Bachelor Interdisciplinary Arts
Zuyd Hogeschool

Report of the limited programme assessment
3 February 2021

Colophon

Bachelor Interdisciplinary Arts
Zuyd Hogeschool
Bachelor
Location: Maastricht
Mode of study: fulltime
Croho: 30099
Result of institutional assessment: positive

Committee
Raoul van Aalst, chair
Liesbeth Noordegraaf-Eelens, domain expert
Barbara van Lindt, domain expert
Emma van der Steen, student
Titia Buising, secretary

The committee was presented to the NVAO for approval.

This document is best printed in duplex

Table of contents

Summary

On 3 February 2021 an assessment committee of AeQui visited the Bachelor programme Interdisciplinary Arts at Zuyd Hogeschool. The committee judges that the programme meets each standard; the overall quality of the programme **meets the standard**.

Intended learning outcomes

The assessment committee assesses that the intended learning outcomes **meets the standard.** The intended learning outcomes of the programme tie in with (inter)national requirements for (international) Arts programmes and are in tune with the demands from the professional field. The competence matrix shows the relation between the competences and the components and assessment criteria of the graduation year. The committee is of the opinion that the shift in focus the programme is making from product to process, will offer (even) more room for learning rather than presenting. The programme has adequate contacts with the professional field, which contribute to the relevance and topicality of the programme. Lecturers have ample (international) professional experience and alumni and guest lecturers are invited on a regular basis.

Teaching-learning environment

The programme enables students to realise the intended learning outcomes. The committee noted that in the education and examination regulations, all components of the programme address all competences. The programme effectively addresses professional skills. This is reflected in the entrepreneurial focus and skills. Students learn to take responsibility for their own professional practice. In addition, the projects provide students with ample opportunities to work on their professional skills, also in collaboration with external partners. In addition, research skills are adequately addressed. Research is practice based and intertwined with student's professional practice.

The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers and an individual approach. The legal enrolment criteria are applicable to the programme and the programme is taught by committed and competent lecturers.

Until now, all students have enrolled in the three-year variant, the four-year variant has not yet been executed. The committee has established that the underlying enrolment procedure is carried out carefully and consistently.

The international character of the programme reflects the international orientation of the expanded art field. The committee has observed that the presence of both international students and lecturers supports the international positioning of the programme. The committee therefore concludes that the international name of the programme is appropriate. Overall, the assessment committee establishes that the programme **meets this standard**.

Student assessment

The committee considers that the programme has an adequate system of assessment in place. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and intersubjective assessments within art education.

The assessment criteria in the first two years and of the different parts of the graduation year are not yet directly aligned with the overall competences (intended learning outcomes) of the programme. The board of examiners is active in safeguarding the quality of the assessments. The yearly reports of the board of examiners show that the board is on point.

Achieved learning outcomes

The committee considers that the programme has an adequate graduation procedure in place. In assessing students final work, multiple examiners, including external experts are involved.

Based on the graduation files reviewed, the committee concludes that students achieve the bachelor's level. The themes addressed were relevant and interesting. The projects presented during the site visit were convincing and demonstrated social relevance. The feedback on the position papers was to the point, albeit not directly related to the competences.

And in the written products, the quality of contextualisation (or artistic research), the use of literature and the reflection on the used literature, can be improved. The committee considers that the planned strengthening of academic skills in the Research and Development Lab will benefit to this.

The meetings with students and alumni during the site-visit confirmed the adequate level of the programme and the final work. Following their needs, they either successfully create their own interdisciplinary career path, or found an appropriate master's programme to deepen their knowledge.

Recommendations
In order to bring the programme to a higher level of quality in the future, the committee issues the following recommendations:

- to dedicate more time to a shared reflection on the concept of inter- and transdisciplinarity;
- to invest in shared reflection on the iArts strategy, allowing it to be handled more consciously, and also to evolve over time;
- to explicitly align the intended learning outcomes with learning goals of the different components and accompanying assessment criteria;
- to, together with lecturers, define and implement a shared pedagogical and didactical framework. This can contribute to the quality of teaching and the sense of community. In addition, this can also be beneficial with increasing student numbers and especially (young) students enrolling directly from secondary school;
- to effectively offer a four-year variant of the programme. This could open the programme to a wider population of students;
- to implement the overall competences in the assessment forms;
- to use the overall competences for making students individual development explicit during the (different phases of the) programme.

All standards of the NVAO assessment framework (2018) are assessed positively; the assessment committee therefore awards a positive recommendation for the accreditation of the bachelor programme Interdisciplinary Arts of Zuyd Hogeschool.

On behalf of the entire assessment committee,
Utrecht, March 2021

Raoul van Aalst   Titia Buising
Chair   Secretary

Introduction

The bachelor programme in Interdisciplinary Arts (IA) presents itself as a crossover between artistic practice, academic reflection, research and entrepreneurship. As IA professionals, students learn to address and shape issues in surprising ways, thus opening up and designing new trajectories for thought and actions.

The institute

The programme is part of the Maastricht Academy of Interdisciplinary Arts of Zuyd Hogeschool. As a university of applied sciences, Zuyd Hogeschool offers bachelor programmes, master programmes and associate degrees to approximately 14.000 students. Zuyd Hogeschool is organised in 29 academies, including Maastricht Academy of Interdisciplinary Arts. This academy offers the bachelor programme Interdisciplinary Arts. Within the academies, the connection between education, research and practice is organised. Research at Hogeschool Zuyd is organised in research centres (lectoraten) and centres of expertise. The latter address the research focus of the institute. The bachelor Interdisciplinary Arts (iArts) is connected to the Research Centre for Arts, Autonomy and the Public Sphere.

