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Sandberg Instituut
Master of Fine Art and Design

Gerrit Rietveld Academie

Advisory report of the assessment of the existing programme
and special feature Small-scale and Intensive Education

25 and 26 June 2025

Summary

On 25 and 26 June 2025, the Master of Fine Art and Design of the Sandberg Instituut (part of the Gerrit Rietveld Academie) was assessed. The programme offers a two-year, full-time curriculum, delivered in four permanent departments (Fine Arts, Design, Critical Studies, Dirty Art Department) and several Temporary Programmes. The panel values the programme's critical, experimental character and its strong engagement with contemporary artistic and societal questions. The overall judgement of the panel is positive.

Intended learning outcomes

The intended learning outcomes of the programme are clearly aligned with the national and international frameworks for master's programmes in Fine Art and Design. They reflect the programme's mission to foster independent, research-driven and socially engaged artists, designers and thinkers. The learning outcomes are informed by the national profile and were developed in close collaboration with the professional field. They are relevant, appropriate for the master's level, and clearly articulated in the Education and Examination Regulations (EER). The panel notes that the learning outcomes are broadly supported and operationalised across departments.

The panel concludes that the programme meets this standard.

Teaching-learning environment

The teaching-learning environment is characterised by a rich and diverse curriculum that balances structured learning with self-directed artistic development, critical inquiry and collective learning. Students benefit from access to a high-quality network of artists, designers, theorists and cultural practitioners, which exposes them to a broad range of professional perspectives. The panel values the programme's strong international profile and notes that its enhanced engagement with local partners and cultural organisations contributes meaningfully to the

learning experience and professional orientation of students.

The panel acknowledges and welcomes the measures taken to better integrate Temporary Programmes into the wider master's structure. Temporary Programmes continue to play an important role in introducing urgent societal themes and innovative educational approaches. The panel appreciates the programme's ability to adjust and experiment within a shared framework and sees further opportunity in strengthening structured exchange across departments so that effective practices and insights can be collectively shared and embedded.

Students feel seen, supported, and intellectually challenged by their tutors, and the panel praises the high level of artistic and professional expertise of the staff. The panel recognises the progress made in supporting staff with opportunities for pedagogical and didactic professionalisation, such as Teacher Study Days and dedicated training. Nevertheless, student input indicates that further development in this area remains beneficial to ensure more consistency in guidance and educational approaches. The programme is aware of this. The panel emphasises that enhanced collaboration, knowledge sharing and pedagogical alignment across departments will further strengthen the collective educational vision of the programme.

Admissions procedures are robust and effective in selecting highly talented and motivated

students from a wide range of backgrounds. Improved expectation management ensures applicants understand programme intensity and practical challenges in advance. The panel notes that this contributes positively to student preparedness and study success.

The panel concludes that the programme meets this standard.

Student assessment

The assessment system is well-developed and supported by a culture of constructive feedback. The panel found that assessments are carried out with care and attention, and that students value the process as an integral part of their development. Assessment criteria are clear and consistent, and external professionals contribute to evaluation at several stages. The Examination Board has a strong and proactive role in safeguarding assessment quality, including regular evaluations and improvement of procedures. The link between intended learning outcomes and assessment criteria could be made more explicit, but overall, the panel finds the system robust and fit for purpose.

The panel concludes that the programme meets this standard.

Achieved learning outcomes

The panel reviewed a representative sample of graduation projects and theses from the past two cohorts and concludes that the work demonstrates the required master's level. Students show autonomy, critical awareness, and an ability to engage with complex artistic and societal questions. Alumni remain active in the field and maintain ties with the programme through teaching, exhibitions and collaborative projects. The programme offers a strong platform for professional artistic practice.

The panel concludes that the programme meets this standard.

Quality assurance

The programme has a well-established culture of reflection and dialogue, supported by regular consultations between heads, coordinators, tutors, and students. A range of formal and informal mechanisms — including departmental meetings, student and staff surveys, the NSE, exit surveys, and alumni data — provides valuable input for programme development. In recent years, the institute has strengthened its quality assurance processes by introducing more structured measurements and establishing a clearer vision on quality culture. Further steps are planned to enhance coherence and cyclicity in the coming institutional plan.

While some elements of the system are still evolving, the panel is confident that the current quality assurance practices sufficiently safeguard the quality of the programme and stimulate continuous improvement.

The panel concludes that the programme meets this standard.

Facilities and support

Students have access to well-equipped studio spaces, a strong digital infrastructure, extensive workshops and appropriate technical support. Efforts to enhance inclusion, accessibility and social safety have resulted in tangible improvements to physical spaces, policies and support services.

The programme provides dedicated support for students, both academic and pastoral. Students value the attention to well-being and guidance, although available support structures are not always easily identifiable.

The panel recognises the efforts made in recent years to improve policies around social safety, inclusivity, and student well-being.

The panel concludes that the programme meets this standard.

Special Feature Small-Scale and Intensive Education

The panel reviewed the master's programme at the Sandberg Instituut against the seven BKKI criteria. The intended learning outcomes are ambitious and transdisciplinary, encouraging students to deepen their practice while also broadening it across disciplines and contexts. Students are invited to critically position their work within contemporary cultural and social debates.

Programme content combines curricular and extracurricular activities into a single trajectory. Public events, exhibitions, and projects are co-created by staff and students, and are seen as an integral part of the learning process. The learning environment is deliberately small-scale and intensive, built on dialogue, collaboration, and a high level of student engagement.

Admission is selective and holistic, focusing not only on artistic quality but also on motivation and readiness to participate in an intensive community. Staff bring strong artistic and professional expertise. Facilities are appropriate and support both individual work and collective initiatives.

Graduation projects show originality and critical depth, and alumni move on to strong

professional and academic careers. With an average graduation rate of 88%, the institute outperforms comparable Dutch art schools.

All seven criteria are met; the panel concludes that the programme meets the criteria for small-scale and intensive education.

Recommendations

The panel would like to offer the programme the following recommendations:

- The panel sees value in learning from each other in a more structured way, so that best practices can be applied in all programmes (temporary and permanent). The panel therefore advises strengthening collaboration and exchange between departments. Increasing shared learning activities and interdepartmental cooperation will foster a more coherent and collective learning environment.
- The panel recommends that the programme continues to invest in the didactical professionalisation of its staff members to further improve the quality and experience of student learning.
- Improve the explicit linking of assessment criteria to the programme's intended learning outcomes.

All standards of the NVAO framework have been positively assessed. On this basis, the panel provides a [positive recommendation](#) regarding the continuation of the accreditation and the continuation of the special feature small-scale and intensive education of the Master of Fine Arts and Design programme.

On behalf of the entire panel,
Utrecht, October 2025

Raoul van Aalst
Chair

Jesseka Batteau
Secretary

Introduction

Profile

The institute

The Sandberg Instituut is the master's department of the Gerrit Rietveld Academie (GRA). Currently, around 850 students are enrolled at the Academie: 700 bachelor students and 150 master students. The Sandberg Instituut hosts the Master of Fine Art and Design, which consists of four permanent departments and, at this moment, two Temporary Programmes. Sandberg also has a fifth department, the Studio for Immediate Spaces, which leads to a master's degree in interior architecture. The departments and Temporary Programmes each have a department / programme head, and offer small-scale education, with around 15 to 27 students enrolled per department/programme.

In the period under review, the GRA, including Sandberg Instituut, has dealt with important institution-wide reorganisations and restructuring. The academy was under financial supervision from 2019 and has invested in measures to become financially healthy again. In recent years, Rietveld Sandberg Research has also undergone significant development to enable stand-alone practice-oriented research that also contributes to students' educational programmes and artistic practices.

The programme

The two-year master's programme in Fine Art and Design consists of four permanent departments (Fine Arts, Critical Studies, Dirty Art and Design) and, at this moment, two Temporary Programmes: Lumbung Practice (2024-2026) and Monstrous Futurities (2025-2027).

The master's programme at Sandberg Instituut aims to enable students to question and explore their professional and artistic practices in relation to urgent societal and cultural issues. Students are expected to take in strong and articulated positions and be able to communicate to a diverse (professional) public. In the programme, students develop new skills, knowledge, and methods for their own creative practices, learn when to tune in to the skills and knowledge of others, and work collectively. Graduates of Sandberg Instituut are expected to operate independently as professional artists, designers, theorists or writers, taking an experimental and innovative approach, while maintaining a sound and sustainable professional practice in changing and challenging circumstances.

The assessment

The Gerrit Rietveld Academie has commissioned AeQui to carry out the current assessment. For this purpose, AeQui, in collaboration with the programme, has assembled an independent and knowledgeable panel. A preparatory meeting with representatives of the programme has taken place.

The assessment was conducted based on the Accreditation Framework for Higher Education in the Netherlands, according to the programme outlined in Appendix 2. The institution does not (yet) have a positive institutional audit decision, and for this reason, the panel assessed six standards of the NVAO assessment framework.

The panel executed the evaluation within the context of the overarching evaluation of a

cluster of master programmes in Fine Art and Design, to which this programme belongs. The panel oriented itself during the preparatory meeting and during the deliberation phase towards the cluster. AeQui has ensured that the panel had the necessary expertise to conduct their assessment of the programme in relation to the cluster evaluation.

Recommendations for further development were made during the previous assessment. The programme has acted in response (see Appendix 3). The panel has integrated this follow-up into its considerations for the current assessment.

The panel conducted the assessment independently; the panel received the necessary information to arrive at a judgment. At the end of the assessment, the programme was informed of the findings and conclusions.

This report was sent in draft to the programme; the programme's responses have been incorporated into this final report.

