts (ELIA). The Tuning Documents provide an international framework for bachelor's and master's programmes in the arts. The Tuning Documents describe three cycles; the second cycle corresponds with the master's programme. A second cycle programme includes elements such as studio practice, self-initiated and self-directed art projects and exhibitions, theory and art history, professional practice through the development of projects and public exhibitions. The panel has noted that all these elements are present in the MAR.

The learning outcomes are closely connected to the concept of artistic research. Therefore, the panel has discussed this concept intensively with the management, teaching staff and other representatives of the MAR. The description of artistic research in the information dossier was not sufficiently clear to the panel. Moreover, during the site visit several representatives of the MAR proved to have a different focus on the subject. We will expand on this issue below, under considerations.

The panel was assisted by a presentation of Janice McNab, Head of the department. In her presentation, she states: "We understand artistic research as a frame of mind, a questioning enquiry that unfolds through and with the creative gesture of making. It is by its nature experimental and dynamic, always changing, without the possibility of any fixed result." Artistic research is firmly rooted in the artistic practice of the student; it is aimed at deepening this practice by providing theory and context (for instance a social or political

context). On the other hand, artistic research is also about sharpening the analytical and argumentative skills of the students. Students should, in the words of Janice McNab, “clearly show an analytic ability, a grasp of key concepts relevant to the student’s research, and an active awareness of how their work is situated in a wider field of artistic practice.”

#### *Considerations*

As the learning outcomes are based on the national shared learning outcomes for a Master’s Programme of Fine Art, the panel believes that the intended learning outcomes are in itself sufficient for the MAR. However, the different sets of outcomes that are being used and the complex wording and phrasing of the learning outcomes leave room for improvement. The panel believes that the intended learning outcomes should be succinct, precise and easy to communicate. A more transparent set of learning outcomes makes it easier to translate the learning outcomes into the curriculum and to inform the students what is expected of them. Such a transparent set of learning outcomes also facilitates discussions among the teaching staff. The panel has seen that a simplified set of learning outcomes is used in the assessment procedure for the final exam. Maybe this simplified set could be used as a starting point for a new discussion about the intended learning outcomes.

The panel agrees that artistic research is a valuable concept, but believes that its value would be greatly increased if the MAR would have a shared vision on how artistic research should be defined. The panel has encountered different ideas about artistic research among the groups it has spoken to. Especially the difference between ‘regular’ forms of academic research and artistic research seems to be unclear; the same can be said about the methodology to be developed and used when doing artistic research. The panel advises the MAR to discuss these issues and to encourage the development of a shared vision on artistic research. A clear set of intended learning outcomes and a shared vision on artistic research can also help to strengthen the profile of the new master’s programme.

#### *Conclusion*

The learning outcomes of the MAR meet the standard; however, the panel advises the MAR to put more effort into the description, sharing and communication of envisioned learning outcomes.

## **4.2 Teaching-learning environment: Standard 2**

<p><i>The curriculum, staff and programme-specific services and facilities enable incoming students to achieve the intended learning outcomes.</i></p>
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#### *Outline of findings*

According to the information dossier, the MAR is an intensive studio-based programme with a duration of two years (120 European credits), aimed at artists with an active studio practice that already incorporates an interest in research processes and reflection. The curriculum contains the following elements (in year 1):

<b>Courses:</b>	<b>EC:</b>
Introduction to the Department	1
Introduction to the Artistic Research	1
Core Artistic Research (per semester:)	
• tutorials	3
• artistic production	9/10
• preparation of assessments and presentation of work	1
• Reading Group	3
• written work	4
Public presentation of work	6
Research Days	7
Electives	2
Excursions	2

The curriculum of the second year is largely the same as that of the first year; however, the Core Artistic Research in semester four is (partly) replaced by the Graduation Project.

The curriculum, and especially the Core Artistic Research, can be tailor-made to the needs of the individual students. Each student enters the programme with a research proposal that defines the artistic practice and the type of research that is needed in his or her case. On the other hand the curriculum also contains a substantial number of group activities, for instance the two introductory courses, the Reading Group and the Research Days.

