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Master of Arts in Fine Art and Design
Piet Zwart Institute
Willem de Kooning Academy
Rotterdam University of Applied Sciences

Advisory report of the assessment of the existing programme
19 and 20 May 2025

Colophon

Institution and programme

Rotterdam University of Applied Sciences
Piet Zwart Institute
Willem de Kooning Academy

Rotterdam
Institutional Audit: yes

Programme: Master of Arts in Fine Art and Design
Site: Rotterdam
Mode: full-time
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Assessment panel

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Summary

On 19 and 20 May 2025, a panel evaluated the programme Master of Arts in Fine Art and Design (MFAD) of Willem de Kooning Academy (WdKA), which is part of Rotterdam University of Applied Sciences. The programme aims to prepare students to navigate and shape the fields of contemporary art, media, and cultural production through traditional, experimental and emergent mediums and technologies. MFAD consists of three separate pathways (Fine Art, Lens-based Media, and Experimental Publishing) which share overall goals and a focus on (artistic) research but also have their own profile and aims in alignment with the specific demands of the professional field for which the students are trained. The panel's overall judgement is **positive**.

Findings

Standard 1

The panel judges that the intended learning outcomes of MFAD are formulated adequately in terms of domain (fine art and design), level (master) and orientation (professional), and reflect the international perspective envisaged by the professional field. The panel appreciates that the ILO's of the pathways have been made more specific to their goals and intended professional domain after the previous evaluation. The commonalities between the pathways have also been highlighted more explicitly, which allows for stronger overarching cohesion of the programme's profile. The panel fully supports the new strategic course developed by WdKA and the themes – inclusion and ecology – identified by the programme as key to its new profile. The panel therefore concludes that the programme meets this standard.

Standard 2

The panel is positive about the content and structure of master's programme and the design of the three pathways. The flexibility of the curricula, the great diversity of the international student body, the strong focus on self-directed research, writing and criticality, the student-centered nature of teaching and the high level of care and guidance for students and alumni, the wide variety of teaching methods and the balance between individual tutorial support and

collective learning make for a vibrant, inspiring and nurturing learning environment in which students can flourish and develop their artistic research practices at a high level. The panel is impressed by the level, maturity and diversity of the students enrolled in MFAD. Students are self-aware, knowledgeable and articulate about their reasons for coming to MFAD. The intake procedures are quite effective and enable the programme to enrol students who fit its profile and goals well. The panel praises the way MFAD has been able to create a tightly knit learning environment of communality, shared values and ambitions, with a strong emphasis on peer-learning and with ample opportunities for productive and creative collaboration.

The panel is impressed with the level and quality of staff members (course directors and tutors), all of whom are themselves active practitioners in the professional field and artists of high reputation. Furthermore, the panel finds that the programme's facilities for all three tracks are suited to its goals. It offers studio space, workspace, programme-specific technical support, and a wide range of workstations, as well as good online accessibility and communication. The relocation of Fine Art to Wijnhaven/Blaak, will require some adjustments, but the panel is confident that the programme will be able to reimagine and structure this pathway to everyone's advantage. Overall, the panel sees a strong, resilient, and knowledgeable community

of teachers, students, and alumni who are more than capable of navigating very challenging times together. The panel is confident the programme will be able to harness its great potential in the process of creating a vibrant and sustainable MFAD for the future.

The panel therefore concludes that the programme meets this standard.

Standard 3

The panel is positive about the assessment system of MFAD. The assessment system functions well and is communicated clearly to students. The individual assessments are valid, reliable, and transparent. Overall, the links between the programme learning outcomes, the learning goals at course level, the assessment modes, and the assessment criteria are clear, and the panel appreciates the attention paid to constructive written feedback in all three pathways. The programme also has effective systems in place for intersubjective reflection on assessments and the calibration of criteria and standards. Furthermore, the panel is very positive about the role of the Exam Board, which proactively safeguards the quality of assessment. The panel states that the quality of the assessments complies with national and international standards for a master's in fine art and design.

The panel therefore concludes that the programme meets this standard.

Standard 4

The panel observes that the end level of the students indeed demonstrates the quality that can be expected of a graduate of a master in Fine Art and Design. The discussions with students, alumni, and the professional field, as well as the very diverse, and often prestigious, careers of the alumni, make clear that the respective programme pathways prepare MFAD students for a viable professional artistic practice after graduation. The panel appreciates that alumni play an

important role in linking the MFAD students with the professional field. There are already many informal connections with the alumni through events, visits to the studio and the workstations, and consultation with course tutors, which support the development of a strong professionally oriented learning community.

The panel therefore concludes that the programme meets this standard.

Suggestions

With an eye on the future, the panel offers the following suggestions for consideration:

- The panel encourages the programme to continue fine-tuning its profile and goals. Given the recent and expected transitions taking place within WdKA, careful attention for the translation of the new profile themes to the ILO's and overall goals is recommended, while also keeping in mind the specific aims of the three pathways.
- The panel emphasises the importance of maintaining the programme's international profile and overall quality while navigating a challenging process of budget restrictions, relocation and reorganisation.
- The panel encourages the programme to further develop the cohesion between the three pathways in a more structured manner. It urges both management and staff to work closely together in finding sustainable solutions for the future of the programme, rethinking how expertise and teaching can be shared more efficiently across the three pathways.
- The panel fully supports the new themes, (i.e. ecology and inclusion) identified by the programme as important for the further development of its profile. It encourages the programme to embed these important focal points clearly in the three pathways, research, facilities, in its staff policies and organisation.

- The panel sees room for improvement regarding policies addressing AI. Though XPUB does explicitly reflect on these technological developments and their impact on the artistic domain, the panel would like to see an overarching perspective and approach to AI within MFAD.
- The panel urges the programme to find ways to ensure the continuity of education by implementing a sustainable staff policy. One aspect that needs attention is the important role of course coordinators. A strong coordinating team is of great importance for the cohesion of the programme. The panel recommends that the MFAD create the necessary organisational support for the restructuring of its programme, profile and goals.
- The panel encourages the programme to take a renewed look at the design of the assessments of the final projects, and to strengthen the relationship between the intended learning outcomes and competencies on the one hand and the written feedback on the other. If indeed the personal and professional growth of students is the primary aim of final assessments, a more fitting system of evaluation might be preferred.
- Alumni play an important role in linking the MFAD students with the professional field. Though there are many informal connections with and between alumni, the panel thinks that a more structured alumni policy firmly embedded in the operations of the programme would be beneficial to both students and alumni.

All standards of the NVAO framework have been positively assessed. On this basis, the panel provides a [positive recommendation](#) regarding the accreditation of the Master of Arts in Fine Art and Design programme.

