

Assessment report

Limited programme assessment

**FMI Masters
Painting, Interactive Media &
Environments (IME) and Scenography**

Fulltime

**Hanze University of Applied Sciences
Groningen**

**De kracht van
kennis.**

Assessment report

Limited programme assessment

FMI Masters Painting, Interactive Media & Environments (IME) and Scenography

Fulltime

Hanze University of Applied Sciences Groningen

CROHO reg. 49113, 44714, 49114

Hobéon Certificering

Dated:

5 December 2013

Audit team

Drs. W.G. van Raaijen, chair

A. van Meer, MFA

Drs. L. ter Borg

P. Hagenaars

M. van Tilburg, MEd

R. Kock

L. Hoogkamer

Secretary-co-ordinator

H.R. van der Made

CONTENTS

1.	GENERAL INFORMATION	1
2.	SUMMARY	3
3.	INTRODUCTION	9
4.	JUDGEMENT PER STANDARD	13
5.	OVERALL JUDGEMENT	33
6.	RECOMMENDATIONS	35
	ANNEXES	37
ANNEX I	Overview of judgements	39
ANNEX II	Course specific intended learning outcomes	41
ANNEX III	Course overviews in outline	45
ANNEX IV	Programme, approach and decision rules	49
ANNEX V	Overview of inspected documents	53
ANNEX VI	Overview of auditteam	55

1. GENERAL INFORMATION

1.1. Administrative data

NAME OF UNIVERSITY	Hanze University of Applied Sciences Groningen
status of institution	Funded
Outcome of institutional quality assurance assessment	Accomplished
COURSE TITLE (cf. croho)	FMI Painting
Croho registration	49113
Degree and title awarded	Master of Fine Arts, Painting (MFA)
COURSE TITLE (cf. croho)	FMI Interactive Media and Environments (IME)
Croho registration	44714
Degree and title awarded	Master of Fine Arts, Interactive Media and Environments (MFA IME)
COURSE TITLE (cf. croho)	FMI Scenography
Croho registration	49114
Degree and title awarded	Master of Fine Arts, Scenography (MFA Scenography)
Croho domain/sector	Art Education (KUO)
Course orientation	Hbo, higher professional education
Course level	Masters
No of credits (ECs)	120 EC
Didactic format(s)	Competence-oriented education
Location	Groningen
Variant(s)	Fulltime
Connected research professors	Image in Context Pop culture, Sustainability and Innovation
Date of audit / course assessment	29 May 2013
Contact person (name and e-mail address)	Robin Punt (Head of FMI Masters) r.punt@pl.hanze.nl Els Loeff (contact person for accreditation) e.h.loeff@pl.hanze.nl

1.2. Quantitative data

Intake	200	200	2009	2010	201	201
	7	8			1	2
▪ FMI Painting	5	8	4	8	5	4
▪ FMI IME	5	7	6	2	3	3
▪ FMI Scenography	1	1	8	2	3	3
Success rate (%) ¹	200	200	2009			
	7	8				
▪ FMI Painting	80	75	100			
▪ FMI IME	100	100	83.3			
▪ FMI Scenography	100	0	85.7			
lecturers (number and fte)			number	fte		
Core teaching staff			7	2.8		
Level of training (number)			Bachelor	Master	PhD.	
Core lecturers			3 ²	4	X	
Lecturer–student ratio ³						
FMI Masters	19.2					
Contact hours (in number of hrs.) ⁴ , Including the specification of indirect hours (self-tuition hours).			<i>Collective contact hrs. with lecturer</i>	<i>Individual contact hours with lecturer⁵</i>	<i>Self-tuition, incl. meeting with fellow students</i>	<i>Total</i>
MFA Painting						
Year 1, semester 1			140	20	680	840
Year 1, semester 2			100	22	718	840
Year 2, semester 1			190	24	626	840
Year 2, semester 2			100	24	716	840
Total			530	90	2740	3360
MFA IME						
Year 1, semester 1			150	16	674	840
Year 1, semester 2			150	16	674	840
Year 2, semester 1			225	20	595	840
Year 2, semester 2			100	20	720	840
Total			625	72	2663	3360
MFA Scenography						
Year 1, semester 1			140	20	680	840
Year 1, semester 2			100	22	718	840
Year 2, semester 1			225	24	591	840
Year 2, semester 2			100	24	716	840
Total			565	90	2705	3360

¹ The share of the total number of master students awarded the master's degree within the nominal course duration + one year, of the last three cohorts. Cohort is defined as the population that was first enrolled for the Master's Degree programme on 1 September of the relevant academic year.

² One of whom attended the Rijksacademie, a second is currently taking a master course and a third the Bachelor Philosophy course at the University of Groningen.

³ The proportion of the total number of enrolled students in relation to the total number of FTEs for the School's teaching staff in the most recent year.

⁴ The average number of scheduled hours per week for each year of study.

⁵ Individual contact hours with lecturer, based on 6 students per semester for 12 students per course.

2. SUMMARY

The Master courses Painting, IME and Scenography (FMI Masters) are part of the Minerva Art Academy, which is one of the 17 schools of the Hanze University of Applied Sciences Groningen.

The FMI Masters aim to equip students with the knowledge, skills and attitude to function at the highest level in the discipline of Painting, Scenography or Interactive Media and Environments.

Students are educated to function in a professional practice that is both international and multi-faceted. Key-element of the courses is the development of students' own choices in occupying a position and establishing a standpoint in this international and multi-faceted field of force. To attain this goal, the FMI Masters, among other institutions, collaborate with the University of Groningen (RUG).

1. Intended learning outcomes

The Master courses have derived their final qualifications directly from the so-called Dublin Descriptors, laid down as level-indicators for Master programmes in the European Educational area. The intended learning outcomes have been well concretised in specific performance indicators for each of the Masters courses. However, to complete the 'educational framework' of the courses it is recommended to design an 'overarching' set of true final competencies. At the time of the audit, on a national level, the final competencies of the Masters are subject to revision.

In itself, and through the direct linkage to the Dublin Descriptors for Masters, the sets of final qualifications of the courses reflect the proper Master's level, implying both an international focus and an academic research quality. The panel takes note of the fact that the breaking down of the intended learning outcomes into concrete performance indicators aligns quite well with the every day practice of professionals in art who perform at Master's level.

Although the set of learning outcomes is functional both level and orientation-wise, the panel would like to see more profiling in each set of final qualifications. As they are now, they are not very appealing and do not distinguish themselves enough from those of comparable Master courses in and outside the Netherlands.

At the same time the panel is of the opinion that the courses have produced a memo (FMI-Masters Expliciet) that delivers a good starting point for incorporating the course specific profiles into their final qualifications. This would also challenge each of the Masters to integrate and elaborate them in their programmes and make their characteristics explicitly visible in the graduation assignments.

A more explicit and distinctive profiling of each of the Masters and the formulation of a set of truly competency-based statements could have reached for a judgement 'good' on Standard 1, but as it stands the panel assesses the quality of the intended learning outcomes of the three Masters courses as 'satisfactory'.

2. Teaching and learning environment

Curriculum

Each of the Masters courses bases its programme on the philosophy that incoming students have indeed acquired their basic entry qualifications (at least Bachelor level), but at the same time bring along a broad scope of different orientations regarding content and ability. Therefore the course applies a solid admission procedure to manage expectations. The courses cater for this diversity by providing room for students to follow their individual trajectories, as long as their Master study is driven by their own research question.

The panel acknowledges the fact that such an approach is certainly justifiable at Master's level, but at the same time noticed in the panel discussions that for quite a number of weaker students this model of self-steering is perhaps 'a bridge too far'. These students appear to need more guidance, among others, supplied by a more outspoken vision on contemporary art, and at times require a stricter regime of tasks and deadlines to be set. The panel considers this an issue that needs attention, either as part of the intake and selection procedure and/or when study guidance is offered during the course.

This approach, in the eyes of the panel members, has sometimes caused students to graduate at Master's level who should not have graduated yet. The panel elaborates on this item when discussing the attainment of the intended learning outcomes as part of Standard 3.

On the other hand the panel is of the opinion that all three courses offer programmes which are definitely Masters' worthy, be it that – within the boundaries of this qualification – subtle differences exist between each of the three.

Because of the fact that the students largely follow individual trajectories, it is hard for outsiders to come to grips with the content of the curriculum. It is not always clear what the theory lectures are about; also, the 'round-table-discussions' with students look a bit noncommittal at first glance: from what lecturers and students say it appears that their content is determined on the spot and that these discussion sessions could potentially deal with any topic. As a consequence of this, the choice of literature looks somewhat arbitrary, and is not being backed by an explicit vision on contemporary art of the course itself, neither by pre-selected topics. Similarly the choice of guest lecturers is not entirely clear. The panel would think a timelier scheduling of guest speakers could open up possibilities to hire appealing professionals ('big names') from the work field, which could potentially persuade prospect-students to come and study at FMI for this reason.

Over the past two years the management has been working on integrating themes like 'sustainability' and 'energy' into the Masters' programmes. The panel considers the activities and initiatives that are being developed in these fields both interesting and topical. However, it had expected them to impact the curriculum in a more significant way.

The panel is slightly disappointed about the fact that in the field of 'art and sustainability' too little collaboration is sought with key-initiatives. Minerva-students are not involved in leading events on this issue that could have produced interesting student-collaborations. The panel members learned that the Academy is tentatively working on joint-ventures with other Art Academies that focus on sustainability, especially those in Scandinavia. The panel clearly supports these initiatives, although it appears that the devil is still in the detail.

By and large, the panel considers the programme appropriate to attain the learning outcomes. Students are clearly pleased with the design of the curriculum that leaves ample room for further development of one's artistry. However, a more coherent approach towards (i) round-table-discussions, (ii) mandatory literature and (iii) programme themes (sustainability/energy) would be desirable. On the basis of these findings the panel rates the programmes of all three FMI Master courses 'satisfactory'.

Staff

Students are extremely positive about the teaching and learning environment offered at Minerva. Staff members appear to play a pivotal role. The everyday atmosphere is highly appreciated and students commend their lecturers for their student-centred tuition and coaching. Alumni also show their satisfaction about the quality they experienced both of the guest-lecturers and the regular staff. The panel shares this positive view on the lecturers, but at the same time would like to see the staff challenge their students more to get outside of their comfort-zones.

In this respect, the panel feels the staff could at times be more provocative and challenging. This observation particularly holds for the Master Painting and to a lesser extent concerns the other two Masters.

With regard to the Master Painting, and in view of the further intended enhancement of the course (see Chapter 3), the panel could well imagine a new figurehead core teacher be appointed to align the programme more with its proposed ambitions.

Despite the fact that lecturers hold relatively small posts, the course management has been able to create and safeguard programme cohesion. Key-element in this is the appointment of so-called 'hogeschooldocenten', who occupy relatively larger positions and fulfil crucial roles in course development and management. Also regular meetings are held to align lecturers' approaches and views. Students' works of art are discussed and evaluated in a teaching staff meeting with the purpose to establish a shared view and idiom when assessing students' work. Staff members are generally in touch with current developments in fine arts, not in the least because they are still practitioners themselves.

The course gives consideration to staff training. The majority of staff hold a Masters degree and those who do not are invited to follow a Masters degree programme.

Their generally strong commitment to the students, their focus on programme cohesion and their professional and challenging input in their Master courses in particular make the panel members decide to award the judgement 'good' to the staff of the Masters Scenography and IME.

However, in view of the fact that the panel would like to see a slightly more provocative and challenging attitude towards their students, the panel judgement on the Master Painting staff reads 'satisfactory'.

Facilities

The courses are taught in a fine and inspiring learning environment. The Academy's accommodation is small-scale, has a pleasant atmosphere and is quite suitable for art education. Students appear to enjoy studying there, not just during their contact hours with lecturers and fellow-students, but also outside the regular hours. To this extent, the panel members think the quality of the physical environment truly facilitates the learning community.

The workshops are basic equipment-wise, but still furnished sufficiently. At any rate, the panel does not consider them 'state-of-the-art' as they do not offer the full range in the sense that there are no workshops for ceramics and textiles. Also, there is no 3D printer yet. The ICT facilities are thrifty, though efficient. Students can cope with them and do not complain.

The panel is impressed with the triangular connection between study counselling, mentorship and tutorship; they connect the different course units in such a way that students experience a solid curricular cohesion. Also, they invite students to reflect on their visual work and their further professional development.

Weighing up all of the above, in its judgement on the facilities the panel favours the inspiring quality of the learning environment and the solidity of the student counselling. Hence, it rates the facilities of the three Master courses 'good'.

Masters Scenography and IME:

With the judgement 'satisfactory' on the curricula, and 'good' on both the teaching staff and the facilities, the overall judgement on Standard 2 reads 'satisfactory'.