Artistic research is, of course, part and parcel of the curriculum. According to the staff, research and artistic practice are intertwined in the Core Artistic Research. An important point is the idea that art can create knowledge. The methodological aspects of artistic research are covered in the tutorials, frequent studio talks, the Reading Group and the Research Days, whereas students who want to deepen their knowledge may also follow electives at Leiden University. On the technical side, students have access to the academy's workshops and technicians, for instance a 3D Printing Lab, Wood and Metal workshops, and Printing and Typesetting workshops.

The KABK is engaged in a formal partnership and collaboration with Leiden University. This collaboration is formalised in the Academy of Creative and Performing Arts (ACPA): a joint arrangement between Leiden University and the University of the Arts The Hague. ACPA's main aim is to bring art practices and academic disciplines closer together. In the current situation, students can follow electives at Leiden University. A number of students have seized this opportunity.

An important way to stimulate artistic research is to bring the students and teachers together in a research community. The MAR aims to bring about a community of reflective practitioners. This is facilitated by providing the first and second year students (18 in total) with a shared studio space, where most of the core teaching takes place. Screens divide the room in individual workshops. Building a learning community is further enhanced by shared projects and excursions, such as a joint publication of a trip to the Documenta in Athens in 2017.

The panel has met with a number of staff members and gained a good impression from these encounters. Core teaching staff have a creative practice with a demonstrable relationship to artistic research; theory teachers may be practicing visual artists or have an

active writing or curating practice. The core staff for the MAR consist of six teachers, supplemented by a large number of guest teachers and lecturers.

For admission to the MAR, students need to have a Bachelor of Arts from a Dutch university or Art Academy or an equivalent degree from an institute abroad. Students furthermore have to submit a (digital) portfolio of artistic work and a research proposal, followed by an interview. The proposal and portfolio are assessed by an applications committee, composed of MAR teaching staff. In the current academic year, 2016-2017, 40 applications were received and 10 students have been admitted eventually.

The programme has a strong international orientation. Both the teaching staff and the student population are internationally quite diverse; the MAR has seen an international student rate of about 67% until now. Although the international perspective doesn't have a fixed place in the curriculum, it is implicitly present in many tutorials and other educational activities. The students bring in their own background, value systems and ethical systems.

#### *Considerations*

In the view of the panel, the MAR offers a challenging programme with a good mix of fixed modules and individual parts. The combination of an artistic practice and theoretical elements is a strong point of the MAR. The teaching staff fits in well with this combination, since most of the teachers are artists with an active practice as well. Teachers and students form a vibrant research community, of which the alumni are also part. The panel has seen that a substantial number of alumni keep in touch with the MAR and the KABK.

Although the panel is generally positive about the curriculum, a number of issues might need rethinking. The curriculum for the second year is one of these issues. As mentioned above, the second year is largely a copy of the first year. The panel believes that a more creative approach is possible, in which the learning pathways within the curriculum are more pronounced. Another issue is the translation of the intended learning outcomes into the curriculum. In the current setup, it is not clear in what way the different modules that are part of the curriculum contribute to the intended learning outcomes. The panel advises the KABK to make clear how their choices and decisions are motivated.

In terms of research, the connection with Leiden University is an important advantage for the MAR. However, the panel believes that the MAR could profit more from this connection. Some of the students follow electives at Leiden University, but they do so on a voluntary base. The panel believes the connection could be more integrated into the curriculum.

A final point concerns the studio space at the KABK. The panel has visited the studio space and thinks it is beneficial for the MAR that it is now located at the KABK building. However, the working spaces could be improved, for instance by putting a number of more professional ateliers at the disposal of the students. Another improvement would be to locate the studio space at the heart of the institute; the panel believes that by making the MAR a showcase, both the master's programme and the KABK would profit.

#### *Conclusion*

The teaching-learning environment of the MAR meets the standard.

### 4.3 Assessment: Standard 3

*The programme has an adequate assessment system in place.*

#### *Outline of findings*

The panel has observed that assessment is a continuous process at the MAR. At the end of each semester, assessments and follow-up feedback sessions are being held. In these sessions, the students present their work to their fellow students and core teachers. They are questioned on their presentation, on their research context and methods, and on the relationship between their work, their research and their broader practice. In between, during the Core Artistic Research, the students will regularly receive feedback and recommendations as well.