On behalf of the entire site visit panel,
Utrecht, October 2025

drs. Raoul van Aalst
chair

dr. Jesseka Batteau
secretary

Introduction

Profile

The Master of Arts in Fine Art and Design (MFAD) is offered by Willem de Kooning Academy (WdKA), which is part of the Rotterdam University of Applied Sciences (RUAS), a multi-sectoral institute for higher professional education with a variety of programmes across all educational domains. WdKA dates to 1753 and is now – with approximately 2.500 students – one of the largest art academies in the Netherlands, offering both Bachelor's and Master's programmes in Fine Art and Design. WdKA's Master's programmes are positioned within the Piet Zwart Institute (PZI), which currently hosts over 160 students. Named after the pioneering Dutch designer Piet Zwart, who worked experimentally across different media and contexts, the Institute offers a combination of in-depth specialisation and interdisciplinary exchange within an intimate learning environment. The programmes of the Piet Zwart Institute are, at the moment of the site visit, located at Karel Doormanhof 45 and Wijnhaven 61.

All four master's programmes – Design, Education in Art (MEiA), Interior Architecture – Research + Design (MIARD), and Fine Art and Design (MFAD) – share an interest in the complex social, cultural, and political underpinnings of each discipline. Through its curricula, PZI aims to educate professionals who have a critically reflective, innovative, questioning, and imaginative approach to their work. The notion of 'making public' is core to the activities of PZI: exhibitions, conferences, and publications are a means of expanding its research beyond academia while valuing the space for reflection and knowledge-building in an academic setting. Master students from PZI have access to all facilities of WdKA, including the thematic stations.

Fine Art was the founding programme of the Piet Zwart Institute, emerging from a post-graduate programme that started in 1999. In 2002, an initial Media Design Master - later renamed Networked Media (2006) - was added as an additional master's programme. Initially, Lens-Based Media was set up as a further stand-alone master but was later subsumed under Networked Media to create a new Media Design programme. In 2016, Media Design was split to reflect the two original disciplines. The current Master in Fine Art and Design was established in 2017 through the incorporation of three separate master's programmes, which now form distinct study pathways within the study programme: Fine Art (FA), Lens-based Media (LB), and Experimental Publishing (XPUB).

In the summer of 2025, Fine Art will be moving from the Karel Doormanhof to the Wijnhaven/Blaak location, which has significant implications for the design and set-up of this pathway.

MFAD students work towards competencies that prepare them for the professional field: creative ability, research ability, ability to grow and innovate, ability to organise, ability to communicate, environmental orientation, and ability to cooperate. Each pathway consists of a full-time two-year curriculum of 120 ECTS. The programme currently operates from two locations in the centre of Rotterdam: the MFAD programme office, the main teaching environment and the studios for the LB and XPUB pathways are located on the fourth floor of the WdKA building at Blaak/Wijnhaven. The studios for the FA pathway, now located in a former school building at the Karel Doormanhof, will be moved to the WdKA building in the summer of 2025.

The assessment

Rotterdam University of Applied Sciences (RUAS) 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 (2024), according to the programme outlined in Appendix 3. The institution has a positive institutional audit decision, and therefore four standards were assessed.

The panel oriented itself during the preparatory meeting and during the deliberation phase towards the cluster of programmes to which this programme belongs. The necessary expertise for this was present within (a part of) the panel.

An open consultation hour was scheduled prior to the site visit; no registrations were received for this session.

Recommendations for further development were made during the previous assessment. The programme has acted in response (see Appendix 4). 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 judgement. At the end of the assessment, the programme was informed of the findings and conclusions.

A draft of the report was sent to the programme in August 2025; the programme's responses have been incorporated into this final report.

The programme will take the initiative for a development meeting which will take place in the first half of 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 master's programme offers three study pathways: Fine Art (MFA), Lens-based Media (LB), and Experimental Publishing (XPUB). The programme aims to prepare students to navigate and shape the fields of contemporary art, media, and cultural production through traditional, experimental and emergent mediums and technologies. Each pathway addresses the complex and ever-changing questions and challenges of its specific professional domain, including the many roles of the artist as cultural producer, emerging technologies and practices relating to images, publication and the digital. All three pathways are interrelated through the globalised, interdisciplinary and networked professional domain of art and design, as well as through the focus on research and collaboration as integral to the artistic practice. The programme is committed to supporting its students in developing tools and approaches that help them to position themselves in the social, political, and economic frameworks, and develop sustainable and independent artistic practices within the field of international contemporary art.

Each of the pathways has its own distinct profile, which is reflected in its professional networks, the education provided, and the students' careers after graduation. The panel observed that of the three pathways, the profiles of Lens-Based Media and Experimental Publishing are the most pronounced and specialised, with a strong technological focus on image/film/photography (LB) and publishing methods and media (XPUB). Fine Art has a broader range of medium-based approaches within contemporary art and also requires a positioning as a 'multi-

hyphenated' independent artist in the professional domain.

Self-directed, practice-based research and a discursive orientation are central to MFAD programme's profile and curriculum structure. The study programme supports and coaches students to develop a strong, independent and self-guided research practice. Writing, criticality and questioning of genres, media and technologies bind the three directions within the programme. Research has received increased focus and attention after the previous programme assessment, and the programme has taken initiative to strengthen productive exchange between the three pathways of Master Fine Art and Design and the WdKA Research Centre.

This research focus ties in with the recent redefinition of WdKA's strategic course for 2025-2029. The institute is devising new structures for further improvement. It has identified its core values and two new strategic themes - inclusion and ecology – to position the institution more firmly in the societal and local context. Following this new strategic vision, the MFAD is reformulating its profile in close dialogue with the research centre of the Willem de Kooning Academy. This includes more attention for artistic research and active participation in new research focus on intersectionality, and degrowth.

Learning outcomes

Throughout the programme, MFAD students acquire competencies – knowledge, skills and attitudes – that prepare them for an independent artistic practice in the professional field. The competencies for MFAD are derived from national standard competencies, which were

developed by the Overlegorgaan Beeldende Kunsten (Dutch Consultation committee on Visual Arts, OBK). The eight intended learning outcomes for each pathway are aligned with each other and cover the same underlying competencies described in Dublin Descriptors. They meet the level indication of the Vereniging Hogescholen, the EQF and the resulting NLQF, as well as the benchmarks set by the European League of Institutions of the Arts (ELIA) in its 'Fine Art Tuning Document' and its 'Design Tuning Document'.