The programme

The English taught programme is a four-year full-time bachelor programme of professional orientation, amounting to 240 ECTS. The programme also offers an accelerated variant comprising 180 EC in three years. This variant is for students with a pre-university degree and other students who have displayed the adequate level of qualifications. Until now, all students have qualified for the accelerated variant.

The programme is project based. In the first two years students work on several projects. In the first year, the projects are somewhat fixed; in the second year students work more autonomously. The project work is supported by classes in which theory and skills are offered. In the third year, the graduation year, students work on their graduation portfolio. This consists of a position paper, a graduation project, a collaborative public event and documentation and evaluation of this. The four year variant also offers two minors and additional projects.

The programme started in 2015, after a successful initial accreditation. Over the past years, the programme has undergone further experimentation, adjustment, and development. This includes developing the Research & Development Lab track, creating more coherence and a stronger connection between project-based learning and the supporting home-based learning courses and investing in partnerships for the projects.

An internal review (by Succesvol Studeren van Zuyd Hogeschool) has led to several changes, including the involvement of the lector of the Research Centre for Arts and Autonomy in the Public Sphere, the implementation of self-organising teams, workshops for the team on conducting artistic research and development of a research atelier for second year students. Currently, the focus is on creating more transparency regarding assessment procedures and schedules.

The assessment

Zuyd Hogeschool assigned AeQui to perform a quality assessment of its bachelor programme Interdisciplinary Arts. In close co-operation with the programme management, AeQui convened an independent and competent assessment committee. A preparatory meeting with representatives

of the programme was held to exchange information and plan the date and programme of the site-visit.

In the run-up to the site visit, the assessment committee has studied the self-evaluation report on the programme and reviewed a sample of student work. The findings were input for discussions during the site visit.

The visitation and assessment took place in an online format. The committee agreed unanimously to this. The preparatory meeting of the committee and the discussions with representatives of the programme took place digitally, but did not differ from an on-site assessment. The online programme provided the committee with good insights regarding the quality of the programme. No use was made of the (digital) open consultation hour. The site visit was carried out on February 3rd according to the programme presented in attachment 2.

The committee has assessed the programme in an independent manner; at the end of the visit, the chair of the assessment committee presented the initial findings of the committee to representatives of the programme and the institution.

In this document, the committee reports on its findings, considerations and conclusions according to the 2018 NVAO framework for limited programme assessment. A draft version of the report was sent to the programme management; the reactions have led to this final version of the report.

Initiated by the programme, a development dialogue will be planned in the course of 2021. The results of this development dialogue have no influence on the assessment presented in this report.

1. Intended learning outcomes

The committee concludes that the intended learning outcomes (competences) have been concretised with regard to content, level and orientation and meet international requirements for art education and are in tune with the demands from the professional field. The programme has an explicit vision on connecting an (interdisciplinary) art practice, an entrepreneurial mindset and social engagement. This supports graduates in creating their own interdisciplinary and sustainable practice. The committee is of the opinion that the shift in focus from product to process will offer (even) more room for learning rather than presenting. The committee recommends the programme to come to shared definitions of concepts such as interdisciplinarity, transdisciplinarity and even the iArts strategy. This can add to a deeper sense of quality of these concepts.

The programme is effectually embedded within the (international) professional field, which contributes to the relevance and topicality of the intended learning outcomes and the programme. The committee assesses that the intended learning outcomes meet the standard.

Findings

The programme states that with the domineering importance of internet culture and a movement towards free and accessible art, the artistic environment has seen a massive shift in power and emphasis. The ability to both create and consume artistic content is accessible to anyone with a computer. The programme claims that through the decline of traditional art institutions and the growth of individual creators, the question is no longer whether someone possesses artistic expertise, but instead what they choose to do with it. The programme states that artistic expertise is no longer reserved for the artistic environment, but is instead a skill that can be applied in the majority of professional and cultural settings. Individuals possessing artistic expertise can be important participants in political discourse, advisors within healthcare education, and experts in the board meetings of large corporations. The programme aims to learn students how to traverse this environment through an entrepreneurial mentality.

The programme states that the term iArts Professional is a direct response to this current environment and fits within the trans-disciplinary methodology. Students learn to create conversation between different mediums, ideas and societal issues to initiate new contexts for innovative thought and action. iArts Professionals can transcend the idea of separate disciplines and fields and see the commonalities between many different approaches. iArts Professionals do not consider themselves artists, but are able to bring artistic expertise, as well as investigative skill, into any field within which they are working.

In the programme's approach to entrepreneurship, a venturous mentality stands at the forefront of how to engage with professional opportunities. Students develop an ability and desire to explore beyond one track opportunities and are willing to take risks within the way they approach their professional careers. To support this, students are taught entrepreneurial ways in which to support their explorations through creating financial means and opportunities. Graduates are expected to actively engage and participate within multiple different professional environments.

The programme aims provide students with the relevant skills and knowledge to develop into an iArts professional. Students are not trained for a specific profession, but are trained into the approach that they can use to participate in their chosen practice. The portfolio of skills and practices of iArts professionals is based on a way of

thinking that each graduate can take into their professional fields, centring around the core values of artistic expertise, investigative and research skills, inter- and trans-disciplinary practice, social engagement and entrepreneurship. These core values are upheld by the programme's vision that the most innovative ideas arise at the interface between multiple disciplines and socially relevant issues.