At the initiative of the programme, a development meeting will take place in 2026. The results of this development meeting will not affect the assessment presented in this report.

Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements.

Findings

The intended learning outcomes of the programme are based on the National Educational and Professional Profiles for Fine Art and Design and are aligned with the Dublin descriptors and NLQF-7. The learning outcomes also align with the vision, mission, values of Sandberg Instituut as described in the Institutional Plan 2019-2025. The framework of the national profile for Fine Art and Design includes four points of reference that apply to all master's programmes in Fine Art and Design: context, discipline, research and self-direction. These points of reference have been translated into the following overarching aims, which apply to all master's programmes:

- The curricula enable students to question and explore the boundaries of their professional, artistic practices.
- Students learn to research the contemporary dynamics of the disciplines, seen in their broader cultural and societal contexts.
- Students develop an ability to take on strong and articulated positions, and communicate effectively via works, texts and presentations, before a diverse, general or professional, public.
- Students develop new skills, knowledge, and methods to design their creative processes appropriately, or they know when to tune in to skills and knowledge of others, for instance when joining a collective.
- Students operate independently as professional artists, designers, theorists or writers with an experimental and innovative approach.
- Students maintain a sound and sustainable professional practice in a dynamic of changing circumstances.

- Students learn to anticipate critically on demanding, sometimes unsettling contexts.

The master's programme has an international orientation, educates students for an international and interdisciplinary professional practice in arts and design. Each of the permanent departments (Fine Arts, Critical Studies, Dirty Art and Design) and Temporary Programmes (Planetary Poetics, Artificial Times, Lumbung Practice, Monstrous Futurities) highlight different aspects of student development, knowledge and skills, depending on the orientation within the broader field of art and design. As a result, certain competencies receive more focus than others within the different departments and programmes. This applies more specifically to the Temporary Programmes, which focus on a single theme and cultivate competencies relevant to specific artistic practices that engage with urgent societal issues.

In the past two years, the Fine Art and Design master's programmes in the Netherlands have collectively realigned and rearticulated their National Educational and Professional Profiles in close consultation with the professional domains of art, design and education. Representatives of Gerrit Rietveld Academie and Sandberg Instituut were actively involved in the working group to focus specifically on specifying the criteria for the master's level and for research. The new profile is under review by the Union of Universities of Applied Sciences (Vereniging Hogescholen) for approval. The new national competencies were translated into criteria or end qualifications (generic learning outcomes) and listed in the Education and Examination

Regulations of the Sandberg Instituut (EER, or OER in Dutch) and incorporated into 2025–2026 version of the EER. Finally, the Gerrit Rietveld Academie and Sandberg Instituut are developing a new Institutional Plan for the following six years, with the intent of strengthening the cohesion and alignment between bachelor’s and master’s programmes, and a further articulation of the role of research and positioning of Rietveld Sandberg Research in the institute.

The programme evaluates its objectives and learning outcomes in several ways, ensuring that they are aligned with the requirements and developments in the professional field. Department heads, tutors, and guests have ample experience in the (international) field of art and design. Staff members combine their artistic practice, curating, writing, or research with educational and teaching roles. Furthermore, all courses organise dialogues with the (inter)national field and the outside world by inviting guest tutors, excursions, lectures, symposia, extra-curricular projects, and exhibitions. Formal feedback from external jury members at admission, midterm, and final assessments includes reflection with the head of the programmes and teaching staff on the relevance for the aims, content, and outcome of the courses. During graduation shows, a group of external critics is invited to tour the exhibition spaces in the city and articulate their findings on these aspects. Each year, the departments welcome a new cohort of students whose diverse motivations, backgrounds and ambitions play a key and active role in shaping the ongoing development of the programmes, which are often further shaped at the start of each semester through the collective effort of both tutors and students. The structure and flexibility of the Temporary Programmes, with one new programme launched every year, is another way in which

Sandberg stays closely attuned to urgent and current themes and issues in the professional domain and in society at large.

Considerations

Based on interviews and the examination of underlying documentation, the panel concludes that the intended learning outcomes of the programme tie in with (inter)national requirements for (international) fine art and design and are in tune with the demands from the professional field, the Dublin Descriptors and NLQF7. Each department has its own distinct profile, while the Temporary Programmes have the potential to play a crucial role in shaping the future direction of the master’s programme. These Temporary Programmes enable the programme to respond flexibly to urgent and current issues in art and society.

The panel concludes that the programme makes ample use of its networks within the professional field by involving professional artistic practitioners in the educational programme in various ways, thereby ensuring the relevance and topicality of the permanent and Temporary Programmes. Staff members have substantial (international) professional experience, guest lecturers (practicing artists, designers, curators and researchers) are invited regularly, and students are expected to maintain their own practice and actively contribute to the content of the programme.

The panel highly appreciates the strong focus on collectivity, criticality, and collaboration, and the connections made with the outside world, which characterise each of the departments. Taking these considerations into account, the panel assesses that the programme **meets** this standard.

Teaching-learning environment

Standard 2: The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes.

Findings

Curriculum

The master's programme in Fine Art and Design consists of four permanent (and currently) two Temporary Programmes offering small-scale education to around 15 to 27 students per department/programme. The curricula of the departments and Temporary Programmes are divided into four semesters of 30 EC and have a similar build-up and align with the overarching framework and goals of the master's programme. In the first semester, students are introduced to each other and the programme and start to formulate their individual plan, embark on self-initiated projects and collective projects. They are also introduced to tools for studying projects, writing practices and methods of research. In the second semester, students further elaborate and articulate their initial motivation or research question into a plan for their thesis and final project. In the third semester (second year), students of the first and second year can attend the same educational activities, work on their plan for their graduation project, and their self-initiated projects, and finalise their thesis. The fourth semester comprises the finalisation of the graduation project and the execution of the graduation show.

Within this general structure, the departments and temporary programme have different accents, focal points and perspectives. The Fine Arts Department is centred on research, exploration, and sustained conversation with the main tutors, who meet with each student individually regularly during the two years of study and convene group critiques at the closing of each semester. Alongside these regular dialogues, the programme hosts many workshops,

seminars, guest lectures, studio visits and excursions, facilitating the students' exploration of Dutch and international art scenes. At the end of each year, the Fine Arts department conducts a collective evaluation to gather new ideas for the programme and feedback for improvement. The curriculum of the Dirty Art department has a similar curriculum structure, with workshops, lectures and seminars. This academic year (2024-2025), the curriculum focuses on the theme of 'Horror and Utopia' and offers four trajectories, one for each semester: Blast Off, Dirty Cosmology, Gross Encounters, and Landings and the End of the World. Students are expected to be self-directing and to actively engage in the development of their artistic practices through experimentation and the questioning of boundaries, with ongoing support from the dedicated tutors. The aim is to offer students tools (theoretical as well as practice-based) by which they can reflect on and improve the quality and relevance of their work.

The Design Department engages critically with dominating knowledge systems (such as the design canon) and challenges received conceptions of expertise and what are considered 'best design practices.' Students of the Design Department apply to the programme with a project proposal, which is the starting point for a deeper research project addressing a subject or method. The department aims to stimulate and nurture its students as they navigate new directions and encounter challenges in their research and practice throughout the two years. Artists, designers, and researchers contribute to the programme with their specific expertise by means of lectures, seminars, and workshops. Additionally, the school provides interdepart-

mental initiatives, which students can join during their self-study time.

The Critical Studies Department is organised around three core courses: Research, Writing and Theory. Alongside the scheduled classes, students work independently on coursework and, especially, their own research and writing projects. Besides the core components of the course, the curriculum includes a public (philosophy and theory) programme complementing the themes addressed in the main courses, seminars, which are open to students from other departments.

The structure of the Temporary Programmes is comparable to that of the permanent departments. However, the Temporary Programmes are unique in that they are initiated in response to current and urgent themes. The two-year, full-time trajectories are led by a newly appointed head who develops the curriculum content and selects a team of tutors. Each year, an open call invites practitioners from across the fields of art and design to submit proposals for a new Temporary Programme. Appointed heads are active practitioners embedded in their artistic, social, or pedagogical professional networks and are asked to articulate their vision for the programme structure and content as part of the selection process. They often bring experimental, sometimes provocative, ideas about the future of art and design education — perspectives that are welcomed and valued by the Sandberg Instituut. Co-ownership and co-authorship are central to these Temporary Programmes: they aim to create a dynamic environment where students co-shape content, context, and outcomes, introducing new vocabularies, methods, and structures that resonate with the urgencies of contemporary society.

The Lumbung programme (2024-2026), for example, is centred around the formation of a long-lasting inter-local net of solidarity among

the young participating collectives. Participants build a lumbung together and connect with lumbungs that already exist (locally and abroad) and start their own working groups. The collectives that participate follow the same trajectory in the first year. Each collective shares questions, knowledge, and resources as a basis for collective learning, in (online) assemblies, residencies, lectures, and online gatherings. Core tutors host and support the participants in these activities, and visiting artists, economists, activists, and thinkers give specific workshops and seminars relevant to the practice of lumbung.

In the Artificial Times temporary programme (2023-2025), students engaged critically with music, sound and artificial intelligence. The curriculum offered students an environment to build artistic practices grounded in research, and address the performance and dispersion of immaterial works of art. The curriculum consisted of individual supervision, seminars, thesis writing, listening sessions, field trips and group critiques. Students were supervised by an interdisciplinary team of tutors and attended monthly guest talks by artists and researchers. At the end of the first year, students presented their work at an exhibition and research symposium. In the second year, they worked on their thesis and graduation exhibit.