Master Painting:

With the judgement 'satisfactory' on both the curriculum and the teaching staff, and the judgement 'good' on facilities, the overall judgement on Standard 2 reads 'satisfactory'.

3. Assessment system and achieved learning outcomes

The panel has perceived an on-going refinement of the courses' assessment policy. Much of which has been established on the Academy level and therefore affects all courses within the institute.

Recently the assessment policy was implemented and transferred into an Assessment Scheme 2013-2014 that comes with test matrices. Simultaneously the courses redesigned their assessment forms and operationalized their assessment criteria further in writing. The panel commends the staff on the substantial progress that has recently been reached in this field.

However, the panel believes that in the execution of assessments, some slight improvements can still be adopted, particularly when it comes to the 'synchronisation' and interpretation of test criteria among examiners. It appears that a more structural approach is required to make lecturers/examiners practice and share the significance and appreciation of test criteria, thus creating more common ground.

With regard to the realisation of the intended learning outcomes of the three Masters Courses, the panel concluded that not all of the Masters theses it reviewed prior to the initial audit met the required expectations.

The discrepancy between the courses' ambitions as laid down in the documentation and the ultimate level achieved, made the panel decide to review another selection of research papers and to also attend the related final examinations.

In attending the examination sessions, which included the jury deliberations, the panel members were totally convinced of the quality delivered. Examinations showed that the improvement scheme with the purpose to adjust both the tutoring and assessment process had already rendered fruitful results.

Panel members observed that all candidates who took their exams in June 2013 were assessed on clearly motivated, transparent and legitimate grounds. Not only did this apply to graduates, but similarly to those who failed. With regard to this the panel commented that those who failed should perhaps not have reached the final stage of the course at all or, indeed, should not have been allowed to enrol in the first place.

By-and-large, the panel concludes that the Master courses with their recent cohort of graduates convincingly demonstrate to have actually achieved their intended learning outcomes. Again, at the final stage of the course too, the panel would also like to add that still more discourse between examiners could be initiated to further align issues of interpretation and weighting of assessment criteria. Another issue to address would be the application of a more precise procedure to reach an unanimous jury verdict.


Had the adjustments already been rightly consolidated and further refined, the Master Courses would certainly be considered for a 'good' on this standard. However, the recent character of most of the adjustments, the stitches that were dropped in previous cohorts and the slight refinements still to be executed, made the panel for now decide to award Standard 3 'satisfactory'.

Overall conclusion:

With a 'satisfactory' on all three standards, the panel rates each of the three FMI Master courses of the Hanzehogeschool's Minerva Academy 'satisfactory'.

5 December 2013


Drs. W.G. van Raaijen,
chair


H.R. van der Made,
secretary/co-ordinator

3. INTRODUCTION

The Master courses Painting, IME and Scenography are part of the Minerva Art Academy.

The Minerva Art Academy is one of the 17 schools of the Hanze University of Applied Sciences Groningen. The Academy in Groningen incorporates the Bachelors of Fine Art, Design and Fine Art and Design in Education, as well as the three FMI Masters Painting, Interactive Media & Environments (IME) and Scenography.

Pop Culture (Music and Design) is located in the Minerva Academy in Leeuwarden.

On the Academy level (and sometimes on the University level) general policies have been drawn up with regard to the aspects of internationalisation, quality of assessments, quality assurance and profiling themes. The Hanze Hogeschool as a whole has adopted 'energy', 'sustainability' and 'healthy aging' as its leading themes.

Developments and context

At the time of the audit the cluster of three Master programmes finds itself in a transition process. The name Frank Mohr International Masters (FMI Masters) was only introduced in 2009 and in 2011 the programmes also physically moved into the Minerva Art Academy at the Praediniussingel in Groningen.

The Masters share the two buildings in the centre of Groningen, and the facilities therein, with the three Bachelor courses as referred to above.

Like other Art Academies, Minerva is currently implementing the Sector Plan for Higher Professional Art Education (2012-2016). One of the consequences of this sector plan is the transfer of the Scenography Master's Degree course to the HKU. Instead, Minerva will enhance the Painting Master's Degree course, revise its IME Master and probably change its name into Art & Technology.

The transfer of Scenography to HKU as from 1 September 2014, offers an opportunity to the Minerva Academy to focus more on the remaining two courses and to reconsider the existing denominator between the three courses at present, their intended programme links and their fruitful interchange of knowledge and skills.

The transfer of the Scenography programme to HKU is part of a broader scheme of collaboration between the Hanze UoAS and HKU. This 'joint-venture' will also focus on the number of incoming students from HKU bachelors in media, games and interaction to the Masters in Art & Technology and Painting at the Hanze UoAS.

In addition, the relatively low number of incoming students in all of the Master courses raises the questions of continuity and the safeguarding of the depth and width in the availability of staff expertise.

However, in the course of the audit the panel observed that the Minerva Art Academy, partly as a consequence of the Sector Plan, is clearly in the process of taking firm steps on the way to materialize their objectives and to tackle the obvious problems that accompany these processes by nature.

Follow-up on previous accreditation audit

The audit panel that visited the Master programmes in 2007 made several observations in its accreditation reports, such as:

- The literature reading lists for Painting and Scenography showed substantial works, but were rather one-sided;

- The professional field held the opinion that the theoretical components of the programme were solid, but the reference to international practised based research should be strengthened;
- The draft vision on the meaning and impact of artistic research should be elaborated;
- Students experienced a relatively high 'production load', particularly when at the end of each semester their artistic work is presented;
- Accommodation was at times inadequate and the average target score of 7.0 was not met across the board;
- Students' theses showed a variable quality, and according to the panel members some of them fell below the mark. Insufficient theory building and the fact that students merely appeared to reflect on their own work, not showing any noticeable reflection on meta-level, caused this.

In the wake of the 2007 audit the FMI Masters have executed a substantial improvement scheme. As part of the current audit process the panel members particularly looked into these follow-up actions:

- A new manual for the purpose of the research issues in the theses has been issued, as well as an improved assessment form. This should objectify the theoretical competences and make them assessable on the required level.
- Student of the Master Painting are challenged more to make graduation work that is far more society-oriented, on the basis of an originality that is not solely formalistic in terms of intention. The number of guest lecturers has been extended to, among other things, ensure that this issue will be addressed throughout the course.
- There is a clearly discernible increase in the number of presentations outside the Academy and the external involvement with the curriculum. As a consequence, the vision of artistic research has been elaborated in further detail.
- The vision of the IME programme has been updated and reformulated to improve its external profiling. This is becoming manifest in the educational programme by encouraging more cross-overs in active consultations with the professional field and in presentations outside the Academy. External experts are more expressly involved in innovating the curriculum and the future of the programme.
- From 2008 onwards, the Scenography course has taken measures to improve the formulation of theory in relation to the students' work. A new manual has been written for the graduation work and a new assessment structure has been introduced. In addition the number of guest lecturers was extended.
- By appointing a Technical Skills Instructor (TSI) who acts as a producer, the course management seeks to reduce the productivity pressure, which was experienced by the students as being too high.
- In 2012, the FMI Masters moved to the building at the Praediniussingel. New media workshops have been fitted out there and the new accommodation allows for more enhancement in synergy between the three Master's Degree programmes. This also becomes manifest in the form of joint syllabuses and projects.

Design of the present accreditation trajectory

The accreditation assessment of today's FMI Masters programmes is part of a larger assessment scheme that is being conducted at Hanze UoAS/Minerva Academy by Hobéon throughout 2013.

Apart from the three Masters, the Bachelors of Fine Art, Design, Fine Art and Design in Education and Pop Culture (Music and Design) are also subject to scrutiny in 2013.

The courses at Minerva Academy largely use the same education facilities, are led by (partly) the same management, apply the same quality assurance system and cycle, have a common Examination Board and participate in joint programme components.

All programmes within the Minerva Art Academy profit from the so-called 'flexible range of electives'. These form an integral part of each programme and comprise a variety of mini-courses, activities and lectures offered by the different programmes in the form of what might be called a 'Studium generale'; this is considered one of Minerva's attractive features and part of the 'learning community' that all students are supposed to participate in.

In addition, students of all Academy programmes contribute to the staging of performances and presentations of guest speakers, lecturers, students/alumni, artists, designers, (prospect-) customers and cultural domain representatives.

The courses have a close collaboration with the Centre of Applied Research and Innovation Art & Society.

As part of a 'generic pre-audit' the panel spoke with the management and the readership chairs about the aforementioned areas shared by all Minerva courses. Where and when relevant for the limited programme assessments, the results of this generic pre-audit are included in each of the assessment reports on any of the evaluated Minerva programmes by Hobéon. The schedule of this generic pre-audit is incorporated in the Annex IV to this report.

The structure and execution of the three Master programmes is quite similar. Although they represent three different croho registrations, the programmes were audited in a combined site visit. Also, the small scale of the programmes with relatively limited numbers of students, made it feasible to evaluate the three programmes in a joint audit.

Hence, the content of this report in general regards all three Master programmes. It will be explicitly stated when and how a single Master degree programme deviates from the others.

Also, the judgements on each programme are stated separately, considering the fact that the FMI Master courses are and will be accredited individually. An overview of summarized judgements can be found in the Annex I to this report.

4. JUDGEMENT 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.

Explanation: As for the professional masters' level and professional masters' orientation, the intended learning outcomes should be in line with the Dutch qualifications framework. Additionally, from an international perspective they should tie in with the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Findings

The MFA Master programmes have been set up to give visual artists the opportunity to further develop their knowledge, insight and skills.

Profiles

The *Master Painting* states as its objective to further educate autonomous and inquisitive visual artists who create idiosyncratic works of art. Students with a reflective and critical attitude search for new ways of painting in a digital era.

Graduates of the course should be able to draw up plans for their work processes, formulate their own artistic theories, and communicate about their work, in order for them to secure a constant and prominent position on the various platforms of the art field.

The *Master Interactive Media and Environments* aims at the continued education of autonomous inquisitive media artists who create interactive works of art. With a reflective and critical attitude students investigate the use and application of newly developed technologies in artistic practice and public domain.

The sphere of action of the media artist is characterized by its varying manifestations and considerable openness, which in its turn reveals itself in embracing principles such as open source, open content and open distribution. The media artist exhibits his work on occasions and at locations such as expositions, festivals, the Internet, public spaces, self-initiated projects, Do-It Yourself conferences or interventions with social media.

The *Master Scenography* teaches the independent and supportive visual design of spatial surroundings. The study caters for both designers and artists to seek content-related intensification or technical specialization of their artistic practice.

Graduates of the course should be independent performing artists and designers capable of working in (artistic) team configurations, with an ability to initiate, organize and supervise projects themselves. They must be able to accept all assignments in which ideas are required for a dramatic design of space.

In the wake of the previous audit the courses have drawn up explicit Vision documents which state the above mentioned aims and further describe what each of the courses stand for and comprise, as well as their specific features. The panel appreciates these documents, that give a concise and clear understanding of what the courses are all about and what students should expect to learn. These documents also, in many ways, exemplify and elaborate the courses' learning outcomes.

National profiles

No national course profiles for the Master Courses have been developed to date. In 2007/2008 and in consultation with the occupational sector, the Master courses drew up their own system of learning objectives to organize and execute the course in a validated and transparent way. The transfer of the Dublin Descriptors into indicators for each of the Masters courses has been done as follows:

1. Knowledge and understanding		
The master graduate will develop beyond and/or broaden the level of knowledge and understanding acquired during the bachelor level, therefore providing a foundation for making an original contribution (mainly within a research context) to the development and/or application of ideas.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<p><i>Indicators:</i></p> <p>The graduate:</p> <ol style="list-style-type: none"> shows a professional attitude and great proficiency in artistic skills, therefore positioning him above Bachelor level; shows through his work, the ability to display a characteristic artistic system and continuing reflection on his work; is capable of conducting independent research for his own work; his work and reflection deliver a special contribution within the context of art and culture; is able to develop and execute ideas independently or in cooperation with others. 	<p><i>Indicators:</i></p> <p>The graduate:</p> <ol style="list-style-type: none"> has an understanding of interdisciplinary, artistic, technical, socio-cultural developments, as well as developments in the area of entrepreneurship, organisation, communication and processes in the art market; produces new knowledge and uses technology; makes an original contribution within the context of art and culture; is able to develop and execute ideas independently or in cooperation with others; is capable of conducting independent research for his own work; has the ability to form concepts by analysing his own intuitive processes. 	<p><i>Indicators:</i></p> <p>The graduate will acquire:</p> <ol style="list-style-type: none"> interdisciplinary understanding of artistic, technical, social/cultural and economical developments in the field of new digital media, on a demonstrably higher level than the Bachelor; strong personal, aesthetic, communicative and conceptual sensitivity and skills, as well as the capacity to conduct independent research and acquire progressive independent growth in their own subject area; programming knowledge (sufficient to increase that knowledge independently); knowledge of technique, electronics and computers (both hardware and software); knowledge of the history and current artistic context of computer mediated art and media art; understanding of the way technology, science, culture and society are interwoven

The full overview of the final qualifications of the courses is incorporated in the Annex II to this report.