Students learn to use the iArts Strategy. This is a five-step way of working focused on successfully creating innovative outcomes. The programme notes that the strategy is open, iterative, and applicable within every project. Through the process of familiarising, defining, researching, imagining and reflecting, iArts Professionals are able to effectively experiment and create innovative choices. This iArts strategy is developed on three levels: a) in-depth study competence: students reach this level on completion of the first-year phase (propaedeutic), b) pre-graduation competence: students reach this level at the start of the graduation year and c) initial professional competence: students reach this level on graduation.

The site visit learned that the iArts strategy is not yet recognized by all students. Students who did, noted that the iArts strategy is a grid that can be applied to all projects and that fuels students process rather than their end results. Based on the iArts strategy, students design their own process for their specific project.

The competences of the programme are 1) creative/innovative capacity, 2) investigative capacity, 3) ability to cooperate, 4) communicative capacity, 5) entrepreneurial ability, 6) ability to develop and 7) reflective capacity. The competences are developed into indicators. The competences are validated by the professional field (prior to the initial accreditation by the NVAO in 2015).

In the self-evaluation report, the programme notes that it is working towards a more process-focused approach (and away from a product-focused approach). During the site-visit, this was confirmed.

During the site visit, the committee discussed the notion of interdisciplinarity with several representatives. Lecturers noted that this is for example reflected in incorporating different disciplines in the home-based learning classes. An example is the integration of creative writing in students personal research trajectory in the visual language classes. It was also remarked that the programme as a whole has an interdisciplinary character in which students learn an attitude of openness and 'not knowing', through which students learn what knowledge they need and do not need. In addition, students learn to integrate skills and knowledge from different fields (for example social studies or journalism) in their artistic practice. It was noted that most students already have this interdisciplinary mindset when entering the programme. Students remarked that the differences in background and approaches within the student body add to the interdisciplinarity of the programme. In group work, students are also confronted with the different backgrounds and disciplines of their peers. Dealing with these differences is part of an ongoing conversations students have with themselves, their peers and lecturers.

Links with professional practice
Different ways are used to align the programme with the demands of and developments in the professional field. First, the staff involved comprises a large proportion of active professionals. In addition, alumni and partners within and outside of the larger iArts network are involved. The programme organises regular consultation sessions with work-field representatives (including iArts alumni) to review the programme and graduation works. In addition, the iArts' competences are validated and it is discussed how the programme can continue to develop in-line with these competences.

The committee met with several representatives from the professional field during the site-visit and learned that the three pillars of the programme (entrepreneurship, social engagement and interdisciplinarity) are valued by the professional field. The programme enables students to create their own profile in which they become the professional version of themselves. This is deemed valuable in a world where boundaries are blurring. In addition, it was remarked that the programme could be more attentive to student's needs to follow their own interest as opposed to the iArts concept.

Considerations

Based on the discussions and the examination of underlying documentation, the committee concludes that intended learning outcomes of the programme tie in with (inter)national requirements for (international) Arts programmes, and are in tune with the demands from the professional field. The competence matrix shows the relation between the competences and the components and assessment criteria of the graduation year. Based on this, the committee concludes that all competences are assessed at end-level.

The committee supports the shift in focus the programme is making from product to process. The committee is of the opinion that this will offer (even) more room for learning rather than presenting.

In the discussions concerning interdisciplinarity, the committee noted a methodological interpretation of this concept: Interdisciplinarity is realised by working together with students, teachers and external parties from different backgrounds or by applying skills and knowledge in a different setting. Even though the committee recognises the value of this, it also strongly recommends the programme to dedicate more time to a shared reflection on the concept of inter- and transdisciplinarity (a benchmark vis à vis international programmes who depart from the same concepts might be useful input). Involving lecturers in this can also ensure a more shared concept of interdisciplinarity and a deeper sense of quality of this concept. In addition, the committee suggests the programme to invest in shared reflection on the iArts strategy, allowing it to be handled more consciously, and also to evolve.

The committee concludes that the programme has adequate contacts with the professional field, which contribute to the relevance and topicality of the programme. Lecturers have ample (international) professional experience and alumni and guest lecturers are invited on a regular basis.

Based on the interviews and examination of the underlying documentation, the committee concludes that the intended learning outcomes **meet the standard**.

2. Teaching-learning environment

The committee concludes that the programme enables students to realise the intended learning outcomes (competences). The professional orientation of the programme is reflected in the entrepreneurial focus and skills. Students learn to take responsibility for their own professional practice. The projects provide students with ample opportunities to work on their professional skills, also in collaboration with external partners. Research is practice based and intertwined with student's professional practice. The committee supports the restructuring of the Research and Development Lab with a focus on strengthening academic research skills.

The competences have not yet been translated into specific learning goals for each component. The committee recommends the programme to explicitly align the intended learning outcomes with learning goals of the different components and accompanying assessment criteria.

Even though the four-year variant is available, all students have (until now) enrolled in the three year variant. The committee urges the programme to also effectively offer a four-year variant. This could open the programme to a wider population of students. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers and an individual approach. Defining and implementing a shared pedagogical and didactical framework can contribute to the quality of teaching and the sense of community. The legal enrolment criteria are applicable to the programme and an intensive and selective enrolment procedure is in place. The facilities available for students are adequate. Lecturers are committed and competent. The committee values the introduction of year teams. The committee concludes that the programme **meets this standard**.