As media-based programmes, Experimental Publishing and Lens-Based Media share identical learning outcomes. Fine Art's learning outcomes are in some instances articulated slightly differently to reflect its unique history and its particular postmedial approach. Graduates of **Fine Art** are expected to acquire the following eight competencies:

- Creative independence: students have developed an imaginative approach to research and practice and create distinctive artworks or art projects that acknowledge an awareness of critical concerns in contemporary art.
- Capacity to conduct self-directed research: students can identify relevant subject matter, questions, and methods to formulate areas of research and inquiry in art and writing practice.
- Capacity for innovation: students have developed flexible work practices that can be employed in a wide variety of (autonomous and cooperative) production contexts and have acquired the technical and conceptual skills for dealing with new forms and unforeseen challenges.
- Organisational skills: students have the capacity to self-organise and cooperatively plan, manage and execute complex and

creative projects of a meaningful scale at a professional level.

- Motivations for practice: students demonstrate they understand the underlying formal, material and conceptual concerns that motivate their research and practice.
- Critical reflection and awareness of context: students can critically reflect on issues relevant to their practice and make informed decisions about positioning their work, their methods of production, and distribution within a broader contemporary context.
- Communication skills: students can communicate their intention, context, process and perceived results with clear written and oral descriptions.

Graduates of **Lens-Based Media** and **Experimental Publishing** are expected to acquire the following eight competencies:

- Creative ability: students have developed the independent learning ability required to create innovative, challenging, significant and coherent projects that are based on clearly articulated approaches and intention.
- Capacity to conduct self-directed research: students can identify relevant subject matter and questions and formulate distinct areas of research.
- Research methodologies: students can harness skills of research, analysis and synthesis for the development of creative projects.
- Technical fluency: students can demonstrate an analytical grasp of the underlying technical and conceptual principles of practices relevant to their field and work.
- Organisational skills: students have the capacity to design, manage and execute effectively, on their own and in collaboration with others, complex and creative projects which bring together original combinations of media forms.

- Capacity for innovation: students have developed flexible work practices that can be employed in a wide variety of production contexts and have the technical and conceptual skills for dealing with new forms and unforeseen challenges.
- Critical reflection and awareness of context: students can critically reflect on relevant issues related to a larger social context and make informed decisions about the positioning of their work and methods of production. This critical reflection should be expressed through both practice and verbal analysis of intention: reflections on process and creative output.
- Communication skills: students can communicate their intention, context, process and perceived results with clear written and oral descriptions to both experts and general audiences.

The panel observes that the programme uses different resources and mechanisms to ensure that its professional profiles are aligned with the latest developments in the professional field. It collaborates with local, national, and international institutions and professionals in the domains of art, media and design. It gathers feedback from guest tutors, curators, writers, researchers, artists and gallerists, promotes collaborations and exchanges, and relies on its own professionally active staff. The documentation and discussions during the site visit make clear that the programme evaluates its profile, goals, curriculum, and assessments regularly in relation to the developments in the professional domain; public events such as graduation shows, publications, screenings, exhibitions, and special events provide spaces of exchange and further benchmarking of the MFAD's profile.

For the future, the programme aims to incorporate the recalibrated professional profiles and

the accompanying educational profiles for higher visual art and design education in the Netherlands, which have been recently validated (spring 2025). Digitalisation, ecological responsibility, and social justice are important themes that will inform fine art and design education in the coming years. These topics will be translated into new profiles and competencies (artistic creation, research & reflection, connecting with the environment, working in a practice) in the following academic years. As stated above, WdKA has redefined its strategic course for 2025-2029 to align with these directions in the field of fine art and design.

Considerations

Based on the written material and the discussions on site, panel judges that the intended learning outcomes are formulated adequately in terms of domain (fine art and design), level (master) and orientation (professional). The panel observes that the competencies adequately follow the national domain-specific framework and match the master level requirements of the Dublin Descriptors, NLQF and ELIA's domain-specific benchmarking documents. According to the panel, the ILOs demonstrate that the study programme reflects the international perspective envisaged by the professional field, and that students and staff are fully aware of the aims of the programme and how these can be achieved.

The panel appreciates the efforts of the programme to address the recommendations following from the previous programme assessment panel; the ILOs of the pathways have been made more specific to their goals and intended professional domain, and reviewed once more within the context of OBK. The commonalities have also been highlighted more explicitly, which allows for stronger overarching cohesion of the programme's profile. The panel encourages the programme to continue this project of

fine-tuning with ongoing attention for shared aims while also keeping in mind the goals specific to the pathways. Given the recent and expected transitions taking place within WdKA regarding profiling and the rehousing of Fine Art, careful attention for the translation of new profile themes to the ILO's and overall goals is recommended. The panel fully supports the new

strategic course developed by WdKA and the themes – inclusion and ecology – identified by the programme as key to its new profile.

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 content and structure

The MFAD programme consists of three pathways, each featuring a full-time two-year curriculum of 120 ECTS. The pathways share three important elements in the design of their curricula: a taught programme, a public component, and a backbone of self-directed research. The curricula are designed in such a way that they allow for a flexible adjustment and development of course content in view of contemporary developments in the respective fields and the diverse research interests of individual students.

All three pathways emphasise self-directed research (around 80% of the credits) and peer-learning, and provide students with the time and space to experiment, take risks, refine their research and working methods, and critically contextualise their motivations and positions as artists. Public programmes, the self-organised project in the first year, annual Open Studios and Graduate Exhibition offer the students opportunities to reach and form desired publics and audiences.

In **Fine Art**, self-directed research is taught through studio-based research and practice. Students develop a body of work focused on questions, ideas or themes specific to their artistic practice. By the end of their first year, students present at least one or more individual and assessable works that demonstrate their ability to integrate self-directed research and critical, contextual perspectives into a body of work. Next to studio work, students follow thematic projects and seminars related to relevant themes in the field of contemporary art. Teaching involves excursions, readings, lectures, practical work, and research. In addition, first-year

students of Fine Art follow an integrated course on reading, writing, and research methods, which supports them in honing their critical thinking and analytic skills at a post-graduate level.

In **Lens-Based Media** self-directed research is given form through six Thematic Seminars and the Toolbox Sessions. The Thematic Seminars offer a framework for reflection, discussion and joint research on a specific topic. This module aims to develop students' understanding of their work in relation to others in the professional field and help them define their position within a broader cultural, technical and social context. The Toolbox Sessions are about conducting practice-based research through iterative stages of analysing and understanding technical processes and their histories, making prototypes, testing these prototypes, and a critical reflection upon these processes. Like Fine Art, the Lens-Based Media pathway offers students a reading, writing, and research methods seminar as preparation for the graduation project in the second year. Through a series of reading and writing exercises, this seminar helps them establish methodical drafting processes for their texts, and students are allowed to develop their ideas and translate these to their artistic practice.