The panel spoke with representatives of the Examination Board, which oversees that assessments and examinations take place in agreement with the rulings of the Education and Examination Regulations of the KABK. The KABK has one common Examination Board for all its programmes, with representatives of each of the departments as members. A member of the Examination Board of the Royal Conservatoire is appointed as an external member. In some cases, two external members are appointed.

The second semester of the second year features the Green Light Review. The purpose of this review is to judge whether or not the students have made sufficient progress to make a successful presentation for the final exam. Each student presents his or her work and research to the teaching team. If the teachers see insufficient progress, they advise the student to extend his or her studies for another year. However, this is not a binding advice.

In order to be permitted to go to the final exam, a student must have received all study credits from the first year by the time of the Green Light Review. In the final exam, the exam committee assesses whether the students have completed their artistic and written work in line with the intended learning outcomes of the MAR. The exam committee is made up of the final year teaching team and at least one external member. The members are appointed by the Examination Board.

#### *Considerations*

The panel believes that the assessment procedures are sufficiently integrated in the MAR. The combination of formative and summative assessment and the involvement of both staff and students make for a serviceable system of assessments. The Green Light Review is a useful addition to this system.

What can be improved, however, is the accountability within the system. The panel has noted that the assessment forms are used in different ways; the feedback sometimes seems to be unrelated to the assessment criteria. The panel has encountered assessments forms that consist of a number of narratives, without any formal structure. The representatives of the Examination Board have assured the panel that improvements are on their way.

Part of the assessment procedure is still work in progress. The panel has understood from the representatives of the Examination Board that the criteria and learning objectives are currently being clarified, so they can be communicated more easily to the students. The

panel supports this clarification since, according to the Information Dossier, “criteria for this assessment should be clear to all participants, students and examiners.” (p. 15)

#### *Conclusion*

The assessment of the MAR meets the standard. Clarification of the assessment criteria and forms is on its way.

#### **4.4 Graduation guarantee and financial provisions: Standard 4**

*The institution guarantees students that they can complete the entire curriculum and makes sufficient financial provisions available.*

#### *Outline of findings*

In the current situation the MAR is offered as a specialisation of the Master of Music programme at the Royal Conservatoire. After initial accreditation, the MAR will be repositioned within the Fine Art context at KABK. In financial terms, this repositioning is a budgetary neutral operation. The MAR is funded on the customary legal basis by the government and financial provisions are allocated in the university budget. The current budget for the programme is € 170.000, based on 18 students (2016). The Executive Board is willing to further support the programme for new developments in education if necessary.

The Executive Board therefore guarantees that all financial provisions for the programme will be maintained in the new context.

#### *Considerations*

The panel has noted the fact that repositioning the MAR is a budgetary neutral operation. The panel has also noted the guarantee of the Executive Board concerning the financial provisions for the programme and thinks this is sufficient for a successful continuation.

#### *Conclusion*

The graduation guarantee and financial provisions for the MAR meet the standard.

#### **4.5 Achieved learning outcomes: Standard 5<sup>2</sup>**

*The programme demonstrates that the intended learning outcomes are achieved.*

#### *Outline of findings*

As mentioned above, the MAR is a new programme for the KABK, but the programme has been running since 2009 as a specialisation within the Master of Music. Since most alumni have graduated on topics regarding the visual arts, the students have been prepared for a professional practice which is comparable to the practice of students at the MAR at the KABK.

The panel has been supplied with the final theses and essays of the graduates in the last few years, as well as with a visual representation of their final work and two live

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<sup>2</sup> Only if the programme has already produced graduates, the panel assesses the achieved learning outcomes.



performances (by a 2<sup>nd</sup> year student and an alumna). In the current situation, the essays seem to be form-free exercises; although a number of formal criteria are mentioned in the assessment procedure for the new master's programme, these essays do not always conform to these criteria. The staff has assured the panel that in the new MAR, at the KABK, students will be supplied with the tools needed in a more academic context.

The panel has spoken with a number of alumni and witnessed a performance of one of them. All alumni are convinced that their master's programme has deepened their artistic practice and gave them a broader view on the scope of artistic research. Their connection with their former teachers and fellow students is still quite strong; they see themselves as part of the research community that has been fostered by their master's programme.