The Temporary Programme Planetary Poetics (2023-2025) took the ecological catastrophe as its theme and investigated the devastating consequences of economies based on extraction and exhaustion. The programme consisted of individual and group tutorials, a series of collaborative workshops organised with partners in Mexico and the Democratic Republic of Congo and of guest lectures and artist talks. Through different series of collaborative workshops participants in Amsterdam entered into conversation and collaboration with cultural practitioners and activists working in different geographies that are at stake. The workshops included

individual and group exercises and the contact with the partnering institute and the participants took place over the internet. Research—artistically, theoretically and historically—played a crucial role.

The Temporary Programme Monstrous Futures will start in September 2025 and engages with monstrous imaginaries, their subversive potentialities and material and relational affects in the world through transdisciplinary practices. It will follow a dynamic and cyclical learning rhythm—unfolding across three interdependent modules: (Un)learning, (Un)making, and (Un)worlding and three contact spaces of Weave (seminar), Mutate (workshop), and Entangle (laboratory). Through lectures, workshops and off campus excursions and site interventions, students will interrogate their relationships between theory and materiality, experimenting with their ideas and investigating the potential of trans/disciplinarity practices that are in dialogue with the ethics, aesthetics, and politics of and for transformation(s).

Sandberg Instituut has adjusted the model for Temporary Programmes in the assessment period to improve their educational and institutional sustainability. Since 2024, the annual number of temporary programmes launched has been reduced from two to one, and the selection process for the heads of programme has been strengthened with longer preparation time and increased institutional support, including guidance from a dedicated project leader.

Research and professional orientation

The professional orientation of the master's programme is guaranteed in several ways. In all courses, professionals (practicing artists, designers, researchers and curators) provide guest lectures or are involved as guest tutor. Staff members also bring their own experience as practicing (international) artist, designer or

researcher. In addition, students are expected to bring in their own practice, knowledge and networks. Programmes organise dialogues with the (inter)national field and the outside world through excursions, lectures, symposia, extra-curricular projects, and exhibitions. These activities are planned with the involvement of students and/or alumni and take place inside and outside the institute.

Research at Sandberg Instituut aims to offer students the tools and methods to sustain their own professional practice and to contribute to the development of the profession. Research and the creative process are always connected, at Sandberg Instituut, and helps students to gain a better picture of their own position and vision as an artistic practitioner. Research is addressed in the programme by reading and analysing relevant literature, as part of creative practice, and in the thesis writing trajectory. The thesis needs to be related to the graduation project, demonstrating the connection between concepts, theory and practice. Each programme makes its own choices when it comes to the design of the research component. Some Temporary Programmes function as a collective research group, others as a bundle of individual trajectories focusing on one topic. Similarly, the form of research takes on different forms per course and student, varying from rigorous, almost academic research, to translating practice into theoretical concepts and frameworks.

In the Fine Arts programme, for example, first-year students write an essay in preparation for the thesis writing that occurs during year two, with support from dedicated writing tutors. Both the essays and the theses are presented to the department during the spring semester.

In the Design Department, writing and research are given form in various modules and settings, including the annual publication of the self-published journal *The Issue*, designed by 1st

year students, containing essays written by 2nd year students. The essay writing process is meant for students to work through obstacles, gain new insights, develop their own voice, and learn how to articulate their thoughts.

In the Temporary Programme Lumbung Practice (2024-2026), the thesis consists of an (artistic) contribution that participants make for the final publication and harvest festival in Amsterdam and Jakarta at the end of the second year, as well as a written analysis of how the learnings in the lumbung have contributed to the collective's development.

In the period under assessment, the Gerrit Rietveld Academie and Sandberg Instituut have made efforts to improve, articulate and streamline the academy's research culture. Research is highlighted as an important pillar in the Institutional Plan 2019–2025, and efforts have been made to embed research activities more firmly within the academy and strengthen the productive relationship between research and education. Rietveld Sandberg Research (RSR), launched in 2021, aims to develop a comprehensive and effective research structure. The Research Bureau includes coordinators, a communications officer and policy officer, who are active as research liaisons in the academy, support and coordinate research groups and offer expertise in grant applications.

Educational structure

As mentioned above, departments and programmes have a small-scale character, with 15 to 27 students per course. In the first year, the courses are geared towards students articulating their personal trajectory, starting from their initial motivation. In this trajectory, students are guided by their main tutor. To broaden students' context and feed their artistic development, the courses offer several educational formats. For example, regular group meetings with

external critics for discussions and informal feedback, thesis writing, visits by guest tutors, lecturers, workshops and studio projects as well as internal and external presentations, screenings and public exhibitions. In addition, reading groups are held, publications are made, and excursions and boot camps are organised. In general, most lectures, workshops and seminars are held in the first two semesters, after which students' individual and collective practices take a more central place. At the beginning of each semester, students are involved in the design, content and set-up of the programme, including which tutors and lecturers will be invited.

This approach to learning, with a strong emphasis on self-direction, critical questioning, experimentation, transformation, knowledge sharing, co-creation and co-responsibility, is aligned with the educational vision of the institution. In the Institutional Plan 2019–2025 Gerrit Rietveld Academie and Sandberg Instituut identify the following principles informing art education at the academy: Education as a space of possibility; Self-actualisation and world transformation; Learning as a collective; Questioning and proposing; Challenging disciplinary boundaries; Redefining practices; New forms of working and living; A learning institute; Education as a public good. The panel observes that these principles are indeed, though in very diverse manners, reflected in the educational practices of the programmes.

In its discussions during the site visit, the panel learned that students appreciate the challenging and open approach to education, speak highly of the dedication and commitment of tutors, and that the programmes find a fitting balance between structured activities and individual time for students to work on their practice. However, students also indicated that a more coherent and robust pedagogical and didactical

approach, shared by tutors, would benefit their learning trajectories. Each of the departments/programmes has its own set-up, themes and approaches, and not all tutors involved, though of high reputation, are schooled in didactical and pedagogical methodologies.

The panel also learned that there is still relatively little structural exchange between temporary programmes and departments, although this has improved over the last years. Measures have been taken to embed the Temporary Programmes in the academy and community, with at least one collaboration with other departments in the first year. Coordinators also ensure that students of Temporary Programmes can participate in inter-curricular activities.

Staff

The Sandberg Instituut has a director and staff members with permanent (usually part-time) contracts. The director also sits on the GRA management team. Department heads are asked to take on the artistic direction of their department's education from their own professional practice and expertise. They are responsible for designing the curriculum and the organisation of the educational programme. The education is provided by practice and theory tutors, who are experts with a renowned international practice and are active in their disciplines. Each programme has a coordinator who works in close collaboration with the department head and plays a pivotal role in the department. They facilitate the programmes and oversee the educational administration and the general management of practical matters in line with institutional guidelines.

Since 2022, the Gerrit Rietveld Academie has been developing new job function profiles as part of an update of its institutional frameworks. This project is expected to be completed by

2026. The first phase has focused on clarifying the roles and responsibilities of department heads and tutors, including increasing transparency around hierarchies and salary scales. In parallel, ongoing discussions are taking place regarding the scope of teaching appointments and the workload of department heads and coordinators (both 0.4 FTE). The Employee Satisfaction Survey (MTO) indicated that many experience the workload as high. These interconnected concerns reflect a broader institutional concern with sustainable working and learning conditions. With the restructuring of function profiles and personnel policies, the institute aims to ensure a balanced and fair approach to staffing, aligning with legal requirements as well as with the needs of faculty and students, which is also motivated by the recommendation made in the context of the previous programme assessment.

The panel observed that since the previous programme assessment, the programme has made efforts to provide staff with opportunities for professionalisation in pedagogy and didactics through various initiatives, such as the Teacher Study Days, the Teachers in Conversation course, and the Basic Teaching Qualification course. The Gerrit Rietveld Academie and Sandberg Instituut have introduced Teacher Study Days (at least twice a year). Bringing together staff from across the institution, these study days offer a range of workshops on topics such as feedback methods, neurodiversity, embodied learning, dealing with conflicts. Next to the Teacher Study Days, extra positions were created for the Teachers in Conversation training course, which focuses on intervision. Following this training, tutors can attend the Basiskwalificatie Didactische Bekwaamheid (BDB, Basic Teaching Qualification course), which includes Basis Kwalificatie Examinering (BKE, Basic Examination Qualification). Though, overall, staff

members seem eager to improve knowledge and skills in education, at this point, seven of the staff members have been able to complete the introductory training course Teachers in Conversation, and three have finished the BDB.

In its conversations during the site visit, the panel found that students are all highly appreciative of the expertise, professional networks, dedication, and commitment of their tutors. This also becomes clear from the Student Chapter, included in the Self-Evaluation Report. Students feel seen and heard, and fully support their professional development as artistic practitioners. At the same time, the students also indicated that, due to the reorganisations and the introduction of permanent contracts, the amount of contact hours available for interaction with key staff members has decreased. In its conversations, the panel learned that the process of setting up the Temporary Programmes has indeed been improved and that the heads feel that the Sandberg Instituut offers more support and guidance in the design of the two-year temporary curricula.

Admissions

Recruitment of new students at the Sandberg Instituut takes on different forms: via professional networks of the heads and tutors, the website, online platforms such as e-flux, social media channels, and the annual Open Day in February which also open for international applicants via online channels.

The Sandberg receives a high number of student applications, around 1050 applications from all over the world for 75 places), enabling selection committees to shape diverse, dynamic student cohorts that align with the evolving focus of each programme. The selection process is carried out by a committee chaired by the department head and generally includes the programme coordinator, tutors, students or alumni, and sometimes an external professional. The

committee assesses digital applications holistically, considering pre-education, current practice, body of work, capabilities, and motivation. From this pool, a first selection of candidates is invited for interviews, during which English proficiency, ability to learn and adapt, and general awareness of the programme's structure and demands are evaluated further. All programmes address complex global themes. These must be approached from multiple perspectives, with room for lived experience and the inclusion of voices from underrepresented or minority groups. The admissions process actively aims to build a student body that is international, interdisciplinary and culturally diverse.