The existing final qualifications of the Master courses and their general objectives were established in 2002. This was done in consultation with the professional field. The sets of final qualifications not just reflect the internationally accepted Dublin Descriptors (which are not competencies themselves, but mere level-indicators), but in fact form a direct 'transcript' of these level indicators and relate them to the specific artistic domains of the three Masters.

Although, the Dublin Descriptors for Masters denote Masters level by nature and, in addition, the panel considers the derived indicators to tie in well with the indicated level of command, as well as with each of the course specific professional orientations, still, in the opinion of the panel, the indicators need 'overarching' competencies to complete the 'educational framework' of the courses.

At the time of the audit the professional qualifications of the Masters programmes are said to be awaiting an update. This process will expectedly be carried out as part of the Sector Plan. Minerva Art Academy intends to play an active role in that process. The panel would definitely welcome this action, as the course management in the audit indicated that this will lead to a more sophisticated set of intended learning outcomes for each of the courses. In addition, it would recommend to also incorporate some of the course specific vision elements into the final qualifications/competencies, as to make them stand out from similar courses.

Research and internationalisation

The intended learning outcomes of the course also refer explicitly to research (1, 2 and 5) and the international orientation (5) of the prospect-graduate.

On the Academy level a vision on practice-oriented research has been laid down in a policy document.⁶ Among other things, the Academy states that it is developing a strategy to become a solid partner in education and research within the northern region. The development of research tracks in all curricula should be one of the outcomes of this, including a continuous research track between Bachelors and Masters. The panel favours this development.

Furthermore the role of the Expertise Centre is being described and its efforts to take part in (international) research projects. The three Readerships at the Expertise Centre Art & Society – Life long learning in Music & the Arts, Popular Culture, Sustainability & Innovation (PSI) and Image in Context (IIC) – have research themes that fit in well with the general research topics of Hanze UoAS: *Life long learning* and *Energy*. In view of the relative ‘freshness’ of this policy document, the panel found the execution of it to be still in its initial phase.

Involvement of professional field

In the process of drawing up final qualifications (both old and revised) the professional field is represented on a national level. Among others, these comprise the professional bodies Premisela Foundation, Mondriaan Fund and the Virtual Platform.

On the course-level the Academy has a so-called ‘Werkveldadviesraad’ (WAR), which was represented in the audit. The WAR members demonstrated to be involved in and committed to each of the courses. ‘Especially the research part and the lectures at the Rijksuniversiteit Groningen (RUG) are of a high added-value,’ said one of them. Another one indicated that the ‘workshop-approach’ of the courses was very fruitful and really contributed to creativity and extended craftsmanship.

With regard to the topicality of the final qualifications the discussion partners conveyed, too, that these were still valid, but ready for an update.

Considerations and judgement

The panel is of the opinion that the intended learning outcomes of all three courses are valid as they are, but require a revision, particularly with regard to the formulation of a true set of competence-oriented learning outcomes. The panel is content to have learned that these are on the way.

In addition, the panel recommends not to just copy the national profiles, but to add course-specific profiling elements that relate to the vision documents and/or any of the Academy or Hanze themes, so as to make them stand out from comparable courses.

⁶ Notitie Academie Minerva en Onderzoek, 21 januari 2013

Content-wise the present indicators still cover the courses' objectives; also, the phrasing indicates both an adequate level and professional orientation. The research component as well as the international focus have been well-incorporated in the final statements of the courses and the professional field is involved in the validation process.

In summary, as it stands, with the comments made, the panel rates Standard 1 for all three Master courses 'satisfactory'.

4.2. Teaching and learning environment

Standard 2: The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.

Explanation: The contents and structure of the curriculum enable students to achieve the intended learning outcomes. The quality of the staff and the level of the programme-specific services and facilities are essential to that end. Curriculum, staff, services and facilities create a coherent teaching-learning environment for the students.

Findings

Entrance requirements

In their Examination and Education Rules document the Master courses have explicitly stated which admission requirements they apply. Students wishing to enrol as students for any of the Masters study programmes must have a diploma from an accredited institution for higher art education, in accordance with Article 7.31 WHW, or an equivalent qualification.

Admission examination

Students wishing to be admitted to the programme are obliged to participate in an admission exam. The courses have an Admission Board in place consisting of two teachers, one of whom is charged with theoretical modules, and one student.

Selection is generally done by evaluating student's visual potential to complete the course, using (i) the portfolio with the candidate's own work and (ii) a discussion with the candidate. After submission of portfolio and application an admission interview is held with foreign students via Skype, if needed. As tuition in the Master courses is given entirely in English, students from abroad can enter the course (i) if the Examination Board considers their diploma sufficiently comparable to Bachelor's level (which at times can only be established by consulting NUFFIC) and (ii) if candidates have an IELTS score (or any other comparable English language test result) of at least 6.0.

The course staff have noticed that sometimes foreign students do not have sufficient command of English, in spite of a sufficient test score on entry. Students are then required to enhance their proficiency in English by following an intensive English language course.

The Admission Board may grant graduates from other master disciplines admission to the programme if it expects that, on the basis of what these candidates present, they will be able to meet the objectives of the programme. Apart from his command of English, specific knowledge, skills and the required inquisitive attitude, too, are part of the selection assessment.

Each year, a relatively low number of applicants is eventually admitted to enrol for any of the Master courses: last year the Master Painting only selected 6 students out of the 50 applicants, IME interviewed 30 prospect-students and allowed only 6 to enter the course. Scenography had 15 applications, but only selected 3 talented students. The panel learned that sometimes more students are balloted to enter, but have second thoughts and withdraw when it comes to finance (foreign students).

The panel agrees to such a precise and rigorous selection of prospect-students, but at the same time finds the low influx rather worrying, as this may bottom line raise the question of their '*raison d'être*' and thus eventually jeopardize their existence.

The panel is therefore pleased to learn that the intended removal in 2014 of Scenography to HKU is being accompanied with a Plan of Action to reinforce both profile and intake of the remaining two Masters. On the whole, the panel considers the admission procedure and entrance requirements of the Master courses solid and adequate.

Curriculum

Course framework and structure

All MFI Masters provide a two-year study programme that consists of four consecutive terms. The first two largely form a knowledge-acquisition year, whereas the second half of the programme is an output year primarily oriented toward the final review and the theoretical thesis.

Three thematic areas, related to artistic practices, are covered in each of the programmes: the categories of 'work', 'think' and 'share'.

Work

The category 'work' refers to the studio and/or design practice of the artist. The production and development of the student's own work is the starting point of the research process. The starting points, the context and the research framework with the accompanying methods are formulated by the student himself in the studio programme. In this context, the student is supervised by a team of core tutors, term tutor(s), theory tutors, and guest tutors. A staff of technical instructors provides technical supervision. Key words in this thematic 'programme track' are *make, design, medium, experiment, act, empirical, processes, procedures, artwork, performance, technology, technique*.

Think

The *Think* category includes the reflective and theoretical part of artistic practice, reflection on and analysis of one's own work, the development and formulation of one's own artistic system, reflection on the theoretical context of one's own research.

The reflective and theoretical part consists of the ArtPrac lecture series, seminars, round table discussions, tutorials, theoretical supervision in the studio and individual in-depth studies. The issues arising from one's own artistic practice and the topicality of one's own work domain are directive in this context. In consultation with the theory tutor, the students compile a lecture programme at the University of Groningen that fits their own personal interests as much as possible. Key words in this programmatic track are: *analysis, reflection, knowledge, language, writing, interpretation, literature study, source study, thesis*.

Share

The *Share* category includes doing or presenting (the results of) research in a specific project-oriented context. *Presentation* forms a part of the study and may take the form of an exhibition. This part concerns the way in which the student's work is displayed and articulated. In the project part of the educational programme, under the common denominator, the students develop projects based on their own programme (such as guest tutor programme, excursions and symposia, for example) as well as projects set up covering the entire FMI Masters. In addition, they can participate in research workshops or projects initiated by the Research Reader(s) and the AMP project office. Key words in this programme track are: *collective, presentation, context, critical, workshop*.

For the entire duration of the FMI Master's degree programmes, the three thematic areas are part of the research and development process.

Artistic development and research

Besides the three thematic areas, the FMI Masters distinguish four research and development stages: (i) play and experiment, (ii) collection of meaningful material, (iii) formulation of the artistic system and (iv) communication and presentation of research results.

In all semesters, all four components are covered to a greater or lesser extent, but the programme is structured in such a way that, in each semester, special emphasis is placed on one of the stages. This global division is made to attune with the notion that artistic research processes often do not have linear progression but are typified by circling or network characteristics.

The table in the Annex III to this report gives an overview of all programme components for each course, together with the number of ECs awarded. The design of the four-term programme of each of the Masters and the main focus of their content are very much identical.

The table below demonstrates that the three FMI Masters are executed along the same structure and approach, but deviate content-wise when it comes to the domain specific study modules. Also, it becomes clear that the learning objectives in the course of the programme show an increasing degree of complexity and demand a higher degree of independence.

Moreover, the table gives insight into the interconnection between the general semester themes and the adjacent study modules. This aligns with the students in the audit, who said to experience the programme as 'coherent' and 'challenging'.

Year			
	Scenography	IME	Painting
1	Semester 1: play and experiment		
	In this term, the emphasis lies on play and experiment and on reflecting on the results obtained. In various parts of the programme, the student puts his own starting points and beliefs up for discussion, both in relation to his own work and with respect to the role of art in society. By laying and experimenting with new contexts and conditions, by speculating on the possibilities available, and by reflecting on the outcomes, the student can ultimately determine his own field of research.		
	Semester 2: collecting, combining and transforming meaningful material		
	By playing and speculating in the first semester, a provisional research framework is formed. The student continues the research in the second semester, in which information relevant to the defined domain (visual, theoretical or otherwise) is compiled. This material encircles, as it were, the questions and issues formulated in the research proposal. The collected material is subjected to transformations, combinations and analyses, with the aim of developing one's own theme and vision.		
	Semesters 1 and 2: study modules		
	Scenography	IME	Painting
	In these semesters the tuition is oriented toward four starting points: (i) research, (ii) representation, (iii) acquisition of in-depth knowledge, and (iv) reflection. Just like theatre practice, the programme is continually subject to on-going changes. The assignments issued cover both theoretical and practical aspects. The students' own research projects are also of a dual nature; they are intended to stimulate the development of one's own theatre design practice as well as theoretical	The first year offers a programme with practical and theoretical workshops in the domain of Interactive Media & Environments, and includes themes such as: computer technology, software programming, 2- D and 3-D and media theory. The number of workshops and courses gradually decreases in the second term, and the formulation of the final graduation project is initiated. The first year is concluded with a clear presentation of the plans for the final	The first term consists of the studio programme, components of the lecture programme, round table discussions, seminars, and a project. During the work and in the supervision, the emphasis is placed on play/experiment and reflection. The student plays/experiments in order to invent new or renewed images, working methods, and techniques. The material thus gathered is then subjected to deliberation. This continual stimulation of students to reflect on their own work and