Experimental Publishing also emphasises self-directed research, which takes form in the production of three Special Issues in the first year. Each Special Issue addresses a specific theme and is combined with outside events and collaborations, culminating in one or several public releases. The form and production of each Special Issue vary as a means of critically engaging with

the diverse media, different scales, and the historical specificity of a particular topic. Another learning line in XPUB is focused on prototyping. Prototyping involves practice-based research through iterative stages of analysing and understanding technical processes and their histories, making and testing these prototypes to communicate ideas, and critically reflecting on these processes. Like Fine Art and Lens-Based Media, students in XPUB follow the reading and writing, and research methods seminar. Through reading core theoretical texts relevant to the course and the topics discussed in the Thematic Seminars or Special Issues, they establish a common vocabulary and set of references from which to work and develop their practices.

Teaching is student-centered in all three study pathways, involving individual tutorial support and studio visits as well as collective learning in group critiques, seminars, workshops, and lectures. In its discussions during the site visit, the panel learned that students and alumni are very positive about the content and design of the programme. Students indicate that the focus on self-initiated research, theory and critical thinking is clearly reflected in the various study components of the programme, and that the curriculum structure helps them to productively integrate theory, research, and critical thinking into their artistic practices. They also feel well prepared for the research trajectory in the second year, due to the seminars in the first year which focus on research methods and research skills. The panel observed that the open and malleable structure of the curriculum allows for fine-tuning and alignment with new themes and developments relevant to the professional domain. Students and teachers communicate well about what topics and content require more reflection, and there is ample opportunity to adjust the programme to accommodate this. The programme also benefits from a strong informal

professional network of alumni, artistic institutions, and professionals. Visits to the studio from external experts and artists ensure that the students receive objective and useful feedback and input throughout the programme.

The panel observed that the level of care and responsibility for students is very high, allowing students to grow personally, artistically and professionally. Given the strong international composition of the student body, there is little common educational experience and limited critical and contextual training. All three tracks look for common ground while respecting different learning styles, paces and capacities. According to the panel, this nurturing approach is part of the very DNA of the programme: all involved – course directors, tutors, students, alumni – emphasise how important this is to them and share a strong commitment to this community of care. Each of the pathways has a tight-knit community, but there is also clearly common ground between the three pathways: students, course directors as well as tutors are aware of the content and activities of the other pathways and seek opportunities for exchange. Students can apply for thematic projects from adjacent pathways and can approach tutors outside their own track for tutorial support. Students also share a professionalisation programme in the second year.

Programme quality and improvements

The programme uses various approaches to evaluate and calibrate the three study pathways. First, MFAD staff policy ensures that core teachers are active practitioners in the professional field at an international level and can therefore bring their experience and expertise into the programme. Furthermore, public exposure of students' work to different kinds of audiences and collaborations with relevant institutes and organisations allow for continuous and valuable

feedback on the content of the programme. Each pathway benchmarks its curriculum with its domain-specific external network, for example through student feedback sessions and questionnaires (XPUB), self-organised feedback sessions with external peers (LB), and annually with WdKA Advisory Board.

In the past years, the programme has taken measures to improve the curriculum. The focus on research has been made more explicit in the course documents, and each pathway has strengthened its connection with artistic research practised in the professional field. In the case of LB, this means being an active participant in annual EYE Film Museum research festival. Additionally, LB has refined and fine-tuned its writing programme through a series of tailored workshops in years 1 and 2, and restructured the thesis element in the final graduation programme. EXPUB has connected with relevant institutes for its Special Issues, such as Institute for Network Cultures and the Network Archives Desing and Digital Culture. Fine Art has initiated publication and public programmes with the WdKA Research Centre to support artistic research methods. From 2025 onwards, the Research Centre is working with new research trajectories (i.e. 'Design Research on Degrowth and Sustainability in the Arts', Performative Art Research, Sound, and Society, and 'Artistic Research and Emerging Forms of Cultural Production') which are closely aligned with the MFAD programme and enable active participation of course tutors.

Finally, the panel commends the programme for recently appointing a formal Programme Committee with students and teachers as members. This will facilitate exchange and dialogue on the content and direction of the programme as MFAD transitions into a new phase. This will contribute to the cohesion of the programme and create opportunities for both students and

teachers to actively ensure and contribute to the quality of the programme.

Staff and teaching

The curriculum is taught by a combination of in-house core tutors and international guest tutors, and each pathway is headed by a course director. The course directors and core tutors guarantee pedagogical coherence as they are in continuous contact with students through regular studio visits. International guest tutors are invited for individual tutorials and public programmes to complement the expertise of the core team. This ensures that there is an external perspective on the work of the student as they develop their projects in the two years of the programme.

The discussions during the site visit made clear that MFAD staff are highly experienced, knowledgeable and have up-to-date practical skills in their areas of delivery. The teaching is of high quality and relevant to current trends in the subject of contemporary art and design. Course directors and tutors show unwavering commitment to their students and their learning trajectories.

Core staff – all active practitioners and influential artists – have high-quality national and international networks and are eager to share these networks with students to enhance professional learning. Most tutors have contributed to the programme for several years, guaranteeing pedagogical coherence and ongoing engagement.

The students appreciate the commitment of the staff and praise the expertise of both core and guest tutors. Students feel that they are taken seriously and well supported in their projects, study progress, graduate work and in the development their professional career. There is a high level of care and guidance for students, also in case of specific needs. The alumni, too, feel supported after graduation and are invited to join

events or use the workstations at WdKA. As a team, MFAD tutors are committed to each other and the programme; they are aware of each other's teaching content and research interests and often refer students to each other if they think this will help the students' learning trajectory.

During the site visit, it became clear that WdKA is in the process of substantial reorganisation due to budget cuts, the implementation of permanent contracts, and the anticipated move of FA to the Wijnhaven/Blaak location. Management and staff indicated that they are thinking of ways to accommodate these changes in such a way that the quality of the programme is maintained. This will involve new roles for the course directors and rethinking how expertise and teaching can be shared more efficiently across the three pathways. The substantial costs of tutors coming from abroad restrict the financial room the programme has for extra guest teachers, collaborations, excursions, and other activities of educational value. The management explained that the operational budget will need to be managed smartly to create room for the necessary educational development. The panel also observed that, notwithstanding the limited time available in FTE hours, student contact time is rigorously structured and has been continuous. Tutors are fully committed to their students and invest in their development regardless of the challenges of the budget cuts and reallocation of FTE.