Findings

The programme aims to offer a practise-oriented environment in which project-based learning is the predominant teaching method. This enables the programme to create space for a wide variety of experimentation, situational learning and relevant focus. Students are trained to adapt to a professional partner or client's specific requests and how to create professional contacts. The aforementioned focus on entrepreneurial mentality is reflected in this. The programme collaborates with a wide range of organisations including Gemeente Maastricht, Bureau Europa (Maastricht), Bonnenfantenmuseum (Maastricht), Museum Dr. Guislain (Ghent, BE), Radboud University, Wageningen University, the American University in Paris and the Research Centre for Arts and Autonomy in the Public Sphere (Maastricht).

The first year focuses on discovering students artistic skills; and providing a framework from which students can practise deconstructing different themes and creating relevant outcomes. The development of artistic talent, artistic and theoretical research skills, and multi-disciplinary participation are key elements of this focus. In the first year there is a bigger emphasis on group-work. The second year offers students a more autonomous way of working. The different projects are focused on personal development and defining an individual practise. Students further develop their skills, with a focus on using those skills to further communicate their own position in their practise.

The third year, the graduation year, is dedicated to autonomy and the development of personal projects. During this year, students work on their graduation portfolio, that consist of a position paper, a graduation project, a collaborative public event and the documentation and evaluation of this. The graduation year is further elaborated on in standard 4.

In the first two years, students participate in four projects a year and in the yearly ignition phase.

The latter takes place in the first three weeks of the academic year. In the first year ignition phase students are introduced to the iArts environment to obtain the right mind-set for their studies. All projects comprise ten weeks during which students explore the five phases of the iArts strategy (see also standard 1). The first eight weeks focus on learning, researching and working on a specific topic. After that students present the outcome of their research. In the final week (Documentation & Evaluation week), students from multiple years present the documentation of their individual project process and reflect on this with their (guest) lecturers.

To create structure for students, the first year projects are organised in domains: Arts & Research, Arts & Society, Arts & Culture and Arts & Science. In the second year, these domains become less prominent and students have more opportunities to create their own projects.

In the first Art & Research project students explore the question 'What is artistic research?'. Through weekly workshops students are introduced to multiple practices of artistic research in different working fields. This leads to an interdisciplinary wrap-up of the project, in which students exhibit the accumulation of their work throughout all the workshops. This is the only project in the first year that does not have an external partner and has a focus on the internal structure of iArts. In the fourth project focusing on Arts & Science, students explore a sustainable relationship with landscapes and nature, conduct research and discover new insights in the flower fields, while also collecting scientific data. The results are presented in a scientific report, an artist's book and an exhibition.

The first two projects of the second year still provide students with a structured environment with a pre-determined topic and external partners. In the first project students explore the topic of decoloniality, with a focus on the fashion industry. In the third and fourth projects the autonomy and freedom of students is greatly increased: students are expected to use their experience of the iArts strategy to create structure and focus for themselves.

In the final period (project) of the second year students define a general topic for their graduation year. Students explore the broad context and possibilities of their topic and create an outline of how they will explore it in their graduation year. This outline is written down in a graduation strategy, which is a requirement for students to enter the final year.

During the site visit, alumni noted that the programme enabled them to work more interdisciplinary and ensured that they can sustain themselves as a professional. Alumni remarked that they can actively engage in interdisciplinary processes in different phases and fields and as a professional are able to move into different directions. Alumni feel capable of defining their intentions with their practice and implementing this. In addition, the programme taught them how to learn and how to approach projects. The projects offered a safe environment, with focus on the professional world outside the programme, in which alumni quickly learned 'what's at stake'. Alumni value that research is now a more integral part of the programme. Moreover, alumni appreciate the international character of the programme and the interaction with their international peers.

Students value, the committee learned during the site visit, the social relevance of the projects they engage in. And the variety offered in the programme. In addition, students noted that since the duration of the projects is only two months, the projects sometimes lack depth.

Research skills
Regarding research skills, the programme aims to teach students how to conduct research in multiple forms. Research skills are part of the projects and of the Research and Development Lab in the first and second year. In the Research and Devel-

opment Lab, students reflect on research methods, the documentation of their own process and their own methods in this. Students learn to use their 'toolbox' to explore their own fascinations. And learn to reflect on the value and ethics of the artistic interventions they develop within their projects.

During the site visit, the committee learned that the Research and Development Lab is currently being restructured, with a focus on artistic research, artistic evaluation and the incorporation of research methodologies from other disciplines. In this, the programme collaborates with the Research Centre for Arts, Autonomy and the Public Sphere of Zuyd Hogeschool.

The committee noted that in the education and examination regulations the learning goals are the same for all parts of the programme. With regard to this, students remarked that since the programme constantly focuses on the seven competencies, they get an overview of their development on these competencies. Permanent reflection on the competencies and the personal development also adds to this. In addition, students value that they are guided towards their own path, rather than a specific learning goal that applies to all students. Students experience being guided and challenged, while carving out their own talents and personal path. The personal contact with and individual feedback from their lecturers is helpful in this.