	<p>reflection on that development. Each of the students must independently initiate and present a scenographic design or project.</p> <p>In addition, the students complete a theoretical thesis in which they place their own work, their own research project, in a wider context; in other words, they compare their work to the work of other artists, movements and phenomena in order to elucidate the nature of their own work.</p> <p>At the end of each term, all the research issues are assessed with regard to the development of visual dramaturgy and the development of conceptual, theoretical reflections. The students are expected to display ever-increasing in-depth knowledge and understanding of scenography. A part of the programme includes the theory lectures at the University of Groningen, theory and dramaturgical lessons at the FMI Masters, and visits to theatre performances.</p>	<p>graduation project.</p>	<p>research methods is intended to generate a greater awareness of their artistic principles.</p> <p>A project and a presentation take place in the second term, besides the above mentioned studio programme, lecture programme, seminars and round-table discussions. The accent now lies on the students' own artistic criteria, the collection and combination of materials and the development of their own particular themes.</p>
2	Semester 3: formulating an artistic system		
<p>In the first year of study, the student is challenged to put his own vision on his artistic premises up for discussion, and to seek new meaningful material. In the third semester, this research must take shape in an own artistic system. The student develops the germ of an artistic theory that is visible in a recognizable, associative and poetic coherence in the work.</p>			
Semester 4: communication and presentation			
<p>The last semester is largely devoted to the development of the final exam work. In this semester, work and artistic theory are formulated and the form in which these are to be presented to the public is decided upon. This means that, in this semester, more emphasis lies upon communication and the presentation of work and research results.</p>			
Semesters 3 and 4: study modules			
IME	Painting	Scenography	
<p>The last (fourth) term is largely oriented to the final review. The study programme is concluded with a review of the studio research project and a theoretical thesis.</p> <p>Graduating students present both of these to the public. During the final review, the students give an oral explanation of their work to the exam committee. A publication accompanies the exhibition.</p>	<p>In the third and fourth term, students work on their final graduation project and thesis under the supervision of core and term tutors. The necessary technical support usually takes place in the lab.</p> <p>The thesis helps formulate and sharpen the students' artistic vision in terms of content. An optional subject at the University of Groningen, specifically aligned with the chosen final graduation project, ensures theoretical</p>	<p>The third term consists of the studio programme, the lecture programme, seminars, round table discussions, and a project. In this term, the emphasis is placed upon the development of the artistic system and on reflection on one's own attitude.</p> <p>The fourth term is mainly oriented toward graduation. Attention is also paid to communication with the art world.</p>	

	<p>During the final review, the students present an overview of their study as well as an oral explanation of their work to the exam committee consisting of tutors, the Head of the FMI Masters, and an external expert.</p>	<p>deepening.</p> <p>The students present their work (work in progress) to fellow students at regular intervals. They are expected to present their work on internet and, if possible, also in an exhibition.</p> <p>The programme of workshops and lessons is obligatory. Besides this, there is an optional subject programme of lectures in art and media history, projects at the University of Groningen, and workshops or projects organized by the advanced programmes of MFA Painting and MFA Scenography. In consultation, a part of this programme may replace a part of the obligatory programme. The obligatory workshops cover the competences and content-related areas relevant to the study programme. The workshops are always oriented toward practical skills and the acquisition of in-depth knowledge and insight. In addition to the obligatory programme, there is also scope for participation in master classes and (joint) visits to at least two media festivals.</p> <p>The programme is concluded with the result of the studio research project and a theoretical thesis. During the final review, the students give an oral elucidation of their work to the exam committee. An exhibition of the work of graduates from the FMI Masters is presented after the final review.</p>	<p>The study programme is concluded with a review of the studio research project and a theoretical thesis. Graduating students present both of these to the public. During the final review, the students give an oral explanation of their work to the exam committee. A publication accompanies the exhibition.</p>
--	---	--	---

Relationship between learning objectives and intended learning outcomes

A separate section of the Education Rules Document has been devoted to a description of all course components (modules). Also, a matrix showing how the module objectives connect to the indicators/learning outcomes has been inserted. From this overview and the objectives as described in the module descriptions, the panel concludes that all module-objectives cover the entire range of indicators/learning outcomes of the three Master courses. Also, the study requirements as stated in the module descriptions form the basis of the assessment criteria (See section 4.3, Standard 3).

Individual trajectories

Each of the Masters courses bases its programme on the philosophy that incoming students have indeed acquired their basic entry qualifications (at least Bachelor level), but at the same time bring along a broad scope of different orientations regarding content and ability. Therefore the course applies a solid admission procedure to manage expectations. The courses cater for this diversity by providing room for students to follow their individual trajectories, as long as their Master study is driven by their own research question.

The panel acknowledges the fact that such an approach is certainly justifiable at Master's level, but at the same time noticed in the panel discussions that for quite a number of weaker students this model of self-steering is perhaps 'a bridge too far'. These students appear to need more steering, among other things, supported by an outspoken vision of the course on contemporary art. It also appears, at times, that a stricter regime of tasks and deadlines could help these students to progress.

Also, in the audit panel questions were raised whether the contributions of (guest) lecturers would offer students enough depth for their (further) development.

The panel considers this an issue that needs attention, either as part of the intake and selection procedure and/or when study guidance is offered during the course. Partly as a consequence of this approach, in the eyes of the panel members, it has sometimes caused students to graduate at Master's level who should perhaps not have graduated yet. The panel elaborates on this item when discussing the attainment of the intended learning outcomes as part of Standard 3.

Because of the fact that the students largely follow individual trajectories, it is hard for outsiders to come to grips with the content of the curriculum. It is not always clear what the theory lectures are about; also, the 'round-table-discussions' with students look a bit noncommittal at first glance: from what lecturers and students say it appears that their content is determined on the spot and that these discussion sessions could potentially deal with any topic. As a consequence of this, the choice of literature looks somewhat arbitrary, and is not being backed by an explicit vision of the course on contemporary art, neither by pre-selected topics. Similarly the choice of guest lecturers is not entirely clear. The panel would think a more timely scheduling of guest speakers could open up possibilities to contract appealing professionals ('big names') from the work field, which could potentially persuade prospect-students to come and study at FMI for this reason (also refer to Recommendation Section).

Integration of themes

Over the past two years the management has been working on integrating themes like 'sustainability' and 'energy' into the Masters' programmes. The panel considers the activities and initiatives that are being developed in these fields both interesting and topical. However, it had expected them to impact the curriculum in a more significant way.

The panel understands the danger of organizing collaborative projects purely on the basis of imposed themes could be experienced as artificial, but on the other hand, the panel is slightly disappointed about the fact that in the field of 'art and sustainability' too little collaboration is sought with key-initiatives. Minerva-students are not involved in leading events on this issue, that could have produced interesting student-collaborations. The panel members learned that the Academy is tentatively working on joint-ventures with other Art Academies that focus on sustainability, especially those in Scandinavia.

The panel clearly supports these initiatives, although it appears that the devil is still in the detail.

Internationalisation within the programmes

A study of international English-language specialist literature is part of every Master's Degree programme. This is partly because many of the students come from abroad and the lingua franca of the courses is English.

The panel reviewed the mandatory and suggested literature and has established that the courses use a substantial number of international books and articles, most of which are very much on-topic.

Excursions abroad form another structural element of internationalisation within the programmes. Naturally, events such as Documenta in Kassel, Ars Electronica in Linz and the Spring Festival in Prague are visited by FMI Masters. Also, at the Student Triennial in Istanbul both students and lecturers participated in the Student Triennial and students of Master Painting exposed their visual work.

The panel considers excursions to these events obvious, and would like to recommend a broader view of the international area of art (see Recommendations section).

On top of that, Minerva has quite a number of regular partners in Europe and beyond. Three of the key-partnerships are the collaborative venture with Hunter College in New York, the Master of Fine Arts programme at the University of Pennsylvania in Philadelphia, and the National College of Art and Design in Dublin. Also, in the course of the programme a study trip is scheduled to New York, or another destination, which helps students broaden their knowledge, experience and vision. The panel is positive about the international focus of the programme, but also received some criticism of single students who had embarked to study in New York, but got tangled up in a rather tight admission procedure. 'Minerva should put more pressure on them to enable us to enrol there,' they say. Opposed to this, the course management maintained that there are quite a few examples of successful exchanges and sincere efforts on the part of the course to facilitate students who wish to study abroad. However, on the basis of the audit discussions the panel got the impression that bottom line only a relatively low number of the Dutch students seem to actually study abroad.

Lastly, guest-lecturers from abroad are invited on a regular basis (see 'staff'), which of course also adds to the international scope of the programmes.

Students with regard to the removal of the Scenography course to the HKU in 2014 uttered a word of concern. 'Scenography is rather crucial for the Academy's international ambiance. It contributes substantially to the international context we are studying in,' said one of them, emphasizing the fact that this issue needs further attention. The panel supports this view.

Research as part of the curriculum

Research activities form an integral part of the Masters courses. On several occasions throughout the programme the focus is placed on the development of student's inquisitive, research attitude, with regard to both his own artistic practice and other students' artistic practices.

The FMI Masters distinguish two types of artistic research in their programmes: (i) art *on the basis of* research, which is research for the benefit of the development of one's own work and individual artistic system, and (ii) Art *as object of* research, which puts the focus on research in and through the work of art by presenting one's work and one's research results.

For example, one of the course components is called 'Artistic practices in research'. Within this module the student studies the theoretical discourse in relation to artistic research and should, among other things, display an ability to apply relevant concepts regarding artistic research and should develop a (provisional) position with regard to the place of theory and research in his own artistic practice. He also learns to apply different research skills for the purpose of his own study. The module incorporates student's presentation of his own artistic starting points, the chosen research framework and his progress.

Theoretical highlights of the course are the lectures at the University of Groningen (RuG), through which students, among other things, gain insight into the art-historical/theoretical, philosophical or other academic context of his own work; knowledge that the student is expected to subsequently integrate into his own artistic research and reflection on his own artistic practice. Research lectures at the RuG are scheduled in both years of the courses.

At the end of the FMI Masters programmes, the student presents a written thesis that demonstrates a critical, reflective attitude with regard to his own work, and indicates the specific position the student wishes to assume with this work in relation to the surrounding culture and art world. The thesis is a dossier with texts and images, well designed and harmonizing with the student's own work, so that the structure and coherence of the content are evident. The texts may have different but varied forms. These own texts may be work descriptions, essays, statements, poetic texts or commentaries. Texts by other people must be commented upon.

Art-historical elements may be part of the thesis, and must be founded upon a study of the relevant literature or sources. However, they should not determine the tone of the thesis. Selected and reproduced texts refer to: working method, sources of inspiration, artistic goals, theoretical starting points, development of the work, relation to the spectator, kind of artistry.

The panel finds the design and approach of the research component in the Masters programmes well-worked out and of great value to the development of students' reflective skills. It particularly appreciates the collaboration with the RUG.

In the execution of the research components, however, it seems that from the start of the course considerably more attention should be paid to students' academic writing skills. (also refer to Section 4.3, Achieved Learning Outcomes, of this report)

Entrepreneurship

During their study, students regularly have the opportunity to work in professional practice. This is initiated through the establishment of the so-called Project Office/AMP. Up till now the programmes themselves bear the primary responsibility for the interaction with the professional field through collaborative projects and direct exchange between the supervising lecturers and the work field in which they operate. The panel observed that the aspect of entrepreneurship in the curriculum can still be enhanced and channelled a bit more, as students said to experience cultural entrepreneurship only as an implicit part of their course. The panel advocates a further and deepening approach with regard to student's cultural entrepreneurship, i.e. the professionalization of their own art practice presented in such a way that it is dedicated to students' individual development instead of being imposed upon them.

On the whole, the panel considers the programmes in terms of structure, content and cohesion very appropriate to attain the learning outcomes. Students are obviously pleased with the design of the curriculum that leaves ample room for further development of one's artistry. The students with whom the panel spoke, found their study programme both feasible and interesting. The well-balanced equilibrium between structure and freedom to organize one's own 'learning track' appears to be one of the major assets of the Master courses, as is regularly confirmed by the students in the audit. The panel recommends to adopt an even more radical approach to this (see Recommendation Section).

Research forms a structural part of the Masters' programmes and internationalisation is clearly considered *a conditio sine qua non* for the teaching and learning environment.

However, a more coherent approach towards (i) round-table-discussions, (ii) mandatory literature and (iii) programme themes (sustainability/energy) would be desirable. On the basis of these findings the panel rates the programmes of all three FMI Master courses 'satisfactory'.

Staff

The FMI Master programmes are executed by core-lecturers, guest-lecturers and semester-lecturers. Technical support in the workshops is provided by technical instructors (ITV'ers).

IME has two core-lecturers and 1 tutor computer technology representing 0,77fte, the Master Painting is run by two core-lecturers with a total of 1,07fte and Scenography has 2 core teachers at its disposal, representing almost 0,3fte.

All of the core-lecturers combine their teaching with posts in the professional field, such as playwrights, theatre scientists, art historians and visual artists.

The FMI Masters also invite a selection of guest speakers, semester lecturers and external professional experts to participate in the final exams.

The courses provided a list of 12 externally involved experts (guest lecturers), 8 semester-lecturers and 22 external examiners. Guest-lecturers had contributed to the courses in 2012-2013, varying from 2 hours to 8 days. The backgrounds of guest-lecturers and semester-lecturers who had contributed to the courses in 2012-2013, range from PhD lecturers at the RUG to art historians, visual artists, choreographers, light designers, image directors and playwrights. Some of them are recruited from abroad.

External examiners have backgrounds in research or work as a curator, music composer, photographer, choreographer or hold management posts in the artistic domain.

In the workshops at the Minerva Academy a total of 20 technical staff are employed. They support students in materializing their artistic concepts. Sixteen of them have permanent posts (9.3fte), five of whom possess additional temporary contracts as well; four out of twenty work entirely on a freelance basis (0.9fte).