Furthermore, the panel understood from the discussions that staff have limited opportunities to pursue their own research activities as part of their employment at PZI/WdKA. At this point, only the course directors have been explicitly assigned research as part of their appointment as senior research lecturers. This issue is addressed in the new strategy of WdKA which aims to strengthen the focus on research through an

increased engagement and collaboration with the Research Centre, and by exploring avenues for external funding of research projects.

Language

The Piet Zwart Institute has a strong international focus and MFAD is an English-taught programme with an English name. The panel fully supports this choice. It allows the programme to offer education to a diverse body of students and employ highly skilled and experienced teaching teams with members who hail from around the world. Having an English name and 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 MFAD. Given that most of the international students are non-native English speakers, the programme does its utmost to help students succeed in following curriculum in English and when needed, helps them improve their reading, writing and conversation skills. At the same time, the native languages of students are respected, and students are encouraged to use native language sources in all research and practice.

Facilities

At WdKA, the teaching and learning environment plays a significant role in supporting the curriculum. Since 1999, FA is housed in a largely self-governed studio building outside WdKA and offers shared studios, collective areas, a small and large project room for the presentation of work, seminars and lectures, and the offices of FA. The eleven studios are shared between students, each studio offering room for two or three people. The studio is the primary campus-based learning environment and is supplemented by technical workshops and academic resources in the WdKA building at Blaak/Wijnhaven. The LB and XPUB pathways

are located on the fourth floor of the WdKA building. This floor is home to all other PZI master programmes. In the studios, each student has their own personal edit station for editing images, video and sound. These edit stations also act as personal work desks for writing and planning. The students and staff are given access to the building outside of the WdKA's normal opening hours. On Saturdays and Sundays, the building is open for the master's students. Until recently, the building of FA was open 24/7 for students. However, this academic year, RUAS has decided to relocate Fine Art to the Wijnhaven/Blaak location in the summer of 2025 for reasons of safety, budget costs, sustainability aspects, and uncertainties surrounding the annual lease contract. In its discussions with management, staff, and students, the panel understood that this anticipated move will significantly impact the programme, and the uncertainties are difficult to navigate for current students. Furthermore, the relocation comes as the end of a 25-year era in which Fine Art could evolve into the programme it is today. The historic building embodies a space where students could self-organise, create, and forge lasting local communities. Many students have chosen to study at WdKA for precisely the advantages of developing their artistic practices in a separate building, which allows for a strong communal spirit. The panel encourages management, staff, and students to work together and find ways to build a new and inspiring future for FA. It appreciates that both staff and management also see advantages to the move, such as more opportunities for collaboration, shared events and community building with all 6 master programmes and the bachelor programmes.

In addition to the programme-specific facilities, students have access to all the stations of WdKA. Stations are places for creating prototypes, experimenting, remixing and improving ideas,

where students can explore the viability of their ideas and the methods and techniques to turn them into fully-functioning creations. The technical facilities and specialist technical tutorial include an AV-recording Studio, a Photography Workshop. Other expertise and facilities can be used by the MFAD students at the various so-called stations (Interaction Station, Publication Station, Research Station, Drawing Station, Material Station, Fabric Station, Living Lab, Business Station, Education Station). The panel visited several of these stations during the site visit.

Finally, students use an online platform that is accessible to both staff and students. IT consists of three systems that together form a unique approach to virtual learning: wikis for staff, students, guests and alumni; servers for staff, students, guests and alumni; and email discussion lists. XPUB provides a full web development environment for students and can install systems for specific student projects. It also provides electronics tools for hardware projects and frequently used Single-Board Computers. Students from all tracks can use network equipment, digital photo and video cameras, older computers and screens that can be used and repurposed for custom media work and projectors as rental items. The panel gathered from the discussions that the shared learning environment is used consistently and is much appreciated by students, staff and alumni.

Considerations

The panel is highly appreciative of the content and structure of MFAD and the design of the three pathways. The flexibility of the curricula, the great diversity of the international student body, the strong focus on self-directed research, writing and criticality, the student-centered nature of teaching and the high level of care and guidance for students and alumni, the wide variety of teaching methods and the balance

between individual tutorial support and collective learning make for a vibrant, inspiring and nurturing learning environment in which students can flourish and develop their artistic research practices at a high level. The themes and projects offered to students are relevant and urgent, and always aligned with what students themselves point out as important for their practices. The panel fully supports the new themes, ecology and inclusion, that have been identified by the programme as important for the further development of its profile. It encourages the programme to embed these important focal points clearly in the three pathways, research, facilities, in its staff policies and organisation. The panel also urges the programme to continue investigate how can maintain its (international) profile in the face of budget-restrictions and reorganisation.

With regard to the curriculum content, the panel sees room for improvement regarding policies applying to AI. Though XPUB does explicitly reflect on technological developments and their impact on the artistic domain, the panel would like to see an overarching perspective and approach to AI within MFAD.

The panel is impressed by the level, maturity and diversity of the students enrolled in MFAD. Students are self-aware, knowledgeable and articulate about their reasons for coming to MFAD. This shows that the intake procedures are quite effective and enable the programme to enrol students who fit its profile and goals well. The programme's inclusive approach when it comes to English language skills and of native languages is laudable. According to the panel, this is an impressive expression of the programme's educational philosophy of care and student-centered teaching and learning. The panel praises the way MFAD has been able to create a tightly knit learning environment of communality, shared values and ambitions, with a strong

emphasis on peer-learning and with ample opportunities for productive and creative collaboration. The panel encourages the programme to further develop the cohesion between the three pathways in a more structural manner. It recommends building on common ground and the shared focus on self-directed research and criticality. For example by ensuring that all pathways are aware of and benefit from events, guest lectures and visiting international experts.

The panel is impressed with the level and quality of staff members (course directors and tutors), all of whom are themselves active practitioners in the professional field and artists of high reputation. Their dedication to the students is unwavering and outstanding, as is their ability to coach, guide, and support students throughout the two years of the curriculum. The panel acknowledges the complexity of the current challenges that face the programme. Budget cuts, the relocation of Fine Art and the restructuring of the teaching team weigh heavily on WdKA. Nevertheless, the panel was also happy to note that both management and staff are committed to navigating new pathways together to sustain the quality of the programme and retain the high level of care and guidance for its students. The panel praises the fighting spirit and resilience of the programme and its resolve to use the challenges to rebuild a strong, cohesive, and vibrant learning environment. All involved express a true desire to work together and contribute to this complex process of renewal, and communicate a sense of mutual respect for each other's position and role. At the moment, staff capacity and contact hours still meet the requirements of the master's programme. However, the panel urges the programme to swiftly find ways to ensure that the continuity of education is not compromised and staff policy is sufficiently sustainable for the future. One aspect that needs attention in the

restructuring of the programme is the role of course coordinators. A strong coordinating team is of great importance for the cohesion of the programme. Exchange of knowledge, sharing events and guest lecturers, and supporting cross-track collaborations require supporting staff who are familiar with MFAD's unique profile and well-versed in the ins and outs of the three pathways. The panel recommends that the MFAD ensure that it creates the necessary organisational support for the restructuring of its programme, profile and goals.