In recent years, selection committees have placed greater emphasis on managing expectations and ensuring students are aware of the intensive study load and possible challenges accompanying enrolment, such as housing and high living costs.

Tutoring and guidance

As described above, students receive personal guidance and support from their tutors and tutors, tailored to their specific professional needs and goals. Guidance consists of one-on-one tutoring, studio visits, collective moments of feedback and reflection, and can take on various other forms, depending on the department or programme. This guidance is described as fitting and adequate by students, and tutors show themselves to be truly dedicated to the growth and well-being of their students. Still, as mentioned above, students do also indicate that more contact hours with core staff members would be welcomed and improve the quality of their learning trajectories.

Equity, diversity, inclusivity (EDI) and accessibility are important values for Gerrit Rietveld Academie and the Sandberg Instituut. The academy

has initiated different projects to further develop frameworks and approaches supporting an open and safe teaching-learning environment. Unsettling Rietveld/Sandberg is designed as a policy framework and structural strategy to put EDI principles at the centre of the academy's educational mission, governance, and daily practices. The platform offers staff and faculty training, focuses on an inclusive curriculum, community engagement, student support, and inclusive event and programme planning. Furthermore, the academy is working on an ethical framework in response to the Palestine solidarity protests in 2024–2025. In this framework, attention is paid to EDI principles as well, while also looking at questions of human rights, equal representation, and fair institutional collaborations.

Social safety too, is a theme that receives attention at GRA and the Sandberg Instituut through the appointment of a coordinator for Social Safety, development of a code of conduct, policies addressing workload, the expansion of the support team for safety and well-being (with the addition of confidential advisors and a second student counsellor), as well as new training programmes and revised committee structures.

During the site visit, it became clear that staff and students fully support these initiatives and actively contribute to improving the place of EDI in the academy. Still, the current support system is not yet functioning in the way that the academy would like. Students do not always know where they can go for help, or which support systems are available to them. This has the attention of the institute.

Language

The Sandberg Instituut has an international focus and the master's programme is taught in English. The panel fully underwrites this choice. In this way, the programme can offer education

to a diverse body of students and employ highly skilled and experienced teaching teams with members from a wide range of backgrounds. Teaching in English also correlates to the predominance of the English language in the sectors of the professional field that are most relevant to students who graduate from the master's programme. All tutors have the necessary language competencies to teach in English, and several are native speakers.

Considerations

Based on these findings, the panel concludes that the master's programme Fine Art and Design offers its students an inspiring, challenging, and relevant learning environment in which they can grow as professional artists, designers, curators, researchers and/or writers. Students have the privilege of learning from renowned artists, thinkers, and other professionals, and the content of the curricula shows that the (guest) lectures, workshops and other educational components are of a very high level, both theoretical and practice based. Though each of the current permanent and Temporary Programmes offers a different learning route, they share the generic learning outcomes and teaching principles: students take responsibility for their own artistic trajectory, self-exploration and research play an important role, and there is an emphasis on co-creation and collective learning throughout the two years. The panel praises the programme's focus on collectivity and collaboration, designing and practicing, and being in the world. Students are immersed in the teaching-learning environment and feel seen and heard. They value the balance between individual work and collaborative projects and are positive about the structure and content of the seminars, workshops, and other fixed educational components.

The panel observes that the programme has strong professional networks and a clear

international orientation. At the same time, the panel has learned that the programme enhanced its embeddedness in the local context through collaboration with relevant social and cultural partners in the region, thereby enriching the learning experience and strengthening the link with professional practice.

The panel notes that actions have been taken to better embed the Temporary Programmes in the overall curriculum. The panel values how Temporary Programmes allow attunement to urgent themes in society and art and design, as well as their ability to adjust and remain open to new educational approaches. The panel also appreciates how departments and temporary programmes can experiment and develop within the overall boundaries of the Master. At the same time, the panel sees value in learning from each other in a more structured way, so that best practices can be applied in all programmes (temporary and permanent). The panel therefore advises strengthening collaboration and exchange between departments. Increasing shared learning activities and interdepartmental cooperation will foster a more coherent and collective learning environment.

The panel highly regards the expertise, profes-

sional standing and backgrounds of the staff members, and it praises their commitment and dedication to the students. During the site visit, it became clear that the heads and tutors put the well-being and development of the students first, despite the many challenges connected to the reorganisation and reduced contact hours. The panel appreciates the efforts taken to provide staff with opportunities for professionalisation in didactics. From the feedback from students, it became clear that there is still room for improvement here. The panel therefore recommends that the programme continues to invest in the pedagogical and didactical professionalisation of its staff members.

The panel is very positive about the admissions process: the programme succeeds in enrolling highly talented and motivated students from all around the world and in forming cohesive cohorts that inspire, challenge, and help each other grow as artistic practitioners. It appreciates that the programme has improved the matching process, ensuring students know what challenges may lie ahead once admitted.

Taking these considerations into account, the panel assesses that the programme **meets** the standard.

Student assessment

Standard 3: The programme has an adequate system of student assessment in place.

Findings

For the Sandberg Instituut, giving and receiving feedback is one of the central pillars of learning in the programmes, whether this is peer-to-peer, or from teacher to student. Formative assessments and informal feedback sessions are therefore integral to the curriculum. The programme fosters a culture of critical conversation, engaging students and in discussions about education, results and study progress with heads, tutors and external critics.

In each programme, summative individual assessments take place at the end of each semester, when students present their work to a jury. The jury discusses the student's progress and reflects on what aspects need improvement or further development. Student work is always assessed in an integrated manner, evaluating knowledge, skills, and attitude as well as the outcome of projects in relation to each other. All departments emphasise the interdependence of these elements and involve external experts as jury members to review the overall level and the outcomes of the assessment. For these assessments, criteria are available that are based on the intended learning outcomes. The assessment criteria include creative capacities, research capacities, the ability to reflect upon oneself critically, capacity to grow and to renew and communication skills. Students receive their feedback in a written form. If students pass the semester assessment, they receive 30 EC. No grades are given. When a student fails a summative assessment, a plan is drawn up for a trajectory to redo the assessment. This plan is written in consultation with the department head, coordinator, and the student, with advice from

the educational policy advisor. When students fail the re-sit opportunities by the end of the academic year, they are required to repeat the entire year. A plan and an agreement for this is also articulated between the department head and the student. The Examination Board is always informed of these plans and checks if these are generally fair and reasonable (i.e. achievable within the given timeframe).

The Individual Study Trajectories at the Sandberg Instituut were introduced to allow students on Temporary Programmes to graduate after failing to do so within the programme's two-year duration. This is because heads and tutors leave after the two-year programme ends and students have the right to enrol for a third year. For these students, an individual plan is made, together with the student, the head of the programme, the director and the Examination Board. The institute appoints a coordinator, and students are allocated a set number of hours of tutoring to finalise their course. The assessment is similar to the regular assessment of the final work and preferably, the former head of the temporary programme is involved. Exit surveys show that reasons for delays or drop-outs include academic failure, health issues, and personal challenges, which have been expanding recently to include social and emotional factors.

As part of its review, the panel studied the evaluation forms connected to the works and theses of 16 students who graduated in 2022-2023 and 2023-2024. The panel was satisfied with the level and quality of feedback given. Across the sample, the evaluation forms contain useful feedback for both students and external

reviewers. The panel noted that the written feedback is very precise and attentive, and that students are highly appreciative of the rich feedback culture at Sandberg Instituut. They feel their work is taken seriously and that assessments and feedback help them grow as artistic practitioners. Overall, the programmes communicate the assessment process and criteria transparently to students, although the panel also noticed that the relation between the criteria and the intended learning outcomes could be made clearer and more explicit.

Examination Board

The Examination Board is responsible for all programmes of the Sandberg Instituut. It consists of four members, including an external member. The board approves the jury involved in the assessments that are held at the end of each semester, approves the reparation plans when a student fails or gets an 'on condition' and regularly visits a selection of first year and final examinations. The latter includes an emphasis on the temporary programmes. The board annually reviews student dossiers to see if they are complete and include the written feedback provided on the assessment forms.

In November 2024, the two separate Examination Boards of the bachelor programmes and the master programmes of Sandberg Instituut merged to professionalise and streamline the monitoring of the assessment quality across the academy. The new, combined Examination Board is chaired by one chairperson. The education policy advisor of the master programmes is the advisor to the new board and remains linking pin between board and director of the institute.

In 2024, the Examinations Board of the Sandberg Instituut conducted two surveys. One checked the consistency between assessment policy documents and the Education and

Examination Regulations (EER) and included an evaluation of the assessment forms. The other focused on regulations concerning assessment, paying particular attention to the re-sit arrangements for final exams.

The Examinations Board made several recommendations regarding standardisation of terminology across documents and assessments, the formative assessments ('mid-terms' and 'Green Light'), the clarity of information in the EER, and division of roles and responsibilities in the assessment process. Most recommendations were implemented when the EER was updated in spring 2025. Furthermore, a concept for a new generic protocol and framework for assessments was shared with all heads of the main departments in March 2025, with the request to provide (or update) a document to inform students about the set-up and planning of assessments at the start of the new 2025–2026 academic year.