Home-based learning
The project-based learning is supported by so called 'home-based learning'. Home-based learning comprises classes that focus on theory, methodology, research and technical aspects. Home-based learning aims to provide students with the tools needed for their own explorations. Home-based learning includes journalistic research, philosophical sessions, creative writing, visual language classes, physical research such as singing and body awareness and 'designing entrepreneurial attitudes' classes. The latter aims to train

students on how to connect the different elements of their process into one cohesive practice. This includes an exploration of their work, their approaches, partners and audience of choice. In the third project of the second year, the home-based learning classes are reduced and students focus on the assignment and cooperation within their project of choice. The home-based learning classes are replaced with opt-in coaching for writing and philosophical dialogue, to support students in writing their graduation strategy.

Structure
The programme is offered in a four-year variant (240 EC) and a three-year accelerated variant (180 EC). The latter is for students with a pre-university degree and other students who have displayed the adequate level of qualifications. The programme notes that by successfully completing the first year, students have displayed an adequate level which allows them to enrol in the three-year variant.

The site visit learned that even though the programme is also offered in a four-year variant, all students enter the three year variant. This is based on their accomplishments in the first year. It was remarked in the discussions that the intensive and selective intake procedure is also helpful in this: this ensures that the selected students are in potential able to finish the programme in three years. In addition, it was stated that the diversity of students and their individual graduation trajectories also suits the three year variant. Students who want to specialise opt for a masters' programme after finishing iArts. It was also noted during the site visit that with the increasing student numbers, the four year variant could be offered again. In addition, more focus on academic skills, specific disciplinary skills and connection to the research centre were also mentioned regarding implementing the four-year variant.

By means of project-based learning, in combination with the iArts strategy (standard 1), students are guided through different projects each year.

In these projects, students are expected to analyse and deconstruct socially relevant topics, with an inter- and trans- disciplinary focus. In the projects students develop different relevant skills and working methods, and learn how to fluidly and flexibly adapt their pre-existing and developing skills for different situations. The programme notes that project-based learning is also used as a tool to simulate a professional working environment.

During the site visit, lecturers noted that teaching by example and self-development are very important. This includes creating a learning environment where lecturers themselves show the importance of learning. And this includes supporting students in becoming self-secured and to be self-confident in their abilities. Lecturers also remarked that the programmes vision on teaching and education is not structurally debated and reflected on during team meetings.

The programme noted in the self-evaluation report that finding a better balance between training students in handling a professional workload and maintaining an achievable programme needs fine tuning. In addition, the workload of the programme was remarked in the student chapter. With regard to this, alumni the committee met with, mentioned that the programme is quite demanding. Students are expected to be self-sufficient and to create their own path. This is valuable but can also be confusing and demanding. In addition, the group of students and lecturers is broad and diverse in background, which requires students to constantly position themselves to peers and lecturers. This can also be demanding. This however, also enables them to interact and engage with a broader group of people.

In the meeting with the lecturers, the demanding character of the programme (for both students and lecturers) was recognized; it is on the agenda of the programme team and the programme manager. Improving the planning and organisation of the programme is one of the actions in this.

Recent developments
In 2020 the programme was offered online for a larger part. Students noted that arts education with online classes is quite difficult. Students especially miss the more practical classes and the workshops. Students do however feel supported and heard by their lecturers during these times. If needed, schedules could be changed.

Incoming students
The legal enrolment criteria apply to programme. The programme has an intensive and selective admission procedure in place, comprising three selection rounds. Within these rounds, candidates take part in both individual and group-based activities, observed by the selection panel. Candidates who show an interest in artistic research and possess personal motivation, pre-existing artistic talent, and a suitable command of the English language are selected for admission into the programme. The admissions procedure aims to select students that have a desire to broaden their practice to become more trans-disciplinary, to actively engage in social change, and possess artistic talent and an inquiring, ambitious attitude. In addition, the admissions procedure provides candidates with an impression of the programme through the introduction of the iArts strategy and the different activities.

Alumni noted during the site visit that starting in the intake, they were prepared for the dynamics and the workload of the programme and the demands it places on them. Students remarked that the opportunity to follow their own interest and the focus on process rather than end product were key in choosing the programme. In addition, students value that they can build up on their prior education or experience in their artistic process. The perspective on the professional field was also relevant in choosing the programme.

Staff
The programme is taught by a core team of lecturers. This team consists of 12 lecturers, comprising 3,25 fte, plus guest lecturers (approximately 2 fte). Lecturers have different backgrounds in for

example visual arts, creative writing, technology, philosophy, film making or teaching. The programme aims for lecturers that are experts in their own field and are able to contextualise their specific knowledge in an entrepreneurial framework.

In addition, external independent professionals, entrepreneurs and experts are involved as guest lecturers. With the external lecturers, the programme aims for students to experience different approaches, techniques and learning environments. According to the programme, this supports students in their fluid and flexible approach to tackling assignments. External lecturers are involved in the projects as project leaders and in the home-based learning classes.

Starting academic year 2020 – 2021, the staff is organised in self-organising year teams. Each year team consists of core lecturers, of which one is also part of the programme team. The programme team is responsible for the coherence of the programme, the implementation of the iArts vision and the future development of the programme. The programme aims to connect lecturers to the programme by keeping them informed about the content, involving them in the development of the programme and by asking for their professional input. The site visit learned that lecturers are in general content with working in year teams. Within the year team lecturers meet on a regular basis and attend presentations of each other's projects or classes. It was also noted that the programme organises two to three meetings per year for all lecturers. Recently so-called bridge talks have been introduced where students and lecturers have a collective dialogue.

The programme notes that working with professionals in their field implies that not all lecturers are teacher trained. To ensure that the level of teaching is maintained, the year teams check in on external (guest) lecturers every three weeks. In addition, the programme aims to develop a clearer educational framework in which lecturers can implement their own expertise.

