

Besluit

Besluit strekkende tot het verlenen van accreditatie aan de opleiding hbo-master MFA Schilderkunst van de Hanzehogeschool Groningen

Gegevens

datum	Naam instelling	:	Hanzehogeschool Groningen
30 april 2014	Naam opleiding	:	hbo-master MFA Schilderkunst (120 ECTS)
onderwerp	Datum aanvraag	:	19 december 2013
Definitief besluit	Variant opleiding	:	voltijd
accreditatie hbo-master	Locatie opleiding	:	Groningen
MFA Schilderkunst van de	Datum goedkeuren	:	
Hanzehogeschool Groningen	panel	:	21 mei 2013
(002407)	Datum locatiebezoek	:	29 mei 2013
uw kenmerk	Datum visitatierapport	:	5 december 2013
-	Instellingstoets kwaliteitszorg	:	ja, positief besluit van 26 april 2013
ons kenmerk			
NVAO/20141426/ND			

bijlagen

Beoordelingskader

- 3 Beoordelingskader voor de beperkte opleidingsbeoordeling van de NVAO (Stcrt. 2010, nr 21523).

Bevindingen

De NVAO stelt vast dat in het visitatierapport deugdelijk en kenbaar is gemotiveerd op welke gronden het panel de kwaliteit van de opleiding voldoende heeft bevonden. Het visitatierapport geeft de bevindingen en overwegingen weer van het panel over de masteropleidingen MFA Schilderkunst, MFA Interactive Media and Environments en MFA Theatervormgeving/Beeldregie. Het panel heeft deze drie opleidingen gezamenlijk beoordeeld.

Advies van het visitatiepanel

Samenvatting bevindingen en overwegingen van het panel.

1. Intended learning outcomes

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

Inlichtingen

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Pagina 2 van 9 In itself, and through the direct linkage to the Dublin Descriptors for Masters, the sets of final qualifications of the courses reflect the proper Master's level, implying both an international focus and an academic research quality. The panel takes note of the fact that the breaking down of the intended learning outcomes into concrete performance indicators aligns quite well with the every day practice of professionals in art who perform at Master's level. Although the set of learning outcomes is functional both level and orientation-wise, the panel would like to see more profiling in each set of final qualifications. As they are now, they are not very appealing and do not distinguish themselves enough from those of comparable Master courses in and outside the Netherlands. At the same time the panel is of the opinion that the courses have produced a memo (FMI-Masters Expliciet) that delivers a good starting point for incorporating the course specific profiles into their final qualifications. This would also challenge each of the Masters to integrate and elaborate them in their programmes and make their characteristics explicitly visible in the graduation assignments. A more explicit and distinctive profiling of each of the Masters and the formulation of a set of truly competency-based statements could have reached for a judgement 'good' on Standard 1, but as it stands the panel assesses the quality of the intended learning outcomes of the three Masters courses as 'satisfactory'.

2. Teaching and learning environment

Curriculum

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

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

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

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

Because of the fact that the students largely follow individual trajectories, it is hard for outsiders to come to grips with the content of the curriculum. It is not always clear what the theory lectures are about; also, the 'round-table-discussions' with students look a bit noncommittal at first glance: from what lecturers and students say it appears that their content is determined on the spot and that these discussion sessions could potentially deal with any topic. As a consequence of this, the choice of literature looks somewhat arbitrary, and is not being backed by an explicit vision on contemporary art of the course itself, neither by pre-selected topics. Similarly the choice of guest lecturers is not entirely clear.

Pagina 3 van 9 The panel would think a timelier scheduling of guest speakers could open up possibilities to hire appealing professionals ('big names') from the work field, which could potentially persuade prospect-students to come and study at FMI for this reason. Over the past two years the management has been working on integrating themes like 'sustainability' and 'energy' into the Masters' programmes. The panel considers the activities and initiatives that are being developed in these fields both interesting and topical. However, it had expected them to impact the curriculum in a more significant way. The panel is slightly disappointed about the fact that in the field of 'art and sustainability' too little collaboration is sought with key-initiatives. Minerva-students are not involved in leading events on this issue that could have produced interesting student-collaborations. The panel members learned that the Academy is tentatively working on joint-ventures with other Art Academies that focus on sustainability, especially those in Scandinavia. The panel clearly supports these initiatives, although it appears that the devil is still in the detail. By and large, the panel considers the programme appropriate to attain the learning outcomes. Students are clearly pleased with the design of the curriculum that leaves ample room for further development of one's artistry. However, a more coherent approach towards (i) round-table-discussions, (ii) mandatory literature and (iii) programme themes (sustainability/energy) would be desirable. On the basis of these findings the panel rates the programmes of all three FMI Master courses 'satisfactory'.

Staff

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

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

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

Despite the fact that lecturers hold relatively small posts, the course management has been able to create and safeguard programme cohesion. Key-element in this is the appointment of so-called 'hogeschooldocenten', who occupy relatively larger positions and fulfil crucial roles in course development and management. Also regular meetings are held to align lecturers' approaches and views. Students' works of art are discussed and evaluated in a teaching staff meeting with the purpose to establish a shared view and idiom when assessing students' work.