In its conversation with the Examination Board the panel learned that they are committed to improving the quality of the assessments in the academy and proactively address aspects of the assessment system that require improvement, such as standardizing assessment procedures, and developing clear instructions for the heads of the exam committees. The programmes all have many evaluation moments, and a specific vocabulary/language, resulting in a rich and constructive feedback culture. The panel is positive about the Examination Board's goals to improve the transparency and coherence of the assessment system, foster dialogue between tutors, and assessors about the quality of assessments, and further improve the communication about assessments with students.

Considerations

The panel observes that the programme has an adequate assessment system in place. Each

programme applies a careful approach to assessments, and the links with the intended learning outcomes are generally clear. At the same time, the panel notes that these links could be made more explicit. More rigor in the integration of the intended learning outcomes into courses and assessments will increase clarity for students, especially concerning the self-directed nature of significant parts of the programme.

The panel praises the feedback culture – both formative and summative – which students experience as very valuable. It highlights the precise and attentive written feedback on assessments, which supports students in their professional, personal, and artistic development. To

strengthen this practice, the panel urges the programme to stimulate more exchange and calibration among tutors and assessors on the assessment system and its application.

The panel is very positive about the role of the Examination Board, which proactively safeguards the quality of the assessment system and provides advice to help programmes streamline and further standardise assessment procedures.

Taking these considerations into account, the panel assesses that the programme **meets** this standard.

Achieved learning outcomes

Standard 4: The programme demonstrates that the intended learning outcomes are achieved.

Findings

The graduation phase of the programme (all permanent and Temporary Programmes included), consists of the graduation project and the thesis. All students work towards a graduation show at the end of the fourth semester where they present their final work. Students start working on their thesis in the third semester. In this period, students also create a plan for their graduation project. Halfway through the second year, a green light assessment takes place to determine if the student can continue with the final phase of the graduation project. To support students in writing their thesis, a thesis-writing trajectory is available. This trajectory starts at the end of the second semester, with students formulating their individual research theme or question and ends with the presentation of the thesis. All students present their work in a final graduation show.

To establish whether students achieve the end-level qualifications, the panel reviewed a sample of sixteen graduation theses and graduation projects submitted during the academic years 2022-2023 and 2023-2024. The panel found that all graduation projects meet the level of a master's in fine art and design, with adequate as well as excellent examples of writing and artistic work. As mentioned in the previous chapter, the panel agreed with the written feedback given by the assessors, which was attentive and comprehensive.

Alumni and further careers

Alumni of the programme stay in contact with the Sandberg Instituut after graduation in various ways. Some return to teach or take on other

roles within the departments or the institution, others participate in projects, exhibitions, and events organised by the institute. Heads of department and coordinators maintain relationships with their alumni, often inviting them to give workshops, lectures, and presentations. Several departments publish yearbooks that include alumni activities, and the institution shares and promotes the achievements of its alumni, such as exhibitions, performances, publications, awards and residency placements through its social media channels. Furthermore, the academy has increased communication around funding opportunities and actively facilitated connections to the local cultural ecosystem.

In preparation for the programme assessment, the Sandberg Instituut conducted an online alumni survey, which revealed certain trends and developments in the careers of the graduates. One of the most important outcomes was that more and more international graduates (70% of the alumni) remain in the Netherlands after graduation, predominantly in the region of Amsterdam. Many succeed in securing Dutch grants for the continuation of their artistic practices. The practices of the graduates also show the international and interdisciplinary dimension of the local cultural field: nearly all are engaged in international and interdisciplinary projects, collaborations, or residencies. The survey recorded a total of 163 residencies worldwide.

The panel learned from the documentation and its conversations during the site visit that most alumni sustain a broad practice, including teaching, curating, writing, and individual as well as collective artistic projects. The diversity

of professional engagements of graduates reflects the current complexity of the professional field of fine art and design that post-graduate artists and designers need to navigate.

Considerations

The panel confirms that the graduation projects demonstrate the level of quality that can be expected of a master's programme in fine art and design. The works presented by students and alumni during the site visit matched the goals and visions of the departments and programmes. The theses and final works studied were of the expected quality and reflect the principle that the thesis can take different forms.

Discussions with students, alumni, and representatives of the professional field, as well as the

diverse careers of graduates, show that the programme prepares its students for a viable professional artistic practice. Students and alumni can create their own career paths, are self-aware, and possess the tools and competencies to contribute to the field of art and design. Current alumni practices confirm this observation. Alumni also play an important role in linking students with the professional field.

The panel appreciates the efforts made by the programme to support students after graduation through its networks and inform students about funding opportunities.

Taking these considerations into account, the panel assesses that the programme **meets** this standard.

Facilities

Standard 5: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum.

Findings

Each Department and Temporary Programme has a designated studio space located either in the Fedlev Building or on the third or fourth floor of the Benthem Crouwel Building. This is where all students work together on their projects and teaching, and group meetings take place. Department heads and coordinators have an adjacent office space. Sandberg staff offices, theory rooms, meeting rooms, an auditorium and a communal kitchen and meeting space are located on the third and fourth floors of the Benthem Crouwel Building. The first floor houses the offices of the executive board and its secretary, and GRA services for the whole academy: HR, finance, student administration, ICT, facilities, and quality assurance. Since 2023, all temporary programmes have been hosted on the campus.

The Sandberg Instituut has a Media Lab where master's students can develop their skills and knowledge in digital media. It also offers AV presentation assistance for the graduation show, has equipment available for rental and assists students with courses on how to use editing programmes in the dedicated editing studios. Furthermore, master students make use of the GRA workshops on campus: including Screen printing, CAD/CAM, Metal, Editing, Ceramics, Jewellery, Photography, Glass, Fashion, Textile, Weaving, Audiovisual Services, Letterpress, Sound Studio, Wood, Book Bindery, Computer, Printmaking, Library, Film Studio, X-Lab, GraPrintshop, Analogue and Digital Film. Students can reserve the workshops through a

booking system, which has been improved to increase availability and manage the workload of the workshop specialists running them.

In the period under assessment, GRA and Sandberg Instituut have taken many effective measures to make the learning-teaching environment more inclusive and accessible, dealing with issues regarding physical accessibility to workshops and other rooms in the buildings on campus, as well as aspects of neurodiversity. An accessibility check was held by an external specialised bureau to identify which issues and needs required improvement after which an action plan was drawn up for concrete improvements and adaptations, including solutions for the narrow elevators, a modification of the entrance, adjustments of doors to accommodate users of wheelchairs, evacuation measures that take into account people with a disability, and ramps to gain access to workshops for users of wheelchairs, the set-up of a low stimulation room and adjusted lighting.

Furthermore, many provisions have been made for students with disabilities and chronic illness, described in a booklet available to all students. This includes individual arrangements, tailored approaches, support from a counsellor, financial support, and various software for dyslexia or visual impairments. In 2023, the GRA and Sandberg Instituut appointed an Accessibility Working Group to develop a comprehensive and integrated policy on issues of accessibility. Finally, in 2024-2025 a working group of Studium Generale initiated various measures and actions to

improve accessibility on all levels at the academy.

Considerations

The panel concludes that the facilities meet the requirements of a master's programme in Fine Art and Design. The wide range of workshops contributes to an engaging and supportive teaching-learning environment. Students and alumni indicated during the site visit that they are more than satisfied with the available facilities.

The panel values the many concrete measures taken to improve physical and sensory

accessibility, as well as the broader focus on inclusion. Feedback from students on accessibility is taken seriously by the institute, and despite challenges and budgetary limitations, further improvements are being realised.

The panel supports the institute in its aim to streamline and integrate its accessibility policies and make them better known amongst students.

Taking these considerations into account, the panel assesses that the programme **meets** the standard.

Quality assurance

Standard 6: The programme has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.

Findings

At the Sandberg Instituut, informal quality assurance takes place through regular meetings between department heads, coordinators and tutors. These meetings cover a range of topics, including practical matters such as the admissions process, the evolving structure of the programme per semester, budget adjustments, the use of institutional forms, and the implications of assessments and 'green light' outcomes. They also discuss matters relating to individual student progress, care, and academic guidance.

At department level, different (informal) activities are held to receive feedback from students and tutors. At the standing Fine Arts course, for example, the department head organises a yearly dinner with first-year students, and Monday lunches are held. The standing Dirty Art department organises two moments per year where tutors, coordinators and department head discuss the programme together. The standing Critical Studies course organises monthly department lunches, office hours are planned where students can sign up for individual meetings with the department head and the coordinator and the department head meets with first year students at the end of the first year.

Student satisfaction is monitored through the National Student Survey (NSE). The annual exit survey provides insights into the motivations of students who discontinue their studies. Alumni outcomes are assessed nationally through the Arts Monitor ('Kunstenmonitor'). In addition, employee satisfaction is measured through

both the Employee Satisfaction Survey and a dedicated survey for freelancers. In recent years, these surveys have been integrated. Outcomes are shared with relevant stakeholders, and areas for improvement are identified and addressed in regular cycles of discussion. The institution has also made progress in data analysis to better interpret and act on findings. Forty percent of bachelor and master students at the Gerrit Rietveld Academie completed the NSE-questionnaire in 2024. The NSE results are discussed with the department heads and students, and reflections written by department heads are submitted to the directors of education. There was special attention in the discussions to the subject of study load, on which satisfaction varied among students from different departments.

Over the years the Sandberg Instituut and Gerrit Rietveld Academie have worked with an approach to quality assurance that has been closely linked to the nature of art education: relational, experimental and deeply interwoven with the artistic practices of students and teachers. This typically resulted in rich, engaging and substantively strong evaluations, but included a certain risk that reflections were sometimes not systematically recorded or followed up. In response to this the institute has formulated a new Vision on quality assurance and quality culture. In the period 2020-2025 several measures have been implemented to improve: from adding periodic surveys and measurements to implementing a new quality assurance department. The panel has learned of further

improvements planned in the following institutional plan for the period 2026-2031.