The panel is positive about the programme's aims to enhance its focus on artistic research, and to strengthen its collaborations with the WdKA Research Centre. It encourages the programme to continue down this road by enhancing the visibility of the Research Centre and to make more use of the research potential offered by staff members. Creating an ecosystem of support for tutors could be one way to increase research capacity.

According to the panel, the programme's facilities for all three tracks are suited to its goals. It offers studio space, workspace, programme-specific technical support, and a wide range of

workstations as well as good online accessibility and communication.

The relocation of Fine Art to Wijnhaven/Blaak, will require some adjustments, but the panel is confident that the programme will be able to reimagine and structure this pathway to everyone's advantage. The Wijnhaven/Blaak building offers more than enough room to house the current cohort of Fine Art students. Still, the process requires care and good communication, and the panel urges the programme to support the current students in such a way that they feel heard and cared for during this period of transition.

Overall, the panel sees a strong, resilient and knowledgeable community of teachers, students, and alumni who are more than capable of navigating very challenging times together. The panel sees co-creation and co-ownership as the key to the programme's success and is confident that it will be able to harness its great potential, inspiring energy and dedication in the process of creating a vibrant and sustainable MFAD for the future.

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

Student assessment

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

Findings

The assessment system of MFAD is set up in such a way that assessment forms an integral part of the learning trajectory of MFAD students and verifies the progressive achievement of the final competencies in the respective pathways. Summative integrated assessments take place at three distinct phases of the student's progression: once in year one and twice in year two. Each integrated assessment moment has a formal structure, considers the entirety of a student's work and progress up until that point, and directly relates to the awarding of ECTS points.

The integrated assessments are described in detail in the Self-Evaluation and formally laid down in the Exam Regulations of WdKA. Each integrated assessment considers a substantial, precise and complete body of research and takes the specificities of the students' practices into account. The panel could determine from the documentation and discussions during the site visit that both formative and summative assessments are used as tools of learning and that assessment is organised in a similar but not identical way across the three pathways, leaving room for tailored approaches that align with the goals and professional requirements of the specific domains. Students receive personal feedback during assessment meetings, as well as a detailed written report with suggestions and recommendations on the outcome of each integrated assessment. This approach leaves sufficient time for additional work and research before the final assessment of the graduate project.

Students from all three pathways indicated that the course learning goals and learning

outcomes are clear and communicated well by the programme. Overall, students are comfortable with the assessments, feel well prepared, and accompanied. They consider the assessments, and in particular the feedback they receive, as relevant to their (future) artistic and professional practices. The panel was very positive about the thorough way the programme deploys its summative and formative assessments. Evaluations, assessments, and feedback are constructive, concrete, and comprehensible. Finally, students indicated that they appreciate the group assessments as a valuable way to learn from and with their peers, while also reflecting on their own approaches. In discussions with the tutors, moreover, the panel heard that the small cohort size allows for any student at risk of failure in trimesters 1 or 2, to be alerted to this possibility by their tutor or the programme director.

Graduate project assessment

Throughout the second year, students work on their graduate research project, which consists of a concrete work and a writing component (thesis). They are assessed three times: the project proposal in trimester 4, the project progress in trimester 5, and the final deliverables in trimester 6. Students are assigned a panel of advising tutors to guide them through the project; their appraisal is essential in the integrated assessments. The writing component is marked by two tutors: the first marker is the tutor who has not been the main adviser to the student. All grades and feedback are moderated in the final graduate assessment meeting. Moreover, the final graduation assessment is monitored by one external examiner who ensures that assessment procedures are carried out properly and students are treated fairly. This external examiner

also ensures that the graduation projects are of an appropriate professional standard, up to par with comparable master's programmes elsewhere.

As part of its review, the panel studied the evaluation forms connected to the works and theses of fifteen students who graduated in 2022-2023 and 2023-2024. The panel was very satisfied with the level and quality of feedback given. Across the sample and for all three pathways, the evaluation forms contain useful feedback for both students and external reviewers. In almost all cases, the panel agreed with the final score of the examiners but also noted that the grades were very high overall. In discussion with the tutors, the programme stated that this is no wonder given the high level of students admitted to the programme. For MFAD, assessments are in the first-place moments of learning, feedback and improvement aimed at strengthening the student's professional artistic practice. The panel understands and underlines this argument but would also like to challenge the programme to take a renewed look at the relationship between the intended learning outcomes and competencies on the one hand, and the written feedback on the other. If indeed the personal and professional growth of students is the primary aim of assessment, the system of grading might not be the most suited approach, and the panel thinks the programme might benefit from a different approach.

Quality Assurance

The MFAD programme takes measures to ensure the quality of its assessments in several ways. As described above, all the integrated assessments involve multiple assessors. All MFAD-tutors who act as examiners in the final and interim assessments are required to be BKE-certified. Additionally, the graduation project is monitored by an external examiner. Collective

internal moderation is used to ensure assessments are fair, accurate, and consistent. In this way, the objectivity of the assessments and the external point of view are guaranteed. The programme also ensures assessment quality through informal quality control meetings with its students. An important part of these meetings is to check that students understand the purpose and the procedure of any upcoming assessments. They are invited to freely discuss how the assessments fit their overall learning path.

The Exam Board has the formal responsibility of assuring the quality of the assessment system. It monitors the implementation of the assessment policy, the quality of examinations, and guarantees the end level of students. It also officially appoints and certifies examiners involved in assessments. In its talks with the representatives of the Exam Board, the panel could determine that this body is taking its different tasks to heart. The Exam Board exerts two types of control on assessment: it appoints the examiners based on their respective professional and educational expertise at master's level, and it checks the quality of individual examinations. The Exam Board features a Master Chamber, where it meets with the MFAD directors. In this setting, it has discussed at length the translation of the programme learning outcomes into feasible curriculum items and befitting assessment modes.