From the panel discussions the panel members gathered that students experience a highly positive atmosphere within the Academy. The term 'nice' is frequently coined here and staff members appear to play a pivotal role in this. The everyday climate for learning is highly appreciated and students commend their lecturers for their student-centred tuition and coaching. In the audit, alumni also show their satisfaction about the quality they had experienced in the past, both of the guest-lecturers and the regular staff.

The panel shares this positive view on the lecturers and the supporting staff, but at the same time would like to see the staff challenge their students more to get outside of their comfort-zones. In this respect, the panel feels the staff could at times be more provocative and challenging. This observation of the panel members particularly holds for the Master Painting and to a lesser extent concerns the other two Masters.

At IME two visionary artist-lecturers are in charge. They clearly add to the positive image of the course and deliver graduates that are truly artists beyond bachelor's level.

FMI's Master Painting is unique in the Netherlands. Unfortunately, it does not have the uniqueness one would expect.

The Master course Painting has content-wise been managed for a long time by a good painter. He himself, delivers art within a specific context, i.e. abstract-geometrical, minimalistic paintings. The panel noticed that the influence of this lecturer is clearly reflected in the paintings produced by his students.

The Master Painting as a whole makes a rather modest and introvert impression, and is only little extrovertly oriented. Paintings appear not to be contextualized a lot and discussions on the art of painting, both from a national and an international perspective – cannot be perceived in students' theses.

The art of painting was 're-invented' all over the world – after the decline of the Wall, in the digital era, in the post-colonial era, and – again – in current times of crisis. However, the Master Painting of the FMI appears not to have been affected.

With regard to the Master Painting, and in view of the further intended revision and enhancement of the course, the panel appreciates the intention expressed by the management to appoint a new figurehead core teacher to align the programme more with its proposed ambitions.

Despite the fact that (core-)lecturers have relatively small posts, the course management has been able to create and safeguard programme cohesion, particularly from an organizational point of view, as the Master students largely compose their own learning programmes depending on (the development of) their own research questions.

In view of the fact that students testify to receive enough attention, both inside and outside regular classes, the panel safely concludes that the quantity of staff available is sufficient to execute each of the programmes.

Key-element in this, is the appointment of so-called 'hogeschooldocenten'/core-lecturers, who hold relatively larger posts and take up crucial positions in course development and management. Also, regular meetings are held to align lecturers' approaches and views. Students' works of art are discussed and evaluated in a teaching staff meeting with the purpose to establish a shared view and idiom when assessing students' work.

From the panel discussions the auditors conclude that the staff members are generally in touch with current developments in fine arts, not in the least because they are still practitioners themselves.

The course gives consideration to staff training. The majority of staff hold a Masters degree (6 out of the 9 core-lecturers) and those who do not are invited to follow a Masters degree programme. Also time is devoted to train examiners to apply assessment criteria properly and how to use the newly designed assessment forms accordingly (See section 4.3, Standard 3).

Their generally strong commitment to the students, their focus on programme cohesion and their professional and challenging input in their Master courses in particular make the panel members decide to award the judgement 'good' to the staff of the Masters Scenography and IME.

However, in view of the fact that the panel would like to see a slightly more provocative, topical and challenging attitude towards their students, the panel judgement on the Master Painting staff reads 'satisfactory'.

Programme specific services and facilities

Physically, too, the courses are taught in a fine and inspiring learning environment. The Academy's accommodation is small-scale, has a pleasant atmosphere and is quite suitable for art education. The removal to the Praediniussingel of the Master courses in 2012 seems to have really paid off. Students appear to enjoy studying there, not just during their contact hours with lecturers and fellow-students, but also outside the regular hours. To this extent, the panel members think the quality of the physical environment truly facilitates the learning community. The design of the building clearly accommodates collaboration, and thus crossovers, between students of the three Master programmes, which is particularly comfortable to those who unfortunately are single students of their cohort (Scenography).

The workshops are basic equipment-wise, but still furnished sufficiently. At any rate, the panel does not consider them 'state-of-the-art' as they do not offer the full range in the sense that there are no workshops for ceramics and textiles. Also, there is no 3D printer yet, but the panel learned that it is foreseen for next year. The ICT facilities are thrifty, though efficient. Students indicated that the studios are on the small side, but that they can still cope with them.

The panel is impressed with the triangular connection between study counselling, mentorship and tutorship; they connect the different course units in such a way that students experience a solid curricular cohesion. Also, they invite students to reflect on their visual work, their research activities and their further professional development.

Students are facilitated to consult literature and other academic sources at the Hanze Media centre (HanzeMediatheek). The institutional library has an extension at the Minerva building to cater for the special needs and interests of the art students. As part of the pre-audit the panel browsed through the collection at Minerva and concluded that most of the current literature as well as pictures and sounds are available 'within walking distance'. In conjunction with the availability of more extensive sources at the central Hanze library, the panel considers the local media centre appropriate.

In the audit, students show their enthusiasm for the quality and accessibility of the Project Office. This office connects project queries from the external community (exhibitions, events, symposia, etc.) to internal (research) questions and feasibilities. It is therefore a crucial interchange between the Minerva courses and the professional field and appears to contribute considerably to the development of students' entrepreneurial skills. The panel members, too, were impressed by the yield of the Project Office, that had several publications and project brochures on display during the audit.

All students at Minerva have access to the digital learning environment 'Blackboard'. Through this, students are provided with all course materials, the Examination Rules, module descriptions, etc. Staff members can simply get in touch with their students by emailing them through the Blackboard system. Students showed their satisfaction about the quality of this study facility and the provision of general information alike.

Weighing up all of the above, in its judgement on the facilities the panel favours the inspiring, small-scale and well-equipped quality of the learning environment as well as the solidity of the student counselling. Also, through the Project Office, students are challenged to develop entrepreneurial skills. Hence, it rates the facilities of the three Master courses 'good'.

Considerations and judgement

Masters Scenography and IME:

With the judgement 'satisfactory' on the curricula, and 'good' on both the teaching staff and the facilities, the overall judgement on Standard 2 reads 'satisfactory'.

Master Painting:

With the judgement 'satisfactory' on both the curriculum and the teaching staff, and the judgement 'good' on facilities, the overall judgement on Standard 2 reads 'satisfactory'.

4.3. Assessment system and achieved learning outcomes

Standard 3: The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.

Explanation: The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Findings

Assessment system

The three Masters courses have taken the sets of learning outcomes/indicators (see Standard 1) as the starting point for their assessments. The Examination Rules Document contains an outline of all teaching units, which include the learning objectives for each module. As described under Standard 2, these learning objectives have been linked to the final qualifications/learning outcomes of each course. All module descriptions have a section devoted to the applicable test format and content. Assessments comprise written or verbal tests, essays/papers, (BLOG)presentations, the substance of student's participation in group discussions, written reflections and, at the end of the course, the process, results and presentations of students' theses and their works of art.

In the past years the FMI Masters put effort in making their assessment criteria more transparent to ensure that students gain a clear understanding of which criteria they are supposed to meet. Students on the audit panel were generally content with the quality and formats of the assessments. They said to be able to link the pre-set assessment criteria well to the judgements of their assessors.

As a part of the audit the panel members reviewed a broad selection of students' assessed work/interim-exams to conclude that both their format and content were up to the mark.

The Examination Rules state clear admission criteria with regard to the final semester of the course. A student should have obtained at least 20ECs out of 30 of the previous semester, and special provisions are made if and when a student should make up arrears, however, without jeopardizing his graduation.

Examination Board and Assessment Committee

Since the academic year 2011-2012 the Assessment Committee, on the authority of the Examination Board, has drawn up a scheme to monitor examination assessments.

The Examination Board is composed of representatives of all courses within the Minerva Academy. The Board is chaired by an 'external' chair, who is a teaching staff member ('hogeschooldocent') at the Minerva Pop Academy in Leeuwarden. Each course has its own Assessment Committee, which acts on the authority of the Examination Board.

Each Assessment Committee has a delegated set of duties, such as (i) supporting lecturers/examiners in developing assessment criteria, (ii) formulating and monitoring the assessment scheme, (iii) analysing and evaluating the proceedings at students' assessments of their art work, (iv) monitoring assessments and exams with regard to formal test requirements.

As part of the generic audit on 21 May 2013 the panel established that the Assessment Committee members have indeed taken up their mandatory tasks. The panel very much appreciates the idea of Assessment Committees exchanging their experiences and expertise, so as to gain more common ground between them.

Moreover, the panel concluded from the discussion with the Examination Board members that they are well-equipped to play their part as 'the keeper' of assessment quality. Particularly the Board's chairman possesses substantial experience, takes a clear stand on the role of the Examination Board and demonstrates to be 'on the ball' when it comes to the quality assurance of tests and assessments.

In addition, the panel established the presence of enough expertise among the Assessment Committee members, who are responsible for the guided introduction of newly designed assessment forms and the check on their proper use.

Also external assessment experts are involved. The panel learned that their findings systematically result into a further elucidation of the assessment system, with the purpose to fully meet the requirements set by the Examination Board. The panel members took note of the fact that the Board (i) demands assessment criteria that are both transparent and unambiguous, (ii) monitors the consistency between assessments and the targeted learning objectives, (iii) makes high demands on an appropriate administrative system to register test results, (iv) has initiated the implementation of an overall Academy test policy and course specific test schemes, (v) gives priority to the implementation of evaluations of review sessions of students' art work, (vi) shows concern for students' acquisition of competencies as part of their individual development plan, (vii) initiates training schemes for lecturers in the art of testing and assessing, (viii) spends time on the improvement of communication with students about the application of assessment criteria for their visual works of art, so as to increase their awareness for the desired standards.

The panel reviewed a cross-section of assessment forms, that had recently been updated. All of these forms enable the examiners to evaluate students' performance on the basis of the applicable assessment criteria. Each form requires the substantiation of the examiners judgement.

The panel commends the course staff for their effort to improve the quality of the assessment forms. The panel found them well-designed and more transparent than formerly was the case. In the eyes of the panel members it demonstrates that the measures taken by the Examination Board are definitely beginning to pay off.

With regard to the final examination the panel members perceived similar developments: both the theses and the presentations were accompanied by well-designed assessment forms, that had an extensive list of criteria, which in the panel's view could well be downsized to fewer criteria. At any rate, the specified forms of the June 2013 exams resulted in clearly written comments from the examiners.

One of the downsides of the previous system was the application of a four-point scale (insufficient/doubtful/ sufficient/good) that at times led to an ambiguous overall judgement when transferred into a ten-scale mark. Also, the option 'doubtful' easily rendered ambiguity. The panel was pleased to learn that in the 2013 exams the four-point scale had altogether been replaced with a grading system in marks from 1 to 10.

On the whole, the panel holds a positive view of the quality of the courses' system of assessments.

Achieved learning outcomes

To demonstrate the mastery of the learning outcomes of the courses, all students are assessed on the basis of two components: (i) their work of art and (ii) an accompanying thesis. The panel has evaluated both and, eventually, even decided to attend examination sessions to gain full understanding of the scope and proceedings of the final exams.

The courses' Study Manual for the Thesis describes the thesis 'as a file of texts and illustrations, well-designed and engaged with their visual work, so that structure and connection of the items are clear. The texts may take on different forms, like work descriptions, essays, statements, poetic texts or commentaries. They encompass reflections on ideas and concepts underlying the artistic practice, the working process and the developed works or projects.'

Already in the third semester the student formulates the concept for his thesis. Under the guidance of the theory lecturer, topics are selected and defined, relevant material and sources (literature or otherwise) are collected and a plan for the structure of the thesis is drafted. The Plan of Approach is awarded 2ECs.

The fourth semester (8ECs) is spent on elaboration. The student hands in written material to the theory lecturer on a regular basis and according to the timeframe agreed upon in the concept. All texts and contributions to the thesis have to be discussed at least once with the theory lecturer.

At the final exam the thesis is to be verbally presented and defended. All members of the assessment committee (core and semester tutors, chair of the assessment committee and external experts) are provided with a copy of the thesis well in advance of the exam.

Final evaluation of the thesis takes place in the examination session. The student presents his work and thesis to the exam committee. The presentation is followed by a discussion and question & answer session. Evaluation of the thesis is based primarily on the following aspects: (i) it should demonstrate student's own vision on present-day artistry and a coherent artistic system, (ii) it should bear witness of student's own viewpoint concerning the chosen research topic(s), (iii) it must show a clear, persuasive and/or intriguing phrasing of acquired points-of-view, (iv) it should demonstrate student's critical and reflective attitude towards working method, development and applied methods, (v) it shows student's ability to perform a literature search and it should demonstrate student's ability to place the artistic practice/research within a broader cultural, social and theoretical context.