Considerations

The panel observes that the programme has several evaluation structures in place for reviewing aspects of the teaching-learning environment, both formal and informal. The institution has made clear improvements in the more formal and cyclical aspects of quality assurance, to add to the existing culture of reflection. The panel concurs with the direction taken and

supports the further improvements as planned in the institutional plan for 2026-2031.

The panel sees opportunities in building on knowledge generated within temporary and student-led initiatives. These activities can provide valuable input for programme development and may be meaningfully integrated into the formal quality assurance processes.

Taking these considerations into account, the panel assesses that the programme **meets** this standard.

Special Feature Small-Scale and Intensive Education

In addition to the six standards of the NVAO assessment framework, the panel evaluated the programme against the criteria for the special feature of small-scale and intensive education (BKKI). This evaluation concerns the *'toetsing aan de praktijk'* (assessment in practice) of the previously granted special feature. The BKKI criteria focus on the coherence between intended learning outcomes, curriculum, teaching methods, community dynamics, staffing, facilities, and student outcomes in the context of an intensive and selective educational environment.

The panel assessed each of the seven criteria based on the institutional self-evaluation, student work, documents provided during the site visit, interviews with staff and students, and site observations. The panel's findings and considerations are presented below, organised per BKKI criterion.

Criterion A – Intended Learning Outcomes

Findings

The master's programmes at the Sandberg Instituut define intended learning outcomes that reflect a strong ambition to operate at an advanced level within the professional and artistic domains. Rather than aligning with a single discipline, the programmes are transdisciplinary and theme-driven, pushing students to develop original positions and practices that exceed the standard expectations at master's level.

The learning outcomes aim for a level of achievement that goes beyond what is commonly found in comparable programmes. This is reflected in the emphasis on independent research, critical reflection, and the ability to contribute meaningfully to current societal and cultural developments. For instance, one of the outcomes expects graduates to "position their artistic practice critically within contemporary social, political, and cultural contexts". Another outcome stresses that they should be able to "formulate independent research questions and develop their work through iterative, investigative processes". The panel observed that these ambitions are also clearly recognised by staff and students, and that the outcomes challenge

students to develop a personal, yet rigorous, practice.

In addition to deepening expertise, the learning outcomes are designed to promote broadening: students are encouraged to explore unfamiliar perspectives and methodologies, to cross disciplinary boundaries, and to connect their work to broader societal or ethical questions. The programmes also foster the development of personal attitudes and skills, such as autonomy, initiative, collaborative sensitivity, and the ability to navigate complex environments.

Considerations

The panel is convinced that the intended learning outcomes reflect a higher-than-average level of ambition and complexity, suitable for the profile of the Sandberg Instituut. They enable students to develop both in depth and in breadth, and to grow into self-aware professionals who can position their work critically and constructively in a wider context.

The outcomes are well aligned with the institute's educational philosophy and the small-scale, intensive nature of the learning environment. The panel values how the learning outcomes not only support academic and artistic excellence, but also foreground the formation of attitudes and skills essential to working in

contemporary, often unpredictable, cultural and social landscapes.

The panel concludes that the programme **meets** criterion A. The intended learning outcomes demonstrate a high level of ambition, stimulate both specialisation and broadening, and explicitly support the development of personal attitudes and skills.

Criterion B – Programme Content

Findings

The content of the master’s programmes at the Sandberg Instituut is designed to support and challenge students in achieving the intended learning outcomes. Each programme is theme-based and structured around a dynamic interplay of curricular and extracurricular activities. These components are not separate but deeply integrated: lectures, seminars, workshops, and tutorials are complemented by public events, exhibitions, excursions, and experimental formats that collectively shape the learning experience.

The panel observed that extracurricular activities are not optional add-ons, but function as core elements of the educational process. Heads of department, tutors, and students co-develop and co-organise these activities, which often emerge from the specific questions or concerns brought in by the student community. For example, the Temporary Programme “Planetary Poetics” organised a collaborative public symposium on climate imaginaries, where students curated the programme, invited external speakers, and presented their own research. In the Design Department, students co-hosted a publication project resulting in an independent zine distributed during Dutch Design Week. In the Fine Arts Department, extracurricular exhibitions are organised collectively at external

venues, often in collaboration with local partners. These activities are closely tied to the curricular trajectories of the students and reflect their development over time.

The content of both curricular and extracurricular components reflects the ambition to operate at an above-average level, and to stimulate broadening across disciplines, perspectives, and social contexts. The panel notes that the programmes provide a rich conceptual and critical framework that supports students in deepening their own practice while connecting it to larger thematic and societal developments.

Considerations

The panel considers the strong interweaving of curricular and extracurricular elements a defining characteristic of the programme. The involvement of both staff and students in shaping these elements ensures that the content remains responsive, relevant, and aligned with the ambitions of the institute. The panel values the way in which public programming and collective moments are integrated into the rhythm of the academic year and seen as full-fledged parts of the educational journey.

Furthermore, the panel finds that the programme content is coherent, rigorous, and reflective of the high level of ambition formulated in the intended learning outcomes. The opportunities for broadening are meaningful and structurally embedded, rather than incidental or peripheral. This approach supports a rich and context-sensitive form of learning that fits well with the profile of an intensive and small-scale programme.

The panel concludes that the programme **meets** criterion B. The curriculum and extracurricular activities form an integrated whole, co-created by students and staff. The content reflects the intended level and ambition and offers substantial opportunities for broadening within a

coherent and responsive educational environment.

Criterion C – Learning Environment

Findings

The didactic concept of the Sandberg Instituut is built around an intensive, small-scale learning environment that fosters experimentation, critical engagement, and strong interpersonal exchange. The panel observed that teaching takes place in small groups, often with a high tutor-to-student ratio, allowing for individualised feedback and sustained dialogue. The overall atmosphere is one of mutual learning, in which students and tutors form a learning community characterised by shared responsibility, openness, and intellectual curiosity.

Students consistently describe the learning environment as demanding yet deeply rewarding. In conversations with the panel, students spoke of “being constantly invited to reflect critically on everything,” and of how the small scale of the programme “makes it impossible to disappear or be passive.” Several students emphasised the intensity of the experience, mentioning that “you are always working on your research, your projects, your questions.” At the same time, students expressed appreciation for the structure and rhythm of the programme, which offers both guidance and space. They indicated that the alternation between teaching blocks and self-directed time helps manage the workload and allows them to work at a sustainable pace.

The structure of the programmes demands a high level of commitment and active participation. Students are expected to come well prepared to each session, to contribute their own perspectives, and to critically engage with the work of others. This is not limited to studio practice or tutorials; students also take responsibility in organising public events, contributing to

collaborative projects, and initiating conversations that shape the direction of the programme.

The intensity of the programme is also evident in its rhythm and structure. Teaching weeks alternate with production periods, offering time for reflection, making, and exchange. The year is punctuated by public moments such as open studios, symposiums, and exhibitions, which are integral to the programme and require both individual and collective preparation. One student noted that “everything we do is part of the learning process—even the messy, informal parts.” This sequencing supports nominal study progress, while embedding moments of visibility, articulation, and accountability. The panel notes that the combination of structure and flexibility helps students to remain on track. It observed that the programme is designed to be intensive, but not excessive, and that staff are attentive to signs of overload or imbalance.

The panel further notes that the small scale of the programme enables tutors to track student development closely and intervene where necessary. Heads of department are accessible and actively involved in day-to-day teaching, which contributes to a sense of community and continuity. The educational team is committed to maintaining the intensity of the programme while being attentive to student well-being and sustainable workload. Regular check-ins, mentoring conversations, and the accessibility of staff contribute to a climate in which students feel supported and seen.

Considerations

The panel finds the learning environment to be genuinely small-scale and intensive, in line with the ambitions of the programme. The level of student involvement is high, and the expectations regarding preparation and participation are clearly communicated and internalised. The panel values the pedagogical model, in which

learning is process-based, collaborative, and grounded in mutual responsibility.

The combination of structured teaching, flexible space for self-directed work, and frequent public moments supports both individual and collective learning. The programme's design, alternating between concentrated teaching and open periods, allows for deep engagement and helps students maintain momentum. The integration of extracurricular activities into the learning trajectory contributes meaningfully to study progress, rather than hindering it.

The panel concludes that the programme **meets** criterion C. The didactic approach results in an intensive, small-scale learning environment that fosters active participation, shared ownership, and steady progress. The programme supports a vibrant learning community in which students and staff engage critically and constructively with one another.

Criterion D – Student intake

Findings

The Sandberg Instituut applies a rigorous and holistic selection procedure that aims to admit students who are both talented and motivated, and who are likely to thrive within the specific context of an intensive, small-scale learning environment. Each programme sets its own criteria in line with the overall institutional vision, but all departments adhere to a shared approach that values potential over formal credentials and prioritises artistic urgency, criticality, and reflective capacity.

The selection process consists of multiple stages, including an online portfolio submission, written motivation, and an in-depth interview with the heads of department and staff. In some cases, applicants are asked to respond to a thematic assignment or submit additional

materials. The panel notes that the procedure allows for a nuanced assessment of academic or professional potential, motivation, and suitability for the educational model.

The panel was particularly interested in how the selection process addresses the intensive and collaborative nature of the programme. It found that the interviews explicitly explore the applicant's willingness to work in a community setting, engage in critique, and take part in public events and collaborative moments. Staff confirmed that they look for applicants who are open, self-aware, and able to commit to a learning environment that is demanding but supportive.