According to the information dossier, many alumni continue their artistic practice after finishing the master's programme. Some are represented by Dutch galleries, many have exhibited in art centres and museums in the Netherlands and abroad, quite a few have won prizes. No PhD-trajectories have been completed by graduates of the programme so far; however, two of the alumni expressed their willingness to start with a PhD in the near future.

#### *Considerations*

The panel is of the opinion that the artistic work of the graduates conforms to the standards suitable for an autonomous professional practice at a Master's degree level in the visual arts. The essays and final theses comply with artistic research standards. The panel understands that the written work resulting from artistic research has its own standards as well. However, the panel is of the opinion that these standards could and should be further elaborated and clarified.

The panel was quite impressed with the alumni, with their enthusiasm and with their attitude towards research. The alumni were very pronounced in describing the effects that the master's programme has had on their artistic practice and the way research is integrated into that practice. The panel is of the opinion that the achieved learning outcomes are best demonstrated in the attitudes and views of this group of artists.

#### *Conclusion*

The achieved learning outcomes of the MAR meet the standard.

## **4.6 Conclusion**

The quality of the programme is assessed as positive.

In the view of the panel, the MAR is a valuable master's programme that rightly has set the concept of artistic research at the heart of the curriculum. The essence of the programme is the balance between the artistic practice of the students and the context provided by theory and research. Other strong features include the quality of the teaching staff and the facilities at the KABK. Points of attention include the clarification of intended learning outcomes and assessment criteria, and the accountability of the assessment process. On the whole, however, the panel believes the MAR is well suited for its purpose and shouldn't be burdened with too many rules and regulations: like art, artistic research should essentially remain an open concept.

## 5 Recommendations

1. The panel advises the KABK to clarify the intended learning outcomes of the MAR. A more transparent set of learning outcomes makes it easier to translate them into the curriculum and to inform the students what is expected of them.
2. The panel advises the KABK to keep discussing the concept of artistic research and the methodologies to encourage the development of a shared vision on artistic research, also with external artistic research communities.
3. The panel advises the KABK to clarify the way the intended learning outcomes are translated into the curriculum and to make clear how their choices and decisions are motivated.
4. The panel believes that the MAR could profit more from the cooperation with Leiden University by inspiring profound exchange and collaboration.
5. The panel believes that by making the MAR a flagship programme, both the master's programme and the KABK would profit. This could be emphasized by locating the shared studio space at the heart of the KABK building.
6. Both the assessment forms and the assessment criteria are in need of clarification. The panel has noted that improvements are being made; the panel advises the Examination Board to see to it that these improvements are implemented.

## 6 Overview of the assessments

Standard	Assessment
<p>1. <i>Intended Learning outcomes</i>  <i>The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements</i></p>	Meets the standard
<p>2. <i>Teaching-learning environment</i>  <i>The curriculum, staff and programme-specific services and facilities enable incoming students to achieve the intended learning outcomes.</i></p>	Meets the standard
<p>3. <i>Assessment</i>  <i>The programme has an adequate assessment system in place.</i></p>	Meets the standard
<p>4. <i>Graduation guarantee and financial provisions</i>  <i>The institution guarantees students that they can complete the entire curriculum and makes sufficient financial provisions available.</i></p>	Meets the standard
<p>5. <i>(if applicable) Achieved learning outcomes</i>  <i>The programme demonstrates that the intended learning outcomes are achieved.</i></p>	Meets the standard
<p><b>Conclusion</b></p>	Positive

## Annex 1: Composition of the panel

### **Chair: Yvonne Dröge Wendel, MA**

Yvonne Dröge Wendel (born in Karlsruhe, Germany, in 1961) lives and works in Amsterdam. She trained at the Gerrit Rietveld Academy in Amsterdam and was an artist in residence at the Rijksakademie in Amsterdam (1993-1994) and Delfina Studios in London (2002-2003). She is currently working on a PhD artistic research project at the University of Twente with support of NWO. She is also head of the department of Fine Art at the Gerrit Rietveld Academie. She publishes art books, features frequently in solo and group exhibitions, and engages on a regular basis with the public in public spaces. In 1994 she won the second Prix de Rome to be awarded in the Fine Art and theatre. In 2016 she was the laureate of the prestigious Dr. A.H. Heineken Prize for Art.