In addition the thesis is valued with regard to: originality (implementation of viewpoints), (graphic) design, correct spelling and style, and an accurate bibliography.

The panel welcomes the accurate phrasing of the Study Manual for the Thesis. Second-year students in the audit showed a good understanding of what exactly they were supposed to deliver at the final examination. Besides, the assessment criteria on the assessment forms tied in well with the set of criteria outlined in the Thesis Manual.

Theses review

Prior to their visitation in Groningen, the panel members received an overview of all students that had graduated at the FMI Masters over the past years. Because of the relatively small numbers, the lists of graduates went beyond the last two cohorts, i.e. the surveys also incorporated students who had finalized their studies in 2008 and 2009.

The overviews of the Masters Painting and IME comprised 12 students each (graduates from June 2008 – February 2013), and the overview of the Master Scenography listed 9 graduates who had graduated from August 2008 up to July 2012.

Apart from the administrative details, the lists provided rendered information on the titles of students' theses and the marks given for each of the examination components, as well as the names of the (external) examiners.

In tune with NVAO regulations, the panel from the list made a selection of 15 theses – 5 from each Master course – to be reviewed in advance of the audit.

The panel took a random sample, but with a specific focus on theses that had been awarded a 6.0, so as to establish that examiners consistently maintain the high standards indicated by the final qualifications of the Master courses.

Moreover, during the audit, the panel inspected an additional number of theses that were on display, as well as works of art that were either physically exhibited or could be viewed through photographs.

On the basis of their review, both before and during the audit, the panel members formulated the following findings and judgements with regard to the achievement of the final qualifications of the FMI Masters.

The panel determined that quite a few theses were below the mark. These appeared all to be sixes and it seemed that these students had been piloted through their resits. Their master thesis often lacked a real problem/key question, a true research ability, an original point of view and, not in the least, a vision on the student's artistic pursuits in the context of national and international developments. These comments concerned all three Masters.

The panel is of the opinion that a stricter approach and slightly more guidance is needed in the writing and composing of the thesis. It believes that this issue should be addressed from the very beginning of the course. Although the panel mostly reviewed work that was definitely up to the mark, it would still suggest that students should not be allowed to just graduate on a website design, an ego-document (diary) or a performance, together with a loosely written document.

Understandably, a Master student must indeed demonstrate the ability to put in writing what one's work is all about and in what way he or she is artistically positioned in the art discourse.

To the panel members it sometimes appeared that that the staff considered the thesis as 'an add-on' to the visual work, which at Masters' level should not be the case. The panel will elaborate on this in the recommendation section.

Attending exams

The discrepancy between the courses' ambitions as laid down in the documentation, and the ultimate level achieved, as well as the fact that an additional review of another selection of theses from the same list would probably not lead to different conclusions, the panel decided to upscale in the form of a review of the most recent research papers (June 2013), which at the time of the audit were due to be submitted, and to also attend the related final examinations.

In attending the examination sessions, which included the jury deliberations, the panel members were totally convinced of the quality delivered. Examinations showed that the improvement scheme with the purpose to adjust both the tutoring and assessment process had already rendered fruitful results.

Panel members observed that all candidates who took their exams in June 2013 were assessed on clearly motivated, transparent and legitimate grounds. Not only did this apply to graduates, but similarly to those who failed. With regard to this the panel commented that those who failed should perhaps not have reached the final stage of the course at all or, indeed, should not have been allowed to enrol in the first place. (see recommendation section)

By-and-large, the panel concludes that the Master courses with their recent cohort of graduates convincingly demonstrate to have actually achieved their intended learning outcomes. Again, at the final stage of the course too, the panel would also like to add that still more discourse between examiners could be initiated to further align issues of interpretation and weighting of assessment criteria. Another issue to address would be the application of a more precise procedure to reach an unanimous jury verdict (see recommendation section).

Considerations and judgement

In summary, the FMI Masters have adopted a solid assessment system that aligns well with the objectives of the course. Particularly assessment forms were recently enhanced and improved. The Examination Board is clearly in the lead and has a vision on its key-position in the safeguarding of the Master's level of the courses.

The recent character of most of the adjustments, the stitches that were dropped in previous cohorts and the slight refinements still to be executed, made the panel decide to value Standard 3 'satisfactory'.

5. OVERALL JUDGEMENT

FMI, as part of the Minerva Academy in Groningen clearly aims to offer Master courses to students who desire to excel in their profession. Some students explicitly choose to study in what they describe as 'a monastery-like' learning environment, far away from the turmoil of the 'Randstad' and without being impacted by the events of the day.

The FMI Masters leave ample room for students to materialize their own initiatives: they follow partly individualized curricula which are based on the student's own query. For external visitors this idiosyncratic course design does not make it easy to grasp the width and depth of each individual study track, particularly not the scope of the mandatory theoretical substance.

A curriculum that relies largely on self-direction is absolutely appropriate at Master's level and seems to work out fine with excellent students, but may confuse and cause study delays to the less talented ones. An even stricter selection on entry or a slightly more structured approach backed up by an outspoken vision on current contemporary art, particularly with regard to the Master Painting, in the eyes of the panel members, would be desirable.

International-wise the programmes already offer possibilities of a study abroad and various excursions to scheduled exhibitions, but a broader view of the international area of art would be welcomed. Also, cultural entrepreneurship is exercised regionally through the Project Office. The panel advocates an approach towards entrepreneurial skills which is dedicated to students' individual development, instead of being imposed upon them.

Highly committed staff executes the programmes. They show the readiness to renew and integrate topical subjects into the curricula. Especially, the deployment of semester lecturers is a good example of this, as well as the performance of interesting guest-lecturers. Although research is definitely an integral part of the programmes, it seems that more professional expertise should be deployed in the field of academic writing.

Over the past years the courses have managed to implement significant improvements, both within the assessment system and the execution thereof.

The panel hopes and expects that the Sector Plan, which among others implies the removal of Scenography to HKU, to eventually have a positive effect on the two remaining courses. This transition should be accompanied by a solid strategy to position the Master Painting and Interactive Media & Environments more explicitly in the spectrum of Master courses in Fine Art, both in the Netherlands and abroad. The panel with satisfaction learned that the Hanze University of Applied Sciences is working on such a strategy.

As it stands, in accordance with NVAO decision rules, the overall judgement on all three FMI Master courses reads 'satisfactory'.

The panel therefore recommends the NVAO to accredit the Master Painting, the Master Interactive Media & Design, and the Master Scenography for another period of six years.

6. RECOMMENDATIONS

General

- The panel found the courses' Critical Reflection a rather abstract and process-oriented document. Make sure that next time a more legible reflection document is delivered, which contains representative examples of the way the courses are actually executed. Also, redundancy should be avoided, e.g. the Chapter on Standard 1 already tends to discuss the entire programme, whereas this Standard only deals with the quality of the courses' final qualifications.
Also, do not hire a 'ghost-writer' to make up your own Critical Reflection. In fact, the drawing up of such a review should be seen as a regular activity in the context of the PDCA cycle and is best done by staff and management members themselves.
- Contact between the Masters and their alumni seems to be organized somewhat haphazardly. From some of the alumni the panel gathered that they are being invited in the context of the '*Studium Generale*', but so far the courses have not developed a structural relationship with their alumni. The panel recommends to actively support initiatives among alumni to establish a more structural exchange with alumni, e.g. in the form of an alumni union.

Standard 1

Profiling

- The panel is concerned about the relatively low number of actual enrolments each year. This has even led to the situation of single-student classes, which can hardly be seen as an inspiring study environment.
In order for a course to function as an inspiring cultural breeding ground for all, a much higher influx of students is required. The panel acknowledges the fact that the Sector plan might bring about these developments. To help accomplish this, the panel recommends to position and communicate the Master courses' identity much clearer, in a more provocative and intriguing way. The leading principle here should be 'how do we distinguish ourselves from other Master courses?'.
This is clearly not realized by visiting the obvious Biennale or Documenta alone, and not by holding intake interviews like everybody else does, but could – in the eyes of the panel members – more likely be started off by:
 - scheduling more topics that matter (current issues, provocative themes – e.g. related to sustainability and energy), contemporary theoretical framework) and are more radical, more outspoken and specific;
 - by appointing an interesting, (inter)nationally active staff of artists and lecturers;
 - by starting meaningful joint-ventures/collaborations with foreign universities in Germany and Scandinavia;
 - by creating more flexibility in staff appointments of core lecturers, to avoid routines and endemic patterns and to keep the course on-topic and up-to-date;

In other words: the panel recommends the courses to reconsider their profiling and 'format'(see below) with the purpose to make the courses more appealing to larger numbers of (excellent) students.

Standard 2

- The lack of profiling on the course level/final qualifications, is reflected in the Study Guide. The panel recommends to formulate the course profile, seek for appealing key-themes to furnish the curriculum and organize a programme of guest speakers, artists and curators who visit FMI. In line with these visits exhibits can be arranged as well in the Netherlands and abroad.
Make sure first year guest lecturers are invited and scheduled well in advance, and both guest lectures and themes are published and made known to students in time.
- As the highly individualised learning trajectories are being considered one of the USPs of the FMI Masters, an even more radically customised tutoring and coaching of the individual student could be considered.
- The management claims to heed themes like 'sustainability' and 'energy'. The panel perceives that the link between art and science is, indeed, being discussed. The activities and initiatives that are being developed in this field sound interesting and topical, but the finer detail of it all looks rather minimal, whereas the panel believes this could be the beginning of another profiling feature of the Masters.

It looks as if too little collaboration is being sought with important initiatives in this field in the Netherlands. Tentative talks are being organized with other universities in Scandinavia and Germany in particular, that have committed themselves to these themes. However, the panel considers the elaboration and implementation of these to be still in an embryonic phase.

The panel would recommend the staff to adopt a more energetic approach to these profiling themes, that have already been on the 'art agenda' for several years now, but so far do not seem to have seriously impacted the FMI Masters programmes.

Standard 3

- The panel recommends a slightly different approach to the proceedings in the jury's final meeting. In the opinion of the panel it is worth considering to have each of the examiners write their marks on a piece of paper and hand it to the chair, before the deliberations take off.
The chair should then totalize and state the average provisional score. Subsequently, the chair invites all assessment committee members to substantiate their marks. In case differences between examiners exist of 1.0 point or more, or about a fail or a pass, arguments are exchanged between them to reach a consensus on the ultimate mark. If consensus cannot be reached, the chair will decide.
- In addition to the previous recommendation, the panel advises 'synchronization sessions' be organized to discuss the application of assessment criteria between examiners in order to further align issues of interpretation and weighting of assessment criteria.
- With reference to the observation/recommendation made under Standard 1, the panel has established that the courses hardly have any statistics on the alumni and lack a formal alumni policy. Through informal networks a positive image of the courses emerges, but a serious policy in this field can only be based upon concrete input from the alumni themselves.

Therefore the panel recommends to collect on a more structural basis data on alumni, their whereabouts and experiences, and their career developments.