Several students confirmed that the application process was experienced as challenging but fair, and that it gave a realistic sense of the programme's intensity and expectations. They appreciated the attention given to their motivation and readiness to engage beyond their individual practice. Some noted that they felt "seen as a whole person, not just as a portfolio," and that the process helped them assess whether the programme would be the right fit for them as well.

Considerations

The panel finds the selection procedure to be well structured and clearly aligned with the profile of the programme. It allows the institute to recruit students with diverse backgrounds, while safeguarding the fit with the didactic concept and the demands of the educational format. The panel appreciates the emphasis on motivation and potential, and the careful attention to interpersonal and collaborative qualities.

The panel considers it a strength that the selection process addresses not only artistic or academic quality, but also readiness to participate in a small-scale and intensive community. This contributes to a strong group dynamic and

helps maintain the quality and coherence of the learning environment.

The panel concludes that the programme **meets** criterion D. The selection procedure is adequate and tailored to identify motivated and talented students who are well suited to the small-scale, intensive, and community-based character of the programme, including its extracurricular components.

Criterion E – Staff

Findings

The panel finds that staffing at the Sandberg Instituut is sufficient to realise a small-scale and intensive educational environment. There is an appropriate ratio between staff and students, enabling frequent contact, close supervision, and personalised guidance both within and outside formal teaching settings. Staff remain approachable and engaged, which contributes to a strong sense of community and continuity in the learning experience.

Teaching staff are professionally active practitioners with recognised expertise in their fields. They bring current artistic, design, theoretical, and research practices directly into the programme, thereby enriching the curriculum and ensuring its relevance. Students consistently praise the accessibility, dedication, and high-level feedback culture fostered by tutors, and emphasise that individual mentoring plays a crucial role in their development.

The programme actively monitors the quality and qualifications of its teaching staff. In line with the ambitions of small-scale and intensive education, the institute has taken concrete steps to enhance pedagogical and didactic competencies. Initiatives such as the Teacher Study

Days, the Teachers in Conversation course, and the Basic Teaching Qualification (BDB) provide structured professional development and strengthen shared educational practices. Participation in these initiatives is growing, and staff demonstrate strong motivation to further develop their pedagogical skills.

At the same time, students noted that contact hours with core tutors have slightly decreased following organisational changes, and that further alignment of pedagogical approaches across departments would be beneficial.

Considerations

The panel concludes that the staffing of the programme meets the requirements of small-scale and intensive education. There is a committed and professionally active teaching team that provides close supervision, individual mentoring, and an intensive learning environment. Staff demonstrate the required expertise and competencies to deliver the programme's ambitions and to guide students in their artistic and professional development.

The panel values the structural investments made in pedagogical and didactic professionalisation and considers these essential for sustaining educational quality in an intensive and community-based setting. Continued attention to workload balance and to strengthening coherence in pedagogical approaches will further enhance the quality of staff–student interaction.

The panel concludes that the programme **meets** criterion E. The teaching team provides the necessary expertise, continuity and commitment to sustain an intensive, practice-based learning community and to guide students effectively in their artistic and professional development.

Criterion F – Infrastructure and Facilities

Findings

The Sandberg Instituut is part of Gerrit Rietveld Academie, located on a campus that offers studios, teaching spaces, communal areas, and access to workshops. The panel observed that the buildings support the institute's educational vision: it is open, flexible, and embedded in the artistic and academic environment of the Gerrit Rietveld Academie community.

Students and staff use a variety of spaces for production, discussion, and presentation. The availability of studios and project rooms allows for both individual and collaborative work. The panel notes that students have broad access to shared technical facilities, including print studios, woodworking spaces, and audiovisual labs. These resources are sufficient to support the realisation of student projects across diverse media and practices.

Students expressed appreciation for the buildings' openness and multifunctionality. They described how the proximity of studios and project rooms encourages informal dialogue, peer feedback, and collaboration across departments. Several students mentioned that they regularly use the campus outside class hours, for screenings, dinners, and preparation of exhibitions, and see it as a shared space that supports the rhythm and culture of the programme. Access to technical facilities was generally experienced as sufficient, though students noted that timely planning is sometimes needed to ensure access during peak periods.

The infrastructure also facilitates the institute's commitment to public programming and extra-curricular activities. Events such as open studios, lectures, exhibitions, and collective meals are held within the building or in nearby partner locations. The spatial setup encourages informal interaction and spontaneous collaboration, and

students reported that they feel a strong sense of ownership over the spaces they use.

The panel did note that some departments face pressure on studio availability during peak periods, and that shared use of workshops requires careful coordination. However, these challenges are actively managed and do not fundamentally hinder the delivery of the programme.

Considerations

The panel finds that the institute provides an infrastructure that is well aligned with the pedagogical model of small-scale and intensive education. The building offers both functional workspaces and a setting that supports interaction, experimentation, and public engagement. The shared use of Gerrit Rietveld Academie workshops is a pragmatic and effective solution that extends the range of available facilities.

Although some logistical challenges exist—particularly during moments of high demand—the panel considers these manageable within the current setup. The physical environment enables the continuity of the learning community and supports both curricular and extracurricular dimensions of the programme.

The panel concludes that the programme **meets** criterion F. The infrastructure is appropriate for small-scale, intensive education and provides a functional and stimulating environment for both individual learning and collective activities.

Criterion G – Achieved learning outcomes

Findings

The panel reviewed a representative sample of graduation work from each department and found that the level and scope of the final works align with the intended learning outcomes. The graduation projects demonstrate a high degree of originality, conceptual depth, and critical

positioning. Many works engage with urgent societal, artistic, or disciplinary questions, and reflect the programme's emphasis on experimental, self-directed research. The panel notes that students are encouraged to push boundaries and articulate their own frameworks, while also grounding their work in reflective practice and contextual awareness.

Assessment procedures are well defined and consistent. Students are evaluated by internal and external examiners, and the assessment criteria reflect the programme's academic and artistic standards. The panel observed that feedback is substantive and often dialogical, supporting students in refining their vision and articulating their process. This is in line with the pedagogical approach of the programme, which values process as much as outcome.

Alumni of the programme are admitted to competitive follow-up programmes and enter ambitious professional trajectories. The institute maintains informal but meaningful connections with many alumni, and staff members report that graduates often pursue PhDs, start collectives or studios, participate in international residencies, or take up teaching or curatorial roles. These outcomes speak to the reputation and quality of the programme within the broader field.

Institutional data show that the Sandberg Instituut achieved an average graduation rate of 88% between 2019 and 2023. For comparison, other prominent institutions report the following average graduation rates over the same period¹. With the master programmes in Fine Art and Design of KABK Royal Academy of Art The Hague (91%) and Willem de Kooning Academy (88%), the average graduation rate of Gerrit

Rietveld Academie / Sandberg Instituut (88%) is amongst the highest in the Netherlands. Other graduation rates are:

- Avans—Sint Joost: 84%
- HKU: 83%
- ArtEZ: 82%
- Design Academy: 81%.

These figures confirm that the Sandberg Instituut not only meets but outperforms the BKKI benchmark in terms of study success and programme feasibility.

Considerations

The panel finds that the level and content of assessment at the Sandberg Instituut reflect the programme's ambitions and intended learning outcomes. The graduation projects demonstrate a broad and deep engagement with artistic and societal themes, and graduates are well prepared for demanding follow-up studies and professional roles. The structure and culture of assessment support student development and uphold academic standards.

The panel also values the outcomes achieved in terms of study success and graduate pathways. The strong completion rates, in combination with the demanding nature of the programme, indicate that the educational model is both ambitious and feasible. This contributes to the sustainability and credibility of the intensive educational concept.

The panel concludes that the programme **meets** criterion G. The final works meet the intended level and scope, graduates successfully enter high-level academic and professional environments, and study success rates are well above average.

¹ source: Studiekeuze123 accessed in March 2025

Overall conclusion

The panel concludes that the programme **meets** the criteria for the special feature of small-scale and intensive education. Across all domains—ranging from intended learning outcomes and curriculum design to the learning environment, assessment, and student success—the panel found a coherent and well-implemented educational concept that supports high levels of student engagement and achievement.

Attachment: administrative details

Institution

Name in RIO	Gerrit Rietveld Academie
Address	Fred Roeskestraat 96, 1076 ED Amsterdam
Website	https://www.sandberg.nl
BRIN number	02BY
Funding status	Publicly funded
Institutional Audit (ITK)	No (not applicable)

Programme

Official name (as registered in RIO)	Master of Fine Art and Design
Location	Amsterdam
Programme code (RIO/ISAT)	49114 (ISAT)
Orientation and level	Professional Master (HBO/MA)
Research Master	No
Language of instruction	English
(Statutory) professional requirements	No
All programme tracks/specialisations	Permanent departments: Fine Art; Critical Studies; Dirty Art Department; Design. Temporary programmes: Lumbung Practice (2024-2026) Monstrous Futurities (2025-2027.)
Joint programme degree	No
Special feature	Small-Scale Intensive Education (BKKI)
Degree awarded and addition to degree	Master of Arts in Fine Art and Design
Study load (ECTS)	120 EC
Mode(s) of study	Full-time
Working with units of learning outcomes	No
Assessment cluster	HBO Master Beeldende Kunst en Vormgeving Midden
Submission date of assessment report	1 November 2025
Other (e.g. name change, study duration extension)	

Attachment 1: assessment panel

Raoul van Aalst, chair
Independent organisational consultant
Defne Anyas
Curator and lecturer

Cristina Cochior
Lecturer, including at Willem de Kooning Academy

Merve Bedir
Lecturer at Design Academy Eindhoven

Sohrab Kashani, student member
Student of the Master of Fine Art at the University of the Arts Utrecht

The panel was supported by Jesseka Batteau, certified secretary.