### **Member: Prof. dr. Helena De Preester**

Helena De Preester studied at Ghent University and Université Libre de Bruxelles before completing her PhD in philosophy at Ghent University. Previous research focused on intentionality & embodiment, and on transcendentalism & naturalism from the viewpoint of phenomenology and cognitive science. Current research focuses on an interdisciplinary approach of the in-depth body and the origin of the subjective perspective, and on motor theories of imagination. She is assistant professor and researcher at the School of Arts, University College Ghent, and visiting research professor at the Dept. of Philosophy and Moral Science, Ghent University. She wrote a large number of research articles on philosophy, especially on the crossroads of art, technology and embodiment. Recently (2013) she edited a book on artists' writings: *Not a Day Without a Line. Understanding Artists' Writings* (Gent: Academia Press); and one on imagination and the motor dimension of embodiment *Moving Imagination, Explorations of gesture and inner movement in the arts* (John Benjamins Publishing Company).

### **Member: Drs. Jacob Oostwoud Wijdenes**

Jacob Oostwoud Wijdenes is retired policy advisor with the department for quality management at the HKU University of the Arts Utrecht, and former arts education researcher with the SCO Kohnstamm Institute at the University of Amsterdam. Jacob Oostwoud Wijdenes studied developmental and educational Psychology at the University of Amsterdam. From 1975 to 2000 he performed numerous inquiries concerning arts education, amongst others on the transition of alumni from higher arts education to the labour market. At the Hogeschool van Amsterdam he lectured on the psychology of the arts. At HKU he was involved in the preparation of numerous accreditation procedures. He participated in accreditation panels for master's programmes of others institutions. He published on the intricacies of assessment in higher arts education and arts research.

### **Member: Bert van Laar**

Bert van Laar studies Philosophy of Culture and Philosophical Anthropology at Leiden University and Historical Musicology at the University of Amsterdam and has been part of the student council at both universities. In the past, he has studied Journalism at Fontys University of Applied Sciences and he has participated in the Studenten voor Morgen network. Currently, he is actively involved in the Dutch National Union of Students.

**Secretary:** Drs. Erik van der Spek, Hendrikx Van der Spek, Bussum

**Process coordinator:** Drs. Steven David, Policy advisor NVAO, The Hague

## Annex 2: Schedule of the site visit

The panel undertook a site visit on 18 April 2017 as part of the external assessment procedure regarding the professionally oriented master's programme Master of Arts in Fine Art and Design at the Royal Academy of Art.

Agenda:

Time	Subject	People present
09.00-09.30	Panel preparation/discussion	Panel
09.35-10.15	Meeting panel with management	Panel Marieke Schoenmakers - Director Royal Academy of Art Janice McNab - Head MAR Josje Hattink - Coordinator MAR
10.15-10.25	Break	
10.25-11.00	Meeting with students	Panel Paulien Bekker – 1 <sup>st</sup> year student Valentino Russo – 2 <sup>nd</sup> year student Bergur Anderson – 2 <sup>nd</sup> year student Vera Mennens – 2 <sup>nd</sup> year student Mel Chan - prospective student (all students MAR)
11.00-11.45	Break and Tour KABK building, including presentation in Wood and Metal workshop by 2 <sup>nd</sup> year MAR student Sabin Garea, movie by alumnus Hyun Tae Lee, performance by 2 <sup>nd</sup> year student Ingrid Verweijen and visit class Thijs Witty	Panel Eric Privee - Staff member Royal Academy of Art
11.50-12.30	Meeting panel with members of examination committee and study programme committee	Panel Enno Voorhorst - Examination Board Klaus Jung - Examination Board Ernst Bergmans - Examination Board Hans Venhuizen - Examination Board Anna Arov - Study Programme Committee
12.35-14.00	Lunch break panel and discussion	Panel

14.05-14.45	Meeting with teachers	Panel Babak Afrassabi - Core tutor MAR Jasper Coppes - Core tutor MAR Vesna Madzoski - Core tutor MAR
14.45-14.55	Break	Panel
14.55-15.10	Performance by alumna Ana Guedes	Panel Ana Guedes
15.10-15.50	Drinks and interactive meeting with workfield and alumni	Panel Clara Palli - Workfield representative Nico Feragnoli - Workfield representative Frederique Bergholtz - Workfield representative Ana Guedes - Alumna Marieke Zwart – Alumna
15.50-16.00	Break	Panel
16.00-17.00	Panel discussion	Panel
17.00-17.30	Feedback session	Panel Marieke Schoenmakers - Director Royal Academy of Art Janice McNab - Head MAR Josje Hattink - Coordinator MAR Iskandar Serail – Staff member Royal Academy of Art