Since the previous accreditation visit, the Exam Board has ensured that the master's chamber is fully functional. It also initiated a full review of the assessment procedures within WdKA. The Exam Board had no doubts about the quality of the assessment system in place but did see the need for more formalised and consistent processes that can be communicated clearly to all. To this end, the Exam Board initiated a so-called

'borg and zorg'-committee which has already executed a first review of the assessments at MFAD. According to the Exam Board, this review has resulted in more clarity for students on the assessment procedures and a stronger feedback loop for the improvement of assessment quality.

Considerations

The panel is positive about the assessment system of MFAD. The assessment system functions well and is communicated clearly to students. The individual assessments are valid, reliable, and transparent. Overall, the links between the programme learning outcomes, the learning goals at course level, the assessment modes, and the assessment criteria are clear. The panel appreciates the attention paid to written feedback in all three pathways, which is strongly focused on the professional, personal, and artistic development of the student. The programme also has effective systems in place for intersubjective reflection on assessments and the calibration of criteria and standards. Furthermore,

the panel is very positive about the role of the Exam Board, which proactively safeguards the quality of assessment: it guarantees the end-level qualifications, validates examiners, monitors the quality and development of the assessment system. The panel states that the quality of the assessments complies with national and international standards for a master's in fine art and design. It sees one point for improvement, and this concerns the connection between the criteria used in the assessment forms and the actual written feedback. The panel would like to invite the programme to rethink its approach to the final assessments and perhaps consider another model that is more in line with its educational philosophy, for example, by opting for a pass or fail system with a written underpinning of the achieved competencies.

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

To establish whether students achieve the end-level qualifications, the panel reviewed a sample of fifteen graduation projects – evenly distributed over the three pathways – submitted during the academic years 2022-2023 and 2023-2024. The final graduation projects consist of a body of new work and a writing component/thesis. The body of work takes into consideration the final competencies. The panel found that all graduation projects meet the level of a master's in fine art and design. FA students had pursued varied approaches in their final works and writing, and the panel was impressed with the conceptual level and execution. Similarly, the quality of the LB work is very high in conceptualisation and realisation and the range of the student projects is very diverse. The XPUB projects show a high originality and innovative approaches, a broad range of topics and media-fluency. All graduates demonstrate the ability for self-directed research, thorough theoretical contextualisation, creative thinking and acting, for working across digital and analogue means, both collaboratively and cross-disciplinary. The graduate topics of all tracks are well conceptualised, theoretically embedded, and politically and socially contextualised. The writing skills acquired within the research and writing seminars were employed well. Students show that they can make meaningful connections between theory, critical thinking, writing and the practical part of their final works.

Alumni and further careers

Each pathway within the MFAD has set up an informal network of connections with its alumni to keep track of their careers and accomplishments. The panel could establish that the MFAD alumni have developed successful careers in

many sectors of the fine art world, such as photography, animation, video, digital and 16 mm filmmaking. They are involved with many different platforms of publishing, analogue as well digital, including hackers, writers, print and web graphic designers, platform developers, system administrators, performers, musicians. The diversity of professional engagements of MFAD graduates reflects the current complexity of the professional field of fine art and design that post-graduate artists and designers need to navigate.

The panel learned that a wide range of student work has been exhibited in galleries, museums and film festivals, both nationally and internationally. Students regularly receive support for creative projects from e.g. the Netherlands Film Fund and the Mondrian Fund and win prizes and awards as emerging artists in their field. A significant number of alumni have created and sustain (through a combination of commercial activities, employment, volunteer labour and public funding) artist-led cultural initiatives (presentation spaces, publishing houses, artist collectives and cooperatives working in the social arena, etc.), both locally and internationally. Furthermore, graduates of MFAD increasingly pursue further study and build a career as academically qualified, research-led artists and teachers. Quite a few alumni have succeeded in securing a PhD position. Alumni are also awarded international artistic research and practice residencies that enhance their education and development as artists.

The programme aims to improve its alumni policy and network in the coming years. It aims to follow its alumni in a more structured manner and support them as they develop their careers. This will also help the programme to monitor

the results of the education it provides. The first important alumni event in this context was hosted in 2024. During this event, alumni and current students were paired to talk on-stage about the alumni's experiences of building a career after graduation.

Considerations

The achievement of the intended learning outcomes finds expression in the quality of the graduation projects and the careers of the alumni. The panel confirms that the final projects indeed demonstrate the quality that can be expected of a final product at master's level. Since the graduation projects – the body of work – incorporate the entire set of programme competencies, students achieve the intended learning outcomes of the three MFAD pathways upon graduation. The discussions with students, alumni, and the professional field, as well as the

very diverse, and often prestigious, careers of the alumni, demonstrate that the respective programme pathways prepare MFAD students for a viable professional artistic practice after graduation. Finally, the panel took note that alumni play an important role in linking the MFAD students with the professional field. There are many informal connections with the alumni through events, visits to the studio and the workstations, and consultation with course tutors. The panel appreciates the steps already taken by the programme to further develop, formalise, and structure its alumni policy, and encourages the programme to embed its alumni network more formally in its educational system and operations.

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

Attachment 1: administrative details of the programme

Institution	
Name in RIO	Rotterdam University of Applied Sciences (Hogeschool Rotterdam)
Address	Karel Doormanhof 45 and Wijnhaven 61, Rotterdam
Website	www.pzward.nl
BRIN-number	220J
Status (funded or unfunded)	Funded
ITK (yes or no)	Yes
Programme	
First name, as in RIO	Master of Arts in Fine Art and Design
Location	Rotterdam
Programme number in RIO	49114
Orientation and level (wo/hbo/ad/ba/ma)	HBO-Master
Research master?	No
Language of instruction	English
Legal) professional requirements (yes or no)	No
All programme tracks/specialisations	Fine Art (MFA), Lens-Based Media (LB), Experimental Publishing (XPUB)
Joint programme degree	No
Special feature	No
Degree and addition	Master of Arts
Studyload in EC (60, 90, 120, 180, 240, 360)	120 EC
Modes: fulltime, parttime, dual	Fulltime
Working with units of learning outcomes (full-time, part-time, dual)	No
Assessment cluster	HBO Master Beeldende Kunst en Vormgeving Diagonaal
Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	N/A

Attachment 2: assessment panel

drs. Raoul van Aalst, chair

Independent management consultant, cultural and organisational philosopher, researcher

dr. Edwin Carels, panel member

Teacher and researcher at The Royal Academy of Fine Arts (KASK) of HoGent in Gent, Belgium

drs. Angelique Spaninks, panel member

Managing director and curator at MU Hybrid Art House in Eindhoven

Heleen de Hoon MA, panel member

Lector Artistic Connective Practices and director of studies M Performing Public Space at Fontys Academy of the Arts