Alumni valued the diversity and different voices of their lecturers, the committee learned during the site visit. In addition, students are positive about their lecturers openness. They feel equal to their lecturers and work together as a team. Lecturers noted that teaching in the programme is inspiring for their own professional practice. Since students individual paths are very different, lecturers are expected to stay up to date and be prepared to dive deep into their own knowledge to support students in their individual journey.

Language
The programme aims to prepare students for an international professional career and is therefore taught in English. The programme notes that this also matches the international character of the art scene. In addition, the use of English as the common language in the programme allows for a broad spectrum of international student admissions and provides the opportunity for Dutch students to expand their future possibilities.

Regarding the English level of the lecturers involved, Level B2 or higher is required. Moreover, the lecturers of the home-based learning class in English evaluate lecturers use of English during staff meetings. Starting academic year 2021 – 2022, lecturers will be reviewed based on their English level. If needed, support in the form of English language courses will be available.

Infrastructure
The programme is executed at the Maastricht Institute of Arts of Zuyd Hogeschool. The majority of classes are held in the three classrooms available to the programme. Students have access to the different studios, including the metal, ceramics, wood, textile and goldsmith workshops. In addition, the editing studios, music recording booths and theatre halls are also available for students.

Tutoring and student information
The programme focuses on supporting students in finding and developing their own practice and professional path. Therefore, the core staff also

includes mentors. Mentors provide students with feedback on their personal development. In the first year, students have three individual sessions with one of the two mentors, in addition to group coaching. In the second year, students are assigned an individual mentor who will support them throughout the remainder of the programme. Students can choose their mentor from the core staff involved. In the third year, students also choose an additional external coach for guidance and support. The programme has a binding study advice of 56 EC in the first year.

Considerations
The committee concludes that the programme enables students to realise the intended learning outcomes. The committee noted that in the education and examination regulations, all components of the programme address all competences. The competences (and accompanying indicators) have not been translated into specific learning goals for each component. The committee recommends the programme to explicitly align the intended learning outcomes with learning goals of the different components and accompanying assessment criteria.

The programme effectively addresses professional skills. The professional orientation of the programme is reflected in the entrepreneurial focus and skills. Students learn to take responsibility for their own professional practice. In addition, the projects provide students with ample opportunities to work on their professional skills, also in collaboration with external partners. The projects presented during the site visit showed social engagement, entrepreneurial skills and collaboration with external (and international) partners.

The committee also concludes that research skills are adequately addressed. Research is practice based and intertwined with student's professional practice. The committee supports the restructuring of the Research and Development Lab with a focus on strengthening academic research skills. Above all, the committee sees the added value of the involvement of the Research Centre for Arts,

Autonomy and the Public Sphere of Zuyd Hogeschool in this.

The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers and an individual approach. The committee recommends the programme to, together with lecturers, define and implement a shared pedagogical and didactical framework. This can contribute to the quality of teaching and the sense of community. In addition, this can also be beneficial with increasing student numbers and especially (young) students enrolling directly from secondary school.

The legal enrolment criteria are applicable to the programme. The intensive and selective selection procedure allows for care in selecting students and ensures that motivated students enrol the programme. The committee establishes that at the one hand the programme attracts students that want to broaden their view and after iArts enrol in a master's programme to deepen their knowledge. And on the other hand, the programme attracts students that (after a more disciplinary education) are in search for integration of their knowledge and skills.

The committee established that until now, all students have enrolled in the three-year variant. Even though the programme of the four-year variant is presented in the education and examination regulations, this variant has not yet been executed. The NVAO committee involved in the initial accreditation of the programme noted that since the programme is about developing into a critically engaged artist and not so much about intellectual baggage of students, a three-year variant should not be considered realistic for everyone. The current committee concurs with this view, and urges the programme to also effectively offer a four-year variant. This could open the programme to a wider population of students.

The committee concludes that the programme is taught by committed and competent lecturers. All

lecturers have their own (international) practice. The committee noted however that the size of the staff appointments is quite small. During the site visit is was made clear that increasing the contracts of the staff is on the agenda of the programme manager and the academy. The committee supports the introduction of year teams. This can strengthen the lecturers connection to the programme and the sense of community.

The international character of the programme reflects the international orientation of the expanded art field. The committee has observed that the presence of both international students and lecturers supports the international positioning of the programme. The committee therefore concludes that the international name of the programme is appropriate.

Based on the interviews and examination of the underlying documentation, the assessment committee establishes that the programme **meets this standard**.

3. Student assessment

The committee concludes that an adequate system of assessment is in place. Adequate measures are taken to guarantee the validity, reliability, intersubjectivity and transparency of the assessments, by using the more-eye-principle in all summative assessments, including external experts and by using written feedback. In addition, the committee establishes that the programme takes great care in the assessment process. The assessment criteria used in the programme are however not directly aligned with the overall competences (intended learning outcomes) of the programme. The committee strongly recommends the programme to implement the overall competences in the assessment forms, in all phases of the programme. And to use the overall competences for making students individual development explicit during the (different phases of the) programme. The board of examiners is active in safeguarding the quality of the assessments and end level of the programme. The committee concludes that the programme **meets this standard**.

Findings

The programme aims for a constructive assessment procedure through cooperating and conversing with students themselves. The programme is currently implementing two cooperative forms of assessment: overall block assessments and study progress assessments.