All panel members have completed and signed a statement of independence and impartiality, and these have been submitted to NVAO.

Attachment 2: site visit program

Programme - site visit Sandberg

25 June

12:00	12:15	00:15	Arrival Panel
12:15	13:30	01:15	Lunch + Panel preparation
13:30	14:00	00:30	Welcome + general introductions + important developments
14:00	15:00	01:00	Five departments presentations
15:00	15:30	00:30	Tour facilities/workshops
15:30	15:45	00:15	<i>Short break</i>
15:45	16:45	01:00	Students
16:45	17:00	00:15	<i>Short break</i>
17:00	17:15	00:15	Closing day 1 and looking ahead to day 2

26 June

09:00	09:15	00:15	Arrival panel
09:15	10:30	01:15	Education + organisation of education
10:30	10:45	00:15	<i>Short break</i>
10:45	11:45	01:00	Temporary programmes and Research
11:45	12:00	00:15	<i>Short break</i>
12:00	13:00	01:00	Assessments
13:00	13:45	00:45	Lunch + Panel discussion
13:45	14:45	01:00	Alumni
14:45	15:00	00:15	<i>Short break</i>
15:00	15:45	00:45	Inclusive and diverse education, care systems
15:45	16:15	00:30	OPTIONAL: Q&A
16:15	17:15	01:00	Panel retreats
17:15	17:30	00:15	Initial feedback of visitation

Attachment 3: Recommendations from previous assessment

Recommendations	Actions taken
<p>The committee notes that the programme is aware of the necessity to act upon the pedagogical rigor needed in the temporary programmes.</p> <p>The committee notes that especially within the temporary programmes—as they commonly have a stronger focus on group work and research, which requires a specific tutoring, this should be given special attention in the future development of the programmes.</p>	<p>In response to the need for greater pedagogical rigor in the Temporary Programmes, several measures have been implemented. The preparation period for each new Temporary Programme has been extended, allowing more time for thoughtful development. A dedicated project leader has been appointed to guide newly appointed heads throughout the development phase, including the formation of the programme team or core tutor(s), supported by the coordinator in close collaboration with the director and relevant staff.</p> <p>The communal research focus of each programme has been made more explicit, and the selection criteria for new programme heads now prioritize not only research experience, but also demonstrable teaching experience and a strong, often experimental, educational vision.</p> <p>Throughout the duration of the programme, the project leader (and where necessary the director) remains closely involved, regularly connecting with both the teaching team and students to gather feedback on the educational experience. These check-ins help ensure that the programmes remain responsive and aligned with their intended pedagogical aims.</p> <p>We believe that Temporary Programmes offer a unique and valuable educational proposition. At the same time, we are very aware of the challenges that temporary programmes present to the staff, the students and the teachers, as well as in terms of resources. These challenges have contributed to the conclusion that one Temporary Programme per academic cycle is a more balanced and realistic endeavor. This allows us to focus time, energy and budget on less programmes with the aim to do better, be more rigorous and offer the support needed.</p>
<p>The committee is of the opinion that the topicality and urgency of the themes addressed in the temporary programmes can be beneficial to the students of the standing courses. The committee therefore challenges the programme to consider the independent position of the temporary programmes.</p>	<p>While the independence of these programmes is fundamental in terms of allowing the necessary flexibility and level of experimentation, integration into the Sandberg community has been emphasized much more over the past years, both in terms of location and content (See section on Temporary Programmes—Implemented changes).</p> <p>Collaboration and shared event programming are actively encouraged between the Temporary Programmes and main Departments, and this happens at various points in the year, from a shared introduction and social events at the beginning of the academic year to student-led collaborative initiatives as part of the graduation shows (see above). Again, the new role of project leader as central coordinator will build on these developments in the near future to further facilitate the ways in which knowledge and programming from the Temporary Programmes can enrich the main departments, and vice versa. We see this as an ongoing mutually beneficial exchange, both among students as well as more formally at faculty level.</p> <p>Also, in the selection process for new Temporary Programme heads, we now ask that proposals articulate a vision for collaboration and overlap with the main programmes. We pay attention to this during the interview to ensure that opportunities for</p>

	<p>imbedding and cross-pollination are explored and discussed from the very beginning of the process to develop a new Temporary Programme. In parallel, a representative from Unsettling is always part of the selection panel for Temporary Heads (as well as all other teaching positions) to ensure attention is given to diversity and inclusion in these appointments.</p>
<p>The committee noted that one part of the new building is less accessible due to the absence of an elevator. The committee recommends the institute to find ways to improve this.</p>	<p>Following the previous accreditation and its recommendations, an accessibility study was conducted. Many smaller and bigger improvements were made. The elevator in the Rietveld building cannot be adapted. Therefore, a wheelchair that fits into the elevator was purchased, as well as a ramp to the workshops in the basement. In this way, we have ensured that all workshops are accessible.</p> <p>For many years now, students have received an email from the student councilors' office at the start of the academic year inquiring about their needs. Based on the responses, tailored solutions are arranged together with students to provide the necessary facilities or adjustments. There is a booklet "Studying with a Chronic Illness or Functional Limitation" that provides an overview of possibilities for students.</p> <p>More recently, following the Studium Generale audit that also included social and digital accessibility, further steps were taken. An appointed accessibility coordinator oversees continuous improvement.</p>
<p>The committee supports the institute's current research into students' needs regarding formal care and support and strongly recommends the institute to act upon the results. In addition, the committee is of the opinion that this should match the diversity of the student body.</p>	<p>The needs of students, and our approach in terms of pastoral care, have changed over the past five years because of external factors as well as increased awareness. Department heads and coordinators are the first point of contact for students, and they have noted the increased need for care and support from outside the department. During the Teacher Study Days, we have offered workshops to equip staff with the knowledge and skills to be able to offer appropriate pastoral care. We are working with teaching staff to ensure that they know exactly what additional support is available, as well as exactly when and how to signpost or connect students to the relevant contacts in the wider care and support system. The care and support system (social safety and well-being) has been reorganized and expanded</p> <p>in response to the findings that emerged from the internal and informal research referred to, as well as ongoing changes in the student community. Care has been and continues to be taken to reflect the diversity of the student body further in all the new developments—specifically, in the appointment of the additional student counsellor and several new confidential advisors.</p> <p>The care and support system is also linked with Unsettling which enables us to develop the care and support system further through the specific perspective of diversity, equity and inclusion. Work is ongoing to ensure that the support on offer is visible and accessible to the community through a dedicated communication plan. The new role of Coordinator for Social Safety will play a key role in this for both staff and students.</p> <p>We recognize that pastoral care and the institutional care and support structure is of vital importance to the quality of the education we can offer. Therefore, work in this area is ongoing to respond to changes in student needs in the most appropriate and positive ways possible.</p>

<p>The committee is of the opinion that providing (new) staff with pedagogical insights can be beneficial for tutors and students, especially to assure a consistent quality of the learning environment in the temporary programmes and to assure the school's adequacy in working with diverse groups of students.</p>	<p>The directors of education of the Sandberg Instituut and the Rietveld Academie have collaboratively introduced Teacher Study Days, which occur at least twice per year. Bringing together staff from across the institution, these study days offer a range of workshops on topics such as feedback methods, neurodiversity, embodied learning, dealing with conflicts, etc. After each event, we gather attendee feedback to inform the list of topics for the next event. All teaching staff are invited, and their time is remunerated. Responses from staff so far have been extremely positive, particularly around the importance of these moments in terms of exchange between colleagues as part of fostering a culture of continual learning.</p> <p>Next to the Teacher Study Days, extra positions were created for our Teachers in Conversation training course, which focuses on intervention. Following this training, teachers can attend the BDB, Basiskwalificatie Didactische Bekwaamheid or Basic Teaching Qualification course, which includes Basis Kwalificatie Examinering (BKE) Basic Examination Qualification [training].</p> <p>We see that there is a lot of interest, with teachers eager to attend the training courses. The number of trained teachers at Sandberg Instituut is currently increasing but is still relatively low. Seven people in total have completed the didactic introduction, and three have completed the BDB course. We will aim to create more awareness of these opportunities.</p>
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Attachment 4: reviewed documents

- Self-evaluation report
 - o Expansion Critical studies
 - o Expansion Design
 - o Expansion Dirty Art
 - o Expansion Fine Arts
 - o Expansion Temporary Programmes
- Education and examination regulations
- *Regeling Examencommissie Gerrit Rietveld Academie*
- Gerrit Rietveld Academie - Institutional Plan 2020-2025
- Annual Reports Rietveld Academie
- Social Annual Report Rietveld Academie
- Minutes examination board
- Annual Reports examination board
- Graduation rate analysis
- Detailed information quality assurance
 - o *Visie kwaliteitszorg*
 - o Minutes working field committee
 - o *Exit onderzoek; voortijdig vertrek studenten, versie 2024.*
 - o Results NSE
 - o Results MTO (*medewerker tevredenheidsonderzoek*)
 - o Kunstenmonitor factsheet 2023
- Detailed information accessibility
 - o *Bericht over toegankelijkheid*
 - o Report Access Audit Working Group
 - o *MT notitie toegankelijkheid_2023*
 - o *PvA nav onderzoek toegankelijkheid MIVA Gerrit Rietveld*
 - o *Opdrachtomschrijving toegankelijkheidsbeleid*
 - o *Boekje studeren met functiebeperking of chronische ziekte.*
 - o (Email to students) Reasonable adjustments
- Graduation work of 16 students, 9 for the permanent programmes, 6 for the temporary programmes, and 1 individual student trajectory.

