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Master of Arts in Fine Art and Design

Frank Mohr Institute
Minerva Art Academy
Hanze University of Applied Sciences

Advisory report of the assessment of the existing programme
8 – 9 May 2025

Summary

On 8 and 9 May 2025 an assessment panel of AeQui visited the Frank Mohr Institute (FMI) in Groningen to perform a quality assessment of its Master of Arts in Fine Art and Design (MAFAD), a two-year full-time programme that amounts to 120 ECTS. FMI is an entity of the Minerva Art Academy, one of the 16 schools of the Hanze University of Applied Sciences. MAFAD consists of four programmes: Painting, interRelational Art Practices (iRAP), Media, Art, Design & Technology (MADtech), and Materials in Artistic Practices (MAPs). Since the previous accreditation visit in 2019, two study programmes have been added, the curriculum was revised and the number of students and staff increased. This external assessment is part of a broader cluster evaluation of MAFAD programmes in the Netherlands. Establishing that MAFAD meets the four criteria of the NVAO assessment framework for limited programme assessment, the panel's overall judgement is **positive**.

Intended learning outcomes

MAFAD has a clear and distinctive profile, features proper learning outcomes, and is well connected to the professional field. It is strongly embedded in the mission, vision and strategy of FMI, Minerva and Hanze. Its view on artistic practice, its interdisciplinary scope, its focus on studio-based learning, its international character, and its dedicated study programme Painting are features that together constitute a profile that stands out from similar MAFAD degrees in the Netherlands. The addition of new study programmes constitutes a clear value added. The intended learning outcomes are embedded in relevant national and international frameworks and apply to both the degree and its existing and new study programmes. A wide range of stakeholders is connected in different ways to the MAFAD programme, ranging from grassroots (artistic) initiatives in Groningen to international artists and research centres. Moreover, the Professional Advisory Committee constitutes a structural connection between the programme and the field of work. The panel concludes that the programme **meets** this standard.

Teaching-learning environment

MAFAD has an adequate teaching-learning environment featuring a structured curriculum,

a befitting didactic concept, a diverse student audience and qualified staff. The panel endorses the English name of the programme and the decision to use English as language of instruction: in fact, MAFAD is much more than an English language programme as the site visit demonstrated that internationalisation is at the heart and in the veins of FMI. The curriculum structure allows for a lot of freedom and student self-steering, while the educational philosophy befits the scope of the programme and manages to make students grow as artists. The tutor team is small but precious, highly educated, didactically skilled, and committed to the institute, the programme and the students. The permanent accessibility of studio facilities for FMI students constitutes a considerable asset. The panel concludes that the programme **meets** this standard.

Student assessment

MAFAD can rely on a decent system of assessment. Course and graduation assessments are embedded in well-established policies and frameworks at the level of the academy. The institute and the team are commended for developing and implementing a holistic assessment system with a pass/fail grading system and assessment formats that are valid, reliable and transparent. The principles

are properly implemented in the final examination of the graduation programme deliverables. Examiners in the assessment boards provide insightful and formative feedback in the evaluation forms. The Examination Board and the Assessment Committee are proactive in accompanying MAFAD on its journey towards more study programmes, different assessment practices, and better-quality graduation feedback. The panel concludes that the programme **meets** this standard.

Achieved learning outcomes

MAFAD graduates effectively acquire all intended learning outcomes. The thesis review showed that all graduation projects are at least of sufficient quality, while the sample of Painting projects stands out positively. Alumni end up in different job positions locally, regionally, nationally and internationally that are commensurate with the level and domain of their studies. Many alumni continue to cooperate with FMI on joint projects and praise MAFAD for widening and deepening their artistic practice and for pushing students out of

their artistic comfort zone. The panel concludes that the programme **meets** this standard.

Recommendations

The panel has made no recommendations to the programme. The panel offers the following suggestions for further development:

- Integrate MAFAD's distinguishing features more explicitly in the adjusted programme learning outcomes as of September 2026.
- Assume artistic leadership of MAFAD to strengthen the connection and cohesion within and across the study programmes.
- Establish even more carefully at admission if applicants have the potential to pursue this type of free-topic free-format graduation programme.
- Encourage students in their graduation programme to also take an outside-in perspective that positions their work in society.
- Provide the programme with a collective project space for temporary and/or crossover experimentations, performances, installations.

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, July 2025

Raoul van Aalst
Chair

Mark Delmartino
Secretary

Introduction

Institution

The Frank Mohr Institute (FMI) is an entity of the Minerva Art Academy (Minerva), one of the 16 schools of the Hanze University of Applied Sciences in Groningen (Hanze). Hanze is a multisectoral university of applied sciences with a focus on cultivating talent and generating impact in/for the northern region: at Hanze learning communities of different stakeholders work and learn together to help solve complex societal issues in the region, such as energy, healthy ageing, entrepreneurship and digital transformation.