## Annex 3: Documents reviewed

*Programme documents presented by the institution*

Information dossier Application Master Fine Art, Hogeschool der Kunsten Den Haag,  
December 2016

Appendices:

1. Professional profile and study programme profiles ('Beroepsprofiel en opleidingsprofielen'; 'Het witte boekje')
2. EQF/SQF Level Descriptors Visual and Performing Arts
3. Tuning Document for Design
4. Dublin Descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards
5. Mapping of MAR learning objectives onto general competences for the Master of Fine Art and onto the Key Competences defined by the Tuning project
6. Programme description: detailed information on the programme
7. Core teaching team: short bios and qualifications of the core tutors
8. Description of the Research Days 2016/17 (serving as an example)
9. Application form, application procedures
10. List of teaching staff and guest teachers with their expertise
11. Assessment procedure
12. Annual report University of the Arts The Hague
13. Anonymized list of alumni (last two years; an extra year added to provide at least fifteen examples)
14. Overview of publications
15. Student Guidebook for the MAR as it is running 2016/2017
16. Decision on 'macrodoelmatigheidstoets'
17. Education and Examination Regulations ('onderwijs- en examenregeling')

### **Documentation on the programme as it is currently running:**

- Lists of tutors and guest teachers 2014-2015; 2015-2016; 2016-2017
- Assessment forms (completed for each of the students) from 2010-2011 throughout 2016-2017
- MAR Publications: Marchive 1-4
- MAR Publications: Graduation publications 2014; 2015; 2016
- MAR Publications: MAR Student publications
- Research reflection papers 2012; 2013
- Final Essays graduates 2014; 2015; 2016
- MAR Student Guidebooks 2011-2012 onward
- Copies of literature and reading material used
- Royal Academy of Art Study Guide from 2012-2013 onward
- Royal Academy of Art Study Graduation Publications from 2011 onward
- Overview of exhibitions, awards, residencies and collections from alumni 2011 onward
- Letter of support for the application and for the repositioning of the programme as a Master in Fine Art by Mrs. Eva Wittcox, general coordinator and senior curator Museum Leuven and professional field representative
- Overview of excursions made from 2012 onward
- Research groups: descriptions of the research groups from 2012-2013 onward; student essays from research group 2015-2016

- Description Research Days 2016-2017
- Examples of collaborative projects and exhibitions from 2012 onward
- Images/visualizations of examination work 2015; 2016
- Selected PR material for the Master Artistic Research and the Royal Academy of Art
- Minutes of the Royal Academy of Art Examination Board 2015-2016 and 2016-2017
- Website with list of electives and information on these electives as Leiden University
- Website with presentations of graduation projects
- Website with information on the MAR
- Digital presentations of student work

**Specifically on the programme as of 2017-2018:**

- Biographies of core tutors for 2017-2018
- Assessment forms as will be used in 2017-2018
- Assessment Guidance 2017-2018
- Assessment procedures 2017-2018
- Theory and research Guidance 2017-2018
- Thesis Guidance 2017-2018



## Annex 4: List of abbreviations

ACPA	Academy of Creative and Performing Arts
ba	bachelor
EC	European Credit
ELIA	European League of Institutes of the Arts
fte	Full-time equivalents
hbo	hoger beroepsonderwijs (professionally oriented higher education)
KABK	Koninklijke Academie van Beeldende Kunsten Den Haag (Royal Academy of Art The Hague)
ma	master
MAR	Master Artistic Research
NVAO	Nederlands-Vlaamse Accreditatieorganisatie (Accreditation Organisation of the Netherlands and Flanders)
NWO	The Netherlands Organisation for Scientific Research
wo	wetenschappelijk onderwijs (academically oriented higher education)

The panel report has been ordered by NVAO for the initial accreditation of the professionally oriented master's degree programme Master of Arts in Fine Art and Design at the Royal Academy of Art The Hague.

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