Staff members are generally in touch with current developments in fine arts, not in the least because they are still practitioners themselves.

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

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

Pagina 4 van 9 However, in view of the fact that the panel would like to see a slightly more provocative and challenging attitude towards their students, the panel judgement on the Master Painting staff reads 'satisfactory'.

Facilities

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

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

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

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

Masters Scenography and IME:

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

Master Painting:

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

3. Assessment system and achieved learning outcomes

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

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

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

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

Pagina 5 van 9 The discrepancy between the courses' ambitions as laid down in the documentation and the ultimate level achieved, made the panel decide to review another selection of research papers and to also attend the related final examinations.

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

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

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

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

Aanbevelingen

De NVAO onderschrijft de aanbevelingen van het panel en in het bijzonder:

- To reconsider the profiling of the courses with the purpose to make the courses more appealing to larger numbers of (excellent) students and to reconsider the balance between self-steering model and guidance, supplied by a more outspoken vision on contemporary art;
- To consider a slightly different approach to the proceedings in the jury's final meeting;
- To align issues of interpretation and weighing of assessment criteria.

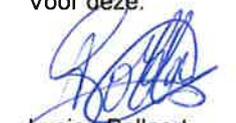
Ingevolge het bepaalde in artikel 5a.10, derde lid, van de WHW heeft de NVAO het college van bestuur van de Hanzehogeschool Groningen te Groningen in de gelegenheid gesteld zijn zienswijze op het voornemen tot besluit van 24 maart 2014 naar voren te brengen. Bij brief van 14 april 2014 heeft het bestuur van deze gelegenheid gebruik gemaakt. Dit heeft geleid tot enkele tekstuele aanpassingen.

De NVAO besluit accreditatie te verlenen aan de hbo-master MFA Schilderkunst (120 ECTS; variant: voltijd; locatie: Groningen) van de Hanzehogeschool Groningen te Groningen. De NVAO beoordeelt de kwaliteit van de opleiding als voldoende.

Dit besluit treedt in werking op 30 april 2014 en is van kracht tot en met 29 april 2020.

Den Haag, 30 april 2014

De NVAO
Voor deze:



Lucien Bollaert
(bestuurder NVAO)

Tegen dit besluit kan op grond van het bepaalde in de Algemene wet bestuursrecht door een belanghebbende bezwaar worden gemaakt bij de NVAO. De termijn voor het indienen van bezwaar bedraagt zes weken.

Onderwerp	Standaard	Beoordeling door het panel
1. Beoogde eindkwalificaties	De beoogde eindkwalificaties van de opleiding zijn wat betreft inhoud, niveau en oriëntatie geconcretiseerd en voldoen aan internationale eisen	Voldoende
2. Onderwijsleeromgeving	Het programma, het personeel en de opleidingsspecifieke voorzieningen maken het voor de instromende studenten mogelijk de beoogde eindkwalificaties te realiseren	Voldoende
3. Toetsing en gerealiseerde eindkwalificaties	De opleiding beschikt over een adequaat systeem van toetsing en toont aan dat de beoogde eindkwalificaties worden gerealiseerd	Voldoende
Eindoordeel		Voldoende

Intake	2007	2008	2009	2010	2011	2012
▪ FMI Painting	5	8	4	8	5	4
▪ FMI IME	5	7	6	2	3	3
▪ FMI Scenography	1	1	8	2	3	3
Success rate (%)¹						
	2007	2008	2009			
▪ FMI Painting	80	75	100			
▪ FMI IME	100	100	83.3			
▪ FMI Scenography	100	0	85.7			
lecturers (number and fte)			number		fte	
Core teaching staff			7		2.8	
Level of training (number)			Bachelor	Master	PhD.	
Core lecturers			3 ²	4	X	
Lecturer–student ratio³						
FMI Masters			19.2			

Contact hours (in number of hrs.) ⁴ , including the specification of indirect hours (self-tuition hours).	Collective contact hrs. with lecturer	Individual contact hours with lecturer ⁵	Self- tuition, incl. meeting with fellow students	Total
MFA Painting				
Year 1, semester 1	140	20	680	840
Year 1, semester 2	100	22	718	840
Year 2, semester 1	190	24	626	840
Year 2, semester 2	100	24	716	840
Total	530	90	2740	3360
MFA IME				
Year 1, semester 1	150	16	674	840
Year 1, semester 2	150	16	674	840
Year 2, semester 1	225	20	595	840
Year 2, semester 2	100	20	720	840
Total	625	72	2663	3360
MFA Scenography				
Year 1, semester 1	140	20	680	840
Year 1, semester 2	100	22	718	840
Year 2, semester 1	225	24	591	840
Year 2, semester 2	100	24	716	840
Total	565	90	2705	3360

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

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

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

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

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

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

Het panel werd ondersteund door de heer R. van der Made, secretaris (gecertificeerd).