Founded in 1996 as the Institute for Graduate Studies and Research in the Arts and Emerging Media, FMI was later named in the honour of Frank Mohr, a cultural advisor to the city of Groningen and chairman of Minerva advisory board. Since 2017, it offers the Master of Arts in Fine Art and Design (MAFAD) programme that currently consists of four specialisations.

The FMI is located within the premises of Minerva, which besides MAFAD offers four bachelor's degrees, a part time master Art Education and a combination route of the bachelor and master Art Education. Minerva educates artists, designers, pop artists and art educators of diverse backgrounds and nationalities to become artistic makers.

Programme

The MAFAD degree at FMI is a two-year full-time master programme that amounts to 120 ECTS. The programme is titled and taught in English because the professional field is highly international in orientation and practice. The degree consists of four programmes: Painting, iRAP (interRelational Art Practices), MADtech (Media, Art, Design & Technology), and MAPs

(Materials in Artistic Practices). This one degree - four programmes structure results from the Sector Plan for Higher Professional Art Education in the Netherlands, combining the separate programmes Painting and MADtech in one degree programme.

In comparison to the previous accreditation visit in 2019, two new study programmes have been added: iRAP since 2020 and MAPs since 2023. This means that at the time of the site visit in 2024-2025, the second year of MAPs was running for the first time. The number of students increased from 38 in 2018-2019 to 65 in September 2024; roughly two thirds of the actual student body are international. The FMI/MAFAD team expanded in the same period and now consists of eleven tutors, an FMI head, an educational support officer, and many (international) guest tutors. Furthermore, the programme curriculum was revised and adjusted to embed iRAP and MAPs, to integrate artistic research in the entire curriculum, and to meet the requirements of Hanze's flexibilization policy.

All Dutch institutions offering a MAFAD degree are meeting in the Overleg Beeldende Kunsten (OBK) to elaborate a common professional and educational profile in Fine Art and Design. The current profile dates back to 2014, while a new profile will be approved in 2025. FMI – together with the bachelor's degrees at Minerva – will finetune its programmes during 2025-2026 to align to the new national profile and implement the necessary adjustments from September 2026 onwards.

Assessment

The external assessment of this programme is part of a wider Fine Arts and Design cluster visit

involving several degree programmes at different institutions in the Netherlands. The Frank Mohr Institute assigned AeQui to perform a quality assessment of its master programme Fine Art and Design. In close cooperation with the programme management, AeQui convened an independent and competent assessment panel, which was validated by NVAO and is presented in attachment 1 to this report. The panel explicitly oriented itself to the cluster in which the programme is placed.

A preparatory meeting with representatives of the programme and the institute was held to exchange information and plan the date and programme of the site visit, which took place on 8-9 May 2025 according to the schedule presented in Attachment 2. An Open Consultation Hour for students, teaching and support staff was organised in connection with the site visit; eventually, no one signed up to speak individually and confidentially with the panel.

The assessment was conducted based on the Accreditation Framework for Higher Education in the Netherlands. Hanze has a positive institutional audit decision, and therefore the panel assessed four standards of the framework. The assessment procedure includes a Development Dialogue, which will be held later in 2025. The results of this dialogue have no impact on the findings, considerations and recommendations in this report.

During the previous accreditation round, the then panel made recommendations for further development. The actions taken in response by the programme are listed in Attachment 3. The panel has integrated this follow-up into its considerations for the current assessment.

The MAFAD programme put at disposition several materials, which served as background information before and during the visit. An overview of the materials is listed in Attachment 4. In the run-up to the site visit, the panel studied the programme's self-evaluation report and reviewed a sample of the graduation programme deliverables accepted during the last two years. The findings of the report and the results of the graduation review were input for discussion during the preparatory meeting on 8 May 2025 and guided the panel's questions during the visit.

The panel conducted the assessment independently. At the end of the visit, the chair informed the programme and institutional representatives about the panel findings, considerations and conclusions. A draft version of the underlying report was sent to the programme, whose response was incorporated into this final version of the assessment 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

Profile

The panel gathered from the written materials and the discussions on site that the MAFAD degree programme at FMI in Groningen is embedded in both national and international frameworks that are commonly used in the field of arts and education: the vocational profile fine art and design, the educational profile fine art and design, master profile fine art and design, and the Tuning document sectoral qualification frameworks for the creative and performing disciplines. This alignment in turn allowed FMI to develop a profile for its programmes that does justice to its own mission and vision, to the institutional characteristics of Hanze and Minerva, and that sets itself apart from other MAFAD programmes in the Netherlands.

Over the years, the MAFAD degree at FMI expanded and now offers four study programmes:

- **iRAP** focuses on inter-relational artistic practices or artistic practices in social contexts: students develop an artistic attitude that stretches beyond the art-related context and considers social and participatory processes as an important part of artistic practice.
- **MADtech** focuses on the related fields of (emerging) media, visual and performing arts, experience design and technology: students artistically explore a wide range of technologies to interpret, imagine and change human interaction in a transforming world.