ANNEXES

ANNEX I Overview of judgements

Judgement table of the FMI Master Painting fulltime	
Standard	Judgement
Standard 1. The intended learning outcomes	Satisfactory
Standard 2. Teaching and learning environment	Satisfactory
Standard 3. Assessment system and achieved learning outcomes	Satisfactory
Overall judgement	Satisfactory

Judgement table of the FMI Master IME fulltime	
Standard	Judgement
Standard 1. The intended learning outcomes	Satisfactory
Standard 2. Teaching and learning environment	Satisfactory
Standard 3. Assessment system and achieved learning outcomes	Satisfactory
Overall judgement	Satisfactory

Judgement table of the FMI Master Scenography Fulltime	
Standard	Judgement
Standard 1. The intended learning outcomes	Satisfactory
Standard 2. Teaching and learning environment	Satisfactory
Standard 3. Assessment system and achieved learning outcomes	Satisfactory
Overall judgement	Satisfactory

ANNEX II Course specific intended learning outcomes

1. Knowledge and understanding The master graduate will develop beyond and/or broaden the level of knowledge and understanding acquired during the bachelor level, therefore providing a foundation for making an original contribution (mainly within a research context) to the development and/or application of ideas.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<p><i>Indicators:</i> The graduate:</p> <ol style="list-style-type: none"> shows a professional attitude and great proficiency in artistic skills, therefore positioning him above Bachelor level; shows through his work, the ability to display a characteristic artistic system and continuing reflection on his work; is capable of conducting independent research for his own work; his work and reflection deliver a special contribution within the context of art and culture; is able to develop and execute ideas independently or in cooperation with others. 	<p><i>Indicators:</i> The graduate:</p> <ol style="list-style-type: none"> has an understanding of interdisciplinary, artistic, technical, socio-cultural developments, as well as developments in the area of entrepreneurship, organisation, communication and processes in the art market; produces new knowledge and uses technology; makes an original contribution within the context of art and culture; is able to develop and execute ideas independently or in cooperation with others; is capable of conducting independent research for his own work; has the ability to form concepts by analysing his own intuitive processes. 	<p><i>Indicators:</i> The graduate will acquire:</p> <ol style="list-style-type: none"> interdisciplinary understanding of artistic, technical, social/cultural and economical developments in the field of new digital media, on a demonstrably higher level than the Bachelor; strong personal, aesthetic, communicative and conceptual sensitivity and skills, as well as the capacity to conduct independent research and acquire progressive independent growth in their own subject area; programming knowledge (sufficient to increase that knowledge independently); knowledge of technique, electronics and computers (both hardware and software); knowledge of the history and current artistic context of computer mediated art and media art; understanding of the way technology, science, culture and society are interwoven
2. Applying knowledge and insight The master graduate is capable of applying knowledge, understanding and problem solving abilities in new or unfamiliar circumstances within a broader (or multidisciplinary) context that is related to the subject area. The graduate is also capable of integrating knowledge and handling complex matter.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<p><i>Indicators:</i> The graduate:</p> <ol style="list-style-type: none"> his visual production is coherent and of a high standard; has the ability to operate as an independent artist; uses the artistic system to interpret the role and function of artistic research in relation to his own practice, and is able to perform this research has the ability to solve problems in new or unfamiliar circumstances within a broader (or multidisciplinary) context that is related to the subject area. 	<p><i>Indicators:</i> The graduate:</p> <ol style="list-style-type: none"> is able to plastically and imaginatively design all possible areas using his own signature, from traditional theatre to virtual environments; is capable of applying problem solving abilities in new or unfamiliar circumstances, within a broader (or multidisciplinary) context relating to the subject area; displays convincing technological proficiency of the subject area within the latter context, which proves he is capable of handling complex matter; 	<p><i>Indicators:</i> The graduate:</p> <ol style="list-style-type: none"> is capable of applying problem solving abilities in new or unfamiliar circumstances, within a broader (or multidisciplinary) context that is related to computer mediated art and media art; shows, within the latter context, to possess a convincing proficiency in using technology that proves he is capable of handling complex matter; is able to develop concepts.

	4. is able to implement insights into interdisciplinary, artistic, technical, social and cultural development in his own work.	
3. Judgement The master graduate is able to formulate judgement based on incomplete or limited information, while taking into account social and ethical responsibilities associated with applying his own knowledge and judgement.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is capable of theoretically substantiating his or her own work; is capable of reflecting critically on developments in the subject area; is able to make connections between his work and the surrounding cultural and art world. 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is able to take his own position regarding interdisciplinary, artistic, technical and socio-cultural developments; is able to determine a position regarding his own work (reflective and imaginative) in historical and social context and in relation to the profession. 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is capable of critical reflection on technological, cultural, scientific and social developments relating to his own work, and capable of taking his own position; is able to critically examine his own work and position it in the interwoven fields of technology, science, culture and society; is capable of formulating judgement based on incomplete or limited information; takes social and ethical responsibilities into account when formulating judgement.
4. Communication The master graduate is capable of communicating findings, and the knowledge, motives and considerations underpinning these findings, to a specialist and non-specialist audience.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is capable of giving both a verbal and written explanation showing a reflective attitude towards his own work and the specific position he wishes to take with this work with respect to the world of art and culture. 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is able to clearly and unambiguously communicate his own work in the context of the subject area to specialists and non-specialists; is able to communicate knowledge, motives and considerations underpinning own work and projects; can be in charge of creative group processes. 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> has the ability to clearly present his own work in exhibitions, on the internet and during performances; has the ability to clearly articulate and substantiate his own ideas, both verbally and in writing; is able to (thematically) cooperate (with programmers, fellow artists); has an understanding of communication processes and the ability to develop and manage these independently or as a team player.
5. Learning skills The graduate possesses the learning skills that allow him or her to commence an advanced course of a largely self-directed or autonomous nature.		
FMI Master Painting	FMI Master Scenography	FMI Master IME
<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is capable of testing his own knowledge and skills to the developments in the surrounding culture and art world; 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is able to bear responsibility for his own talent by developing and maintaining new fields, and passing on knowledge and insights; 	<i>Indicators:</i> The graduate: <ol style="list-style-type: none"> is able to independently test personal knowledge, understanding and skills on new developments and findings;

<p>2. is capable of independently expanding his knowledge and skills.</p>	<p>2. is capable of independently testing personal knowledge, understanding and skills on new developments and findings;</p> <p>3. is able to perform research with the objective of adding depth and enriching themselves, as set out in "knowledge and understanding" and "judgement";</p> <p>4. keeps in touch with possible sources of inspiration and developments in his environment, both nationally and internationally.</p>	<p>2. has strong personal, aesthetic, communicative and conceptual sensitivity and skills; as well as the capacity to conduct independent research and acquire progressive independent growth in his own field.</p>
---	--	---

ANNEX III Course overviews in outline

MFA Interactive Media and Environments

Module	Progress code	ECs
Year 1 (semester 1)		
Studio 1 *	CGVH1STP1	8.00
Computer technology 1*	CGVH1CTN1	8.00
MOHRaliveTHANdeadSOCIETY - Seminar 1	CGVH1SEM1	1.00
MOHRdeadTHANaliveSOCIETY - Round table 1	CGVH1ROT1	2.00
Artistic practices in research	CGVH1APR1	5.00
artBLOG 1	CGVH1BLO1	2.00
Projects 1	CGVH1PRJ1	4.00
		30.00
Jaar 1 (semester 2)		
Studio 2 *	CGVH1STP2	11.00
Computer technology 2*	CGVH1CTN2	5.00
MOHRaliveTHANdeadSOCIETY - Seminar 2	CGVH1SEM2	1.00
MOHRdeadTHANaliveSOCIETY - Round table 2	CGVH1ROT2	2.00
Tutorials 1*	CGVH1COL1	5.00
artBLOG 2	CGVH1BLO2	2.00
Projects 2*	CGVH1PRJ2	4.00
		30.00
Jaar 2 (semester 3)		
Studio 3 *	CGVH1STP3	13.00
Computer technology 3*	CGVH1CTN3	3.00
MOHRaliveTHANdeadSOCIETY - Seminar 3	CGVH1SEM3	1.00
MOHRdeadTHANaliveSOCIETY - Round table 3	CGVH1ROT3	2.00
Tutorials 2*	CGVH1COL2	5.00
Thesis 1, concept development	CGVH1THE1	2.00
Projects 3	CGVH1PRJ3	4.00
		30.00
Jaar 2 (semester 4)		
Studio 4*	CGVH1STP4	10.00
MOHRaliveTHANdeadSOCIETY - Seminar 4	CGVH1SEM4	1.00
MOHRdeadTHANaliveSOCIETY - Round table 4	CGVH1ROT4	2.00
Thesis, implementation*	CGVH1THE2	8.00
Projects 4*	CGVH1PRJ4	2.00
Exam	CGVH1EXA1	7.00
		30.00

* Course elements are determined in Research Proposal

	Make (Studio)
	Think (Reflection and Theory)
	Share (Project)

MFA Scenography

Module	Progress code	ECs
Year 1 (semester 1)		
Design: Project of the semester tutor 1	TVVH1PSD1	8.00
Design: Individual project 1	TVVH1IPJ1	8.00
Excursion 1	TVVH1EXC1	1.00
Round tables 1	TVVH1ROT1	2.00
Artistic practices in research	TVVH1APR1	5.00
Theatre theory 1	TVVH1THT1	2.00
Workshop 1	TVVH1WSP1	2.00
Collective project 1	TVVH1PJC1	2.00
		30.00
Year 1 (semester 2)		
Design: Project of the semester tutor 2	TVVH1PSD2	8.00
Design: Individual project 2	TVVH1IPJ2	8.00
Excursion 2	TVVH1EXC2	1.00
Round tables 2	TVVH1ROT2	2.00
Theoretical intensification 1	TVVH1TVP1	5.00
Theatre theory 2	TVVH1THT2	2.00
Workshop / Study trip 2	TVVH1WSP2	2.00
Individual project 1	TVVH1PJI1	2.00
		30.00
Year 2 (semester 3)		
Design: Project of the semester tutor 3	TVVH1PSD3	8.00
Design: Individual project 3	TVVH1IPJ3	8.00
Excursion 3	TVVH1EXC3	1.00
Round tables 3	TVVH1ROT3	2.00
Theoretical intensification 2	TVVH1TVP2	5.00
Concept-development thesis	TVVH1CTH1	2.00
Workshop 3	TVVH1WSP3	2.00
Collective project 2	TVVH1PJC2	2.00
		30.00
Year 2 (semester 4)		
Design: Run-up to exam	TVVH1VTE1	8.00
Design: Exam	TVVH1EXA1	7.00
Excursion 4	TVVH1EXC4	1.00
Round tables 4	TVVH1ROT4	2.00
Thesis	TVVH1THE1	8.00
Workshop / Study trip 4	TVVH1WSP4	2.00
Individual project 2	TVVH1PJI2	2.00
		30.00

	Make (Design)
	Think (Reflection and Theory)
	Share (Project)

MFA Painting

Module	Progress code	ECs
Year 1 (semester 1)		
Studio 1	VSVH8STP1	16.00
Seminars 1	VSVH0SEM1	1.00
Round table 1	VSVH0ROT1	2.00
Artistic practices in research	VSVH1APR1	5.00
Artlog 1	VSVH1ART1	2.00
Projects 1	VSVH8PRJ1	4.00
		30.00
Year 1 (semester 2)		
Studio 2 *	VSVH8STP2	16.00
Seminars 2	VSVH0SEM2	1.00
Round table 2	VSVH0ROT2	2.00
Tutorials 1 *	VSVH1COL1	5.00
Artlog 2	VSVH1ART2	2.00
Projects 2 *	VSVH8PRJ 2	4.00
		30.00
Year 2 (semester 3)		
Studio 3 *	VSVH8STP3	16.00
Seminars 3	VSVH0SEM3	1.00
Round table 3	VSVH0ROT3	2.00
Tutorials 2 *	VSVH0COL2	5.00
Thesis, concept development	VSVH6THE1	2.00
Projects 3	VSVH8PRJ 3	4.00
		30.00
Year 2 (semester 4)		
Studio 4 *	VSVH1STP4	10.00
Seminars 4	VSVH0SEM4	1.00
Round table 4	VSVH0ROT4	2.00
Thesis, implementation *	VSVH6THE2	8.00
Projects 4 *	VSVH1PRJ 4	2.00
Exam	VSVH8EXA1	7.00
		30.00

* Course elements are determined in research proposal

	Make (Studio)
	Think (Reflection and Theory)
	Share (Project)

ANNEX IV Programme, approach and decision rules

Schedule of site visit limited programme assessment of the FMI Masters Painting, IME and Scenography – Hanze University of Applied Sciences, Groningen

A pre-programme audit was held on 21 May to evaluate the shared aspects between all courses in the Minerva Academy. Throughout the audit the panel discussions were conducted primarily in Dutch and at times in English, if so required.

Date of pre-programme audit: 21 May, from 16.30 – 21.00 hrs.

Location: Academy Minerva - Praediniussingel 59 – Groningen/Green Room

Time frame	Discussion partners/their position	Topics for discussion
16.45	Ontvangst auditteam Drs. W.G. (Willem) van Raaijen, voorzitter P. (Piet) Hagenaars, lid M. (Mirjam) van Tilburg, MEd, lid L. (Lisa) Hoogkamer, student-lid H.R. (Rob) van der Made, secretaris/coördinator	
17.00-18.00		Panel voorbespreking <i>Inclusief catering</i>
18.00-18.45	CvB <i>Marian van Os</i> Dean Minerva <i>Dorothea v.d. Meulen</i> Teamleiders <i>Sieta Maring/DBKV</i> <i>Robin Punt/ABK en FMI Masters</i>	Hanzehogeschool en Academie Minerva Focus op Toptalent, Sectorplan hbo Kunstonderwijs 2012-2016 Personeelsbeleid Kwaliteitszorg Voorprogramma en instroom Samenwerkingen en convenanten, o.a. RUG
18.45-19.30	Kenniscentrum Lector Popular culture, Sustainability and Innovation <i>Anne Nigten</i> Lector Image in context <i>Anke Coumans</i> Projectbureau <i>Frits Hesselings/algemeen coördinator</i> Flexibele schil <i>Hanneke Briër/hogeschooldocent</i> <i>Hendrik-Jan Vermeulen/hogeschooldocent</i> <i>Excellentieprogramma's</i>	Kenniscentrum en lectoraten Projectbureaus Werkplaatsen Flexibele schil van gedeelde programma's Samenwerking met werkplaatsen
19.30-20.15	Examencommissie <i>Jan Pier Brands/voorzitter & AvP</i> <i>Lia Steenmeijer/secretaris</i> <i>Daan Tweehuysen/FMI Masters</i> <i>Sannah den Engelsens/DBKV</i> <i>Bert Kramp/ABK</i> <i>Saskia Mars/Vormgeving</i>	Bevoegdheden en taken Examencommissie en samenwerking met de Toetscommissie: rol in de interne kwaliteitsborging van toetsen en beoordelen en de borging van het eindniveau
20.15-21.15	Bezoek Art shows... Rondleiding door <i>Dorothea v.d. Meulen, Sieta Maring, Robin Punt en Allie van Altena (curator)</i>	

Programme of site visit at FMI Masters - Academy Minerva

Date: Wednesday 29 May 2013, from 08.45 – 17.15 hrs.