Rosa Jaspers, student-member

Student Bachelor Spatial Design – Utrecht School of the Arts (HKU)

The panel was supported by dr. 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 3: site visit program

Monday May 19			
Time	Who	Where	Topic
11.00-12.00	Preparatory meeting panel incl lunch	WH 4.115	
12:00-12:45	Management	WH 4.115	Position, vision, goal lunch
13:00 – 13:45	Course directors	WH 4.115	Programs & SER
13:45 – 14:45	Showcase with students		Show case
15:00 – 15:45	Curriculum committee (course directors), re- search centre (research professor)	WH 4.115	
16:00 – 17:15	Alumni Workfield	WH 4.115	Connection education & Workfield
17.15-17.45	Closing of the day	WH 4.141	Drinks

Tuesday May 20			
Time	Who	Where	Topic
9:00 – 9:45	Committees: - Exam board - Program advisory - Assessment committee	WH 4.115	Assessment Endlevel
10:00- 11:15	Students: MA Lensbased Media MA Fine arts MA XPUB	WH 4.115	Program, assessments, quality, tu- tors
11:30 – 12:45	Tutors MFAD	WH 4.115	Program, assessments, quality,
12:45 – 13:30	Lunch in ' de Willem'	WH main floor	
13:30 – 14:30	Panel		Additional research
14:30 – 15:30	Panel + all participants + SMT		Feedback form panel + wrap up
15:30 – 17:00	All	' de Willem'	Drinks & closing

Attachment 4: Recommendations from previous assessment

During the last external accreditation audit the Review Team identified several areas for improvement within the MFAD programme, suggesting the following actions:

1. Reevaluate the intended learning outcomes to better align with each pathway's ethos and ambitions, reflecting the unique character of the Piet Zwart Institute.

As part of an ongoing re-evaluation of learning outcomes, MFAD sent a representative to the steering committee and the working group Recalibration of Training and Professional Profile of the Overleg Beeldende Kunsten (OBK) on 11th October 2023. Our representatives came back with several outcomes of those discussions:

- It was seen as a strength that all three study pathways derive their learning outcomes from the more generic Dublin Descriptors and the ELIA tuning document while still allowing variation and flexibility for each individually.
- The current learning outcomes reflect the histories of the study pathways and the different emphasis media-based art and/or post-medial studio practice.
- That it would be most effective to wait for the full revision of the upcoming NVAO guidelines to be launched in Spring 2025 as an opportunity to further consolidate and develop our learning outcomes in a more precise way.
- As the Fine Art study pathway is undergoing a transformation in relation to its relocation to the WdKA Wijnhaven building and the different studio facilities available there, this topic will be re-visited in the coming years.

2. Review how research is incorporated across the pathways, ensuring consistent coverage in all course documents, from the Programme Curriculum to the Student Handbook.

The 2019 visitation prompted a broad discussion about the role of 'research' in the programs. Since receiving the results of that visitation, we have undertaken a review and consolidation of the use of the term across all documents relating to the programs. As part of that process of review, each program has also made connections to Artistic Research as practised in the professional Field. This we see as a crucial part of the work in developing the concept of Artistic Research for our programs. Some particular examples of testing and developing the concept of 'research' within practice based artistic research are: Lens-Based is an active and highly successful participant in the EYE FILM MUSEUM annual research festival. This allows students to share a curated program of research with other Master programs. In addition, within LB the relation between

the Reading Writing and Research methods and the Studio Practice elements of the programmes has been clarified and made more concrete. As an example of this see the developments described in Section 2.1.8 (a re-structuring of the thesis element of the final graduation exam.) This is a new initiative for the 2024 – 2026 cohort: re-positioning and refining of the written element of the programme to ensure that students have the skills to discuss issues of positionality and urgency of their own work: skills needed to thrive in the current hybrid research/production the current professional environment. A series of Special Issues have been developed and carried out by Experimental Publishing in collaboration with Radio WORM that have been supported by outside research projects via the participation in those

networks of the WdKA Research Centre Copy from the SER of the programme: section on recommendations and follow-up from the previous assessment.

(Hybrid Publishing with Institute for Network Cultures, and the Network Archives Design and Digital Culture (NADD, the Dutch Archive for Digital Design). In Fine Art, the WdKA Research Centre has funded Jan Verwoert publication and public programs with RIB, Research Centre has supported workshops with artists supporting artistic research methods.

Further to the above actions, currently a thorough review of the role of research within art education is being undertaken by the WdKA as part of an ambitious plan to integrate the master programs of the Piet Zwart Institute more tightly with the WdKA Research Centre in a Graduate School. Please see the Appendix 6.3: Masters & Research Station Conversations 2025.

3. Enhance the system of educational quality assurance by including MFAD students and staff in the Programme Advisory Board, engaging alumni systematically, and obtaining targeted feedback from the professional field.

MFAD students are currently active members of the Programme Advisory Board. Within the MFAD we have instituted a series of "Alumni Illuminata" events to link current students and alumni. In these events alumni make presentations of their professional work with Q&A sessions run by current students. These events are working well as both professional development events for current students and an active way of building alumni community. In addition to that we monitor informally and share with student's alumni achievements. As an example: there were numerous alumni in the Rotterdam International Film Festival this year from across all three study paths: students are notified of screenings and encouraged to attend.

4. Assess whether the patterns of assessment and credit awarding are effectively supporting developmental progress and student awareness of their learning.

We address this topic on an ongoing basis through regular informal quality control meetings with students both formal and informal. An important part of these meetings is to check that students understand the purpose and the procedure of any upcoming assessments and can freely discuss how that fits into their overall learning path. It has been communicated clearly that students value highly the detailed assessment procedures and in particular the detailed grading and feedback forms act as a powerful pedagogical tool. For the future, the recalibrated professional profiles and the accompanying educational profiles for higher visual art and design education in the Netherlands have been recently validated in the spring of 2025. This revision has come about at a time when profound social, technological and political changes are challenging artists and designers more than ever to formulate and occupy their role in society. The changes in digitalisation, ecological responsibility and social justice are important themes that will guide our education in the coming years. The programs will start to implement these new profiles, and the new competencies (Artistic Creation, Research & Reflection, Connecting with the Environment, Working in a Practice) in the next academic years.

Attachment 5: reviewed documents

- Self-evaluation report
- Overview of CV core tutors and teachers
- Student chapter
- Annual reports Opleidingscommissie and Exam Board
- OER and Handbooks
- Thematic Project Outline
- Graduation work of 15 students, of the cohorts 2022-2023 and 2023-2024:
5 graduates Fine Art; 5 graduates of Lens-Based Media; 5 Experimental Publishing.