In the first two years, students are assessed four times per year, at the end of every project. Students then receive the overall assessment of that period. Students are assessed by their home-based learning lecturers and their core project lecturers. The core project lecturers assess students' progress and their participation during the project and the culmination of their work depicted from their final project presentations. The programme has defined specific assessment criteria for the first two years, These include the quality of final work, presentation, quality of research and research methodologies and the ability to comprehend theoretical ideas and concepts.

The home-based learning is assessed based on students participating in class.

After each semester students receive a study progress grade. This grade is determined during an assessment meeting by core project lecturers, home-based learning lecturers and an impartial chair. The study progress grade represents students overall development throughout their iArts education. It is focused on individual development and dependent on the improvement of the core project and home-based learning grades. The programme also uses the study progress grade as a moment of feedback for students, and for students to have a wider understanding of their development throughout the programme and the formulation of their overall progress.

The third year comprises four assessment moments: the position paper, the graduation project, the collaborative public event and the documentation and evaluation. This is elaborated on in standard 4.

Alumni noted during the site visit, that they value the feedback from their lecturers over their grade. The intention of the programme to involve students in the grading is appreciated by the alumni the committee met with.

During the site visit, lecturers mentioned that in academic year 2019 – 2020, lecturers reviewed the assessment criteria in a joint session. This was very helpful in finding a common denominator in assessing students.

Students are, in general, content with the assessments. During the site visit, students noted that

the assessment criteria reflect the processes that lead to the end result. Students also remarked that even though the assessment criteria may seem general, the small scale character of the programme and the frequent interaction with their lecturers ensure that the assessment and feedback are careful and valuable. In addition, the general criteria can be applied for and interpreted for each project, which is also helpful according to students.

Board of examiners

The iArts board of examiners ensures that those who have passed the final examination possess the knowledge, understanding and skills as set out in the education and examination regulations. The board, among other things, appoints examiners, grants exemptions and approves learning paths outside the programme.

The board of examiners randomly checks the quality of the different parts of the graduation year. In 2020 for example, the board of examiners reviewed a collection of position papers. This resulted in a recommendation to implement calibration sessions. The programme will organise these twice in the graduation year, providing internal assessors and independent assessors the opportunity to align their assessments and to ensure that the criteria are interpreted in the same way.

During the site visit, the committee met with representatives of the board of examiners. It was confirmed that calibrations sessions are held on a regular basis. In addition, at every assessment meeting at least one representative of the board of examiners is present. In the near future, the board of examiners will look into the consequences of the programme's shift in focus from product to process for assessment and assessment criteria.

In assuring the authenticity of the students work, the position paper is important. In the position paper students position themselves in their own authentic way in their chosen field.

Recent developments

In 2020 the programme was offered online for a larger part. In addition, assessments were also online. For every year a coordinator was appointed, who had to consult with lecturers and the board of examiners on the one hand, and with students on the other about the desirability and feasibility of alternatives. For the final year the criteria were, in cooperation with the graduating students, adapted to the online situation.

Considerations

The committee concludes that an adequate system of assessment is in place. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and intersubjective assessments within art education. These include using the more-eye principle, assessment criteria and written feedback. In addition, the committee establishes that the programme takes great care in the assessment process.

The committee notes that the assessment criteria in the first two years and of the different parts of the graduation year are not yet directly aligned with the overall competences (intended learning outcomes) of the programme. The committee strongly recommends the programme to implement the overall competences in the assessment forms. And to use the overall competences for making students individual development explicit during the (different phases of the) programme.

The board of examiners is active in safeguarding the quality of the assessments. This includes appointing examiners, organising calibration sessions, attending examinations and screening aspects of the graduation year. The yearly reports of the board of examiners show that the board is on point.

Based on the interviews and examination of the underlying documentation, the committee establishes that the programme **meets this standard**.

4. Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the programme achieve the required bachelor level and the intended learning outcomes (competences). The committee also established that the programme has an adequate graduation procedure in place. The themes addressed in the graduation files were relevant and interesting. The projects presented during the site visit were interesting and demonstrated social relevance. The feedback on the position papers could be more directly related to the competences (see also standard 3). And the committee notes that in the written products the quality of contextualisation and the use of and reflection on literature can be improved. The discussions with students and alumni confirmed the adequate level of the programme; they are capable of creating their own interdisciplinary practice within the professional field. The committee concludes that the programme **meets this standard**.

Findings

As mentioned before, the third year is the graduation year. In the second year, students have laid out their graduation strategy, describing their plan for the graduation year. In the graduation year, students autonomously work on their position paper, graduation project, collaborative public event and their documentation and evaluation. Students are expected to use the iArts strategy throughout the whole year, with each phase of a student's project also representing a phase of the iArts strategy. Students are required to involve the input of external coaches and project partners. An external coach is a professional contact chosen by a student to provide project specific expertise and mentoring. A partner is an individual or organisation that collaborates with the student in the creation of the collaborative public event.

The students individual mentor (or graduation coach) works alongside the student to support them in achieving a professional standard in their project development. For each student twenty-five hours of coaching sessions is available during the year. The graduation coach maintains an overview of the student's project and stays in contact with the external coaches and partners.

The programme defines four key moments of official hand-ins, which are all graded individually and together create a student's graduation portfolio. These include the aforementioned position paper, the graduation project, the collaborative public event and the documentation and evaluation. Every phase includes comeback days with workshops, artistic dialogue, peer sessions and other sessions to prepare students for this specific phase of their graduation year.