Location: Academy Minerva - Praediniussingel 59 – Groningen – Green Room

Time	Participants	Role/position	Topics for discussion
08.45	Reception of Assessment Committee Drs. W.G. (Willem) van Raaijen, chairman A. (Aldje) van Meer, MA, member Drs. L. (Lucette) ter Borg, member R. (Rosemarie) Kock, student member H.R. (Rob) van der Made, secretary/coordinator		
09.00-10.00	Hobéon panel	Organization	Preliminary discussion
10.00-10.45	Course management	Robin Punt (head) Margo Slomp (University lecturer, supervisor content-related matters) Anne Nigten (lector Pop Culture, Innovation and Sustainability)	Acquaintance individual character of the course – ambitions - hbo-level – relationships with occupational sector – coherent educational environment – set-up/content program – choice didactic forms – current developments, fitting in new students – internationalization – research dimension – testing and assessing
10.45-11.00	Internal discussion Assessment Committee		
11.00-11.45	Lecturer 6-8	Margo Slomp (University lecturer, core lecturer Painting, chair of Curriculum Committee and Assessment Committee, member Research group lector Image in Context) Ruud Akse (core lecturer IME, member of Curriculum Committee and Assessment Committee, member Course Committee) Jan Klug (core lecturer IME) Daan Tweehuysen (lecturer computer visualization, member Exam Board and Assessment Committee) Tjallien Walma-van der Molen (core lecturer Scenography) Lara Staal (core lecturer Scenography) Ton Mars (core lecturer Painting, chair of Course Committee, member curriculum Committee)	ambitions – course program – supervision work placements and graduation - professionalization/improving expertise – study counselling - international orientation
11.45-12.00	Internal discussion Assessment Committee		
12.00-12.45	<u>Students</u> 6-8	Ariane Trümper (first year Scenography) Cinthya Oyervides Reynoso (second year Scenography) Martijn van Bachum (first year IME) Jade Thompson (first year IME) Sjanine van Veen (second year IME, member Course Committee) Christiaan Drost (first year Painting) Huub Vlemmings (first year Painting) Veronique Schrama (second year Painting)	quality and relevance of program – fitting in new students – credits – testing and assessing – quality of teachers- course-specific facilities – own products
12.45-13.30	Lunch Assessment Committee		

Time	Participants	Role/position	Topics for discussion
13.30-14.30	Walk-in Consultation Coaches/assessors Graduate students Exhibition & graduation work (tour by curator Ruud Akse)	Coaches Ton Mars/Margo Slomp (Painting) Ruud Akse/Jan Klug (IME) Tjallien Walma-van der Molen/Corine Baart (Scenography) Graduate students Sarah Janssen (alumna IME) Lotte Bosman (alumna Painting)	Content of examination, procedure, final performance level
14.30-15.15	<u>Occupational sector/Alumni</u> WAR Alumni Partners	Gerrit Timmers (member WAR FMI Masters, theatre maker and designer, artistic director independent theatre / Opera O.T. <i>(member WAR)</i>) Toos Arends (member WAR FMI Masters, director Centre Visual Arts Drenthe) Udo Thijssen (alumnus Scenography) Freya Eshuys (alumna Scenography) Adri Schokker (alumnus IME) Sarah Janssen (alumna IME) Lotte Bosman (alumna Painting) Aldwin van de Ven (alumnus Painting)	Contacts with course about subjects including: quality and relevance of the course – current developments and interpretation in terms of program – exit qualifications – project assignments – wishes on the part of the occupational sector – work placements and supervision – research component
15.15-15.30	Internal discussion Assessment Committee		
15.30-15.45	Pending issues <i>Possible additional interviews and verification of documents</i>		
15.45-16.00	Internal discussion Assessment Committee		
16.00-16.30	All discussion partners		Feedback by Assessment Committee

Selection of the delegations / the auditees

In compliance with the NVAO regulations the audit panel decided on the composition of the delegations (auditees) in consultation with the course management and on the basis of the points of focus that had arisen from the panel's analysis of the school's documents prior to the audit.

An 'open consultation session' was scheduled as part of the site-visit programme. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community correctly and timely. No students or staff members attended the open consultation session.

During the site-visit the audit panel members spoke randomly to students, reviewed a number of additional theses and attended final examinations and jury deliberations in June 2013.

ANNEX V Overview of inspected documents

Inspected documents, conform NVAO guidelines

- Critical Reflection
- Organization chart of Hanze, Minerva Academy and the Masters courses
- Domain specific reference framework and the final qualifications
- Course programmes design
- Course descriptions
- Notitie Academie Minerva en onderzoek 2012-13
- Opleidingsvisie Masteropleiding Schilderkunst 2012-2013
- Opleidingsvisie Masteropleiding Interactive Media& Environments (IME) 2012-2013
- Opleidingsvisie Masteropleiding Theatervormgeving & Beeldregie – MFA Scenography 2012-2013
- Opleidingsjaarplan FMI 2012-13
- Studentenstatuut Hanzehogeschool 2012-13
- Education Rules MFA Painting 2012-2013
- Education Rules MFA IME 2012-2013
- Education Rules MFA Scenography 2012-2013
- Literatuurlijsten FMI Masters 2011-12 en 2012-13
- Study Manual Thesis FMI 2012-13
- Survey of staff
- Staff policy plan
- Complete overview of graduates of the past two years:

FMI Painting: 12 graduates since June 2008	FMI IME: 12 graduates since June 2009	FMI Scenography: 9 graduates since 2008
--	---------------------------------------	---

- Survey of courses' professional networks
 - Analysis and summary of recent evaluation results and relevant management information
 - NSE Student Satisfaction Survey 2012
 - A selection of assessments, assessment forms and criteria
 - Handbooks and other course materials
- A random sample of 15 theses taken from the survey of graduates provided by the courses. The sample included the following theses⁷:

Painting	IME	Scenography
356961	335449	334774
343502	339573	337487
343073	334814	334897
297340	337861	330777
298069	308714	398713

In addition to its initial selection the panel members also reviewed 10 of the most recent theses that had been delivered and subsequently attended the corresponding examinations. These concerned the following graduates:

364984	356757	369165	371579
365456	366878	363325	
366534	373456	348923	

⁷ For the sake of privacy only student numbers are indicated; names are known to the Secretary/coordinator of the panel.

ANNEX VI Overview of auditteam

Panel composition, succinct resumes and declarations of panel members' independence.

Composition and expertise of panel members

Panel members	Expertise audit/ quality assurance	Expertise education	Expertise Professional field	Expertise course content	Expertise international	Expertise Student affairs
Drs. W.G. (Willem) van Raaijen chair	X	X				
A. (Aldje) van Meer, MFA, member		X	X	X		
Drs. L. (Lucette) ter Borg, member			X		X	
P. (Piet) Hagenaars werkveld- / vakdeskundige	X		X	X	X	
M. (Mirjam) van Tilburg, MEd member		X	X	X		
R. (Rosemarie) Kock, student member						X
L. (Lisa) Hoogkamer student member						X
H.R. van der Made Secretary/co-ordinator	X	X				

On 22 May 2013 the NVAO approved the composition of the panel, FMI Masters, registered under number 001787 – Hanze University of Applied Sciences.

Succinct CVs of panel members

1	Willem van Raaijen is partner at Hobéon and has chaired numerous accreditation audits in higher professional education since 2004.
2	Aldje van Meer has been working in art education since 2001; she is initiator of the CrossLab and involved in curriculum development of art programmes within the UoAS of Rotterdam.
3	Lucette ter Borg is art critic at one of the Dutch national newspapers (NRC) and director at Cinema-Zuid, platform for moving images. Also, she is a novelist and essayist.
4	Piet Hagenaars is acting managing director of the 'Stichting Landelijk Kennisinstituut Cultuureducatie en Amateurkunst Utrecht'.
5	Mirjam van Tilburg is lecturer at the Willem de Kooning Academie Rotterdam, among other things she is involved in curriculum development at both the Autonomous Fine Arts Course and the Teacher Training Course in Fine Arts Education.
6	Rosemarie de Brouwer-Kock is first-year student of the Masters course in Art Education at the Amsterdam UoAS for Fine Arts.
7	Lisa Hoogkamer is fourth-year student at the Teacher Training Course in Fine Arts Education at the Amsterdam UoAS for Fine Arts.

Secretaris/Coördinator

Rob van der Made	NVAO certified on 31 September 2011
------------------	-------------------------------------

Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Drs. W.G. van Raaijen

is als voorzitter/~~deskundige/studentlid/secretaris~~ gevraagd voor beoordeling van de opleiding:

HBO-masteropleidingen Painting, Interactive Media en Scenography

aangevraagd door de instelling:

Harze Hogeschool

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Den Haag

Datum: 15 april 2013

Handtekening:



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Aldje van Meer, Henegouwerlaan 50b, Rotterdam

is als voorzitter/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding

drietal Masteropleidingen van het Frank de Mohr Instituut (FMI), MFA Painting,
Interactive Media & Environments, en Scenography

aangevraagd door de instelling

Hobéon Groep

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Rotterdam

Datum 18 maart

Handtekening:



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Lucette ter Borg

Maasstraat 61-4

1078 HD Amsterdam

is als voorzitter/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding:

Frank Mohr Instituut: Master of Fine Arts Painting, Interactive Media & Environments, en Scenography

aangevraagd door de instelling:

Hanzehogeschool Groningen

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Amsterdam

Datum: 17 maart 2013

Handtekening: L. ter Borg



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

P.H.A.M. Hagenaars, Herman Heijermansweg 45, 5044 NB Tilburg

is als ~~voorzitter~~/deskundige/~~studentlid~~/secretaris gevraagd voor beoordeling van de opleiding:

Bachelor Docentenopleiding Beeldende Kunst en Vormgeving

aangevraagd door de instelling:

Hanze Hogeschool Groningen

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats:
Tilburg

Datum:
15 maart 2013



Handtekening:

Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Mirjam van Tilburg

Nolensstraat 11a

3039 PK Rotterdam

is als voorzitter/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding:

DBKV Hanze Hogeschool

ABK Hanze Hogeschool

aangevraagd door de instelling:

Hobéon Groep, voorgedragen door de bovenstaande opleidingen van Hanze Hogeschool

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats:

Rotterdam

Datum:

18 maart 2013

Handtekening:



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Rosemarie J.A. de Brouwer-Kock
Sprengparkvaan 240, 7312 BN, Apeldoorn

is als voorzitter/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding:

Hanze Hogeschool Groningen: MFA Interactive Media and
Environment, MFA Painting, MFA Scenography

aangevraagd door de instelling:

Hanze Hogeschool

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats:

Apeldoorn

Datum:

25-04-2013

Handtekening:



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

L.M.M. (Lisa) Hoogkamer

Assstraat 27 2516 KA Den Haag

is als voorzitter/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding:

HBO-bachelor Docent Beeldende Kunst en Vormgeving

aangevraagd door de instelling:

Hanze Hogeschool

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Amsterdam

Datum: 22 april 2013

Handtekening:



Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

H.R. van der Made

is als ~~voorzitter~~/deskundige/studentlid/secretaris gevraagd voor beoordeling van de opleiding:

HBO-bachelor Autonome Beeldende Kunst

aangevraagd door de instelling:

Hanze Hogeschool

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Den Haag

Datum: 15 april 2013

Handtekening:





Strategische dienstverlener voor kennisintensieve organisaties



Lange Voorhout 14
2514 ED Den Haag

T (070) 30 66 800

F (070) 30 66 870

E info@hobeon.nl

I www.hobeon.nl