In the position paper students define the specific context of their project topic and their own personal vision. The position paper represents students artistic and theoretical research and positioning within the development of their future professional field and individual practice. Students present their paper to the staff and their peers, after which a Q&A session is held. The position paper is assessed on seven criteria, including content, research and authenticity. The position paper is assessed by the writing coach and the graduation coaches (not the student's graduation coach).

After completing their position paper, students embark on their graduation project. The graduation project results in the production and presentation of an artistic concept. The artistic research for the graduation project builds on the research in the position paper. In this phase of the graduation year, students also develop a draft impression of their final collaborative public event. This

includes a written concept which translates students research and ideas into an artistic exhibition, intervention or product of their choice. The artistic concept is assessed by three assessors, based on eight criteria. These include quality of research and research methodologies, strength of the conceptual ideas and translation into form and quality of final work.

The initial concept of the graduation project is assessed (pass / fail). During this phase students also select their external coach, which has to be approved by their graduation coach. After approval of their concept, students start working on their final work for their collaborative public event. This event can take any form, can be held at any place and represents the culmination of students work from the rest of the year. In creating their event, students work together with their project partner. The event should give insight in students future professional work and their ability to work with their partners. Students are expected to execute their project in a public environment that positions them in relation to their audience and working fields. The collaborative public event is assessed by an impartial graduation coach (not the student's graduation coach), an independent assessor and a co-assessor. The criteria include process, entrepreneurial aspects and content and relevance of the final work.

After completing the collaborative public event, students finalise their documentation and evaluation. This results in a presentation moment in which students reflect on their overall process throughout the year. The presentation moment is held for staff, peers, current students and an external assessor. The presentation moment is a collective event organised by the graduates. Students are assessed by the same assessors of the collaborative public event and an external assessor representing the working field.

In 2020 the collaborative public event and the documentation and evaluation presentations were held online. In addition, students could opt for graduation in July or in August. These changes were documented in the graduation manual and have been coordinated with and approved by the board of examiners.

Alumni are involved in the programme in hosting workshops on the comeback days in the third year. The programme organises alumni days during which alumni can present their practice and share their expertise with staff and current students. To further increase the involvement of alumni the University College Maastricht Think Tank provided the programme with suggestions to create an online and offline collective space. These suggestions will be implemented by the programme. The studied documentation shows that the majority of the alumni work globally in a wide range of professional fields.

Considerations
The committee concludes that the programme has an adequate graduation procedure in place. The committee values that, in assessing students final work, multiple examiners, including external experts are involved.

To assess whether students achieve the competences and the required end-level, the committee studied 15 files from students including their position paper, work presented during the documentation and evaluation event and online registrations of the (online) graduation event. Based on this, the committee concludes that students achieve the bachelor's level. The themes addressed were relevant and interesting. The projects presented during the site visit were interesting and demonstrated social relevance.

The feedback on the position papers was to the point, albeit not directly related to the competences (see also standard 3). The committee is also of the opinion that in the written products the quality of contextualisation (or artistic research), the use of literature and the reflection on the used literature, can be improved. The committee considers that the planned strengthening of academic skills in the Research and Development

Lab (as mentioned in Standard 2) will benefit to this.

The meetings with students and alumni during the site-visit confirmed the adequate level of the programme and the final works. Following their needs, they either successfully create their own interdisciplinary career path, or found an appropriate master's programme to deepen their knowledge.

Based on the interviews and examination of the underlying documentation, the committee establishes that the programme **meets this standard**.

Attachments

Attachment 1 Assessment committee

Naam panellid	Huidige functie en relevante vorige functie(s)
Drs. R.R. (Raoul) van Aalst	Panel chair AeQui
Prof. ir. L. (Liesbeth) Noordegraaf-Eelens	Full professor Transformative Higher Education and Director of Education at Erasmus University Rotterdam and lector Transdisciplinary Education Innovation at Codarts, University for the Arts.
B. (Barbara) van Lindt, MA	Managing director and Artistic Coördinator of the Kaaitheater in Brussels.
E.F. (Emma) van der Steen	Master student Cross-over Creativity at HKU.

The panel was supported by Titia Buising, MSc.

Attachment 2 Programme of the assessment

2 February 2021

Online
Time to be determined welcome and preparation time for panel (1,5 h)

19.30 – 20.30   open office online

3 February 2021

9.00 – 10.15   pitch Interdisciplinary Arts (iArts)
                 Presentation student products

10.30 – 12.00   panel session with students and teachers
12.00 – 12.15   panel session students only

12.15 – 13.00   lunch

13.00 – 13.45   panel session with examination board and student participation council (4 persons)

14.00 – 15.00   panel session with representatives professional field & alumni

15.15 – 16.00   panel session with management

16.00 – 17.30   panel discussion (private)

17.30 – 18.15   panel feedback to team, teachers and students

Attachment 3 Documents

- Self-evaluation report and appendices
- Educational profile iArts
- Education and examination regulations iArts
- iArts Program 2019 2020 overview
- Ingezet Personeel iArts
- Selection assessment-procedure-iArts 2019 2020
- Competencies matrix
- Graduation manual iArts 2019 2020
- Graduation Manual_2020-2021
- A corona adapted graduation track
- iArts mission strategy and process
- iArts Strategy
- Jaarverslag examencommissie 2019-2020
- Jaarverslag examencommissie FAM 2018-2019
- Examples of student works
- Graduation Projects of 15 students