- **MAPs** connects to the local landscape, culture, and crafts in the North of the Netherlands: students explore a world in transition through material research, gain understanding of materials and the implementation of material knowledge in their artistic practice, and develop ecological sensitivity.
- **Painting** is about developing work and conducting research from a painterly perspective: students seek to achieve a deeper understanding of - and higher specialisation in - their artistic practice through playful experiment and research.

The four study programmes share one vision on education that reflects FMI's view on artistic practice. In the MAFAD degree in Groningen, artistic practices are: (i) embedded in local and global contexts, (ii) hybrid in character, (iii) autonomously developed and performed, and (iv) driven by a strongly developed research attitude.

The panel noticed that this vision on education and artistic practice gives rise to a MAFAD profile FMI-style that stands out from similar programmes in the Netherlands. MAFAD in Groningen focuses on studio-based learning, is interdisciplinary, has an international profile, offers students freedom to position themselves and determine their own role, combines regional connections with global awareness, embeds artistic research, interacts with the professional field and boasts external cooperations. Moreover, FMI is the only institute in the Netherlands offering a Painting

programme for both national and international students.

The previous assessment committee recommended to articulate the distinctive features of FMI and solidify its ambitions and vision for the future. The current panel noticed that the institute and the programme have taken several steps to articulate and communicate the vision and features of FMI both internally within the team and externally towards (prospective) students and stakeholders, such as cultural institutions and the professional field.

As a point for attention in the future, the panel found that the Fine Art component was more explicitly mentioned in the information materials including the self-evaluation report than the Design component. While both elements are present in the day-to-day delivery of the study programmes, wordcount-wise there were much less references in the materials to the "D" part of MAFAD.

The panel also sees room for further development in so far as the positioning of the respective study programmes within the MAFAD degree programme is concerned. The four programmes were set up with their own rationale and motivation and have now reached different stages of development. Moreover, iRAP and MAPs offer opportunities that go beyond the two long-standing Painting and MADtech programmes. However, the panel also gathered from the discussions on site that there is a willingness to look for commonalities in the programmes and to strive for cohesion within and across curricula. The panel welcomes this intention, which will require a strong artistic lead to manoeuvre between the current institutional leadership by the FMI director and the artistic-educational coordination by the respective tutor teams, as well as mere practical management

skills to overcome the current logistics and scheduling issues on the way to achieve exchange and cross-departmental learning.

The panel is convinced that the forthcoming new national profile offers a good opportunity for the institute and the programme to rebalance their act going forward. This rebalancing act is needed, according to the panel, because of the many changes and developments in the last few years: the growth of FMI in departments, teachers, students and location came with teething problems and limitations. Now is the time to seize the opportunity and integrate the old and the new elements. While adjusting the programme learning outcomes and curricula to the requirements of the new profile, the team may also want to use the momentum to strengthen the cohesion across study programmes and integrate MAFAD's distinguishing features more explicitly in the programme learning outcomes. Similarly, the new approach to a more holistic grading system can be aligned with the different study programme components and the ambition to offer flexible and self-driven study trajectories.

Intended learning outcomes

The MAFAD programme works with one set of learning outcomes that are common to all four study programmes. The learning outcomes feature both generic and subject-specific competencies and have been formulated considering the national vocational and education profiles, the master profile Fine Art and Design, and the Tuning document. The latter framework is set at European level and considers the Dublin Descriptors. The panel was informed that the Dutch master profile Fine Art and Design allows programmes to use Tuning to emphasise their international reference or relevance. FMI is taking on board the European framework because it is connected to the

educational vision and formulation of objectives and learning outcomes it has been using so far.

The panel was informed that the current learning outcomes have not changed since the previous accreditation visit. Instead, the programme team has paid careful attention to ensure that the end level qualifications of the two new study programmes iRAP and MAPs align with the overall learning outcomes of MAFAD. According to the panel, the formulation of the programme learning outcomes of MAFAD is adequate in terms of substance (fine art and design), level (master) and orientation (professional). In addition to the generic and subject-specific competencies for the degree programme, each study programme has its own set of learning outcomes at graduation level, which are listed in the Teaching and Education Regulations.

The panel endorses the decision of the degree programme team to maintain the same set of learning outcomes notwithstanding the addition of two study programmes. During the visit, programme representatives indicated that they look forward to fine-tuning and aligning the current learning outcomes to the provisions of the new national profile. This new profile should be validated by summer 2025 and is reportedly very much in line with the educational vision and profile of FMI. The institute will work on MAFAD's alignment with the new profile in the course of 2025-2026 and use a new set of learning outcomes from September 2026 onwards.

Professional Field

The panel gathered from the written materials and the discussions on site that FMI has always had – and still maintains – strong connections to the professional field. While contacts were less obvious during the COVID-19 pandemic,

the institute has revived and expanded these soon after the pandemic and following the roll-out of the new iRAP and MAPs programmes in 2020 and 2023, respectively. The contacts take different forms and address different stakeholders: local organisations, (inter) national tutors, lectorates, art institutions in the Netherlands and abroad, and the university of Groningen. Moreover, FMI tutors provide new contacts and ensure that developments in the (art) world find their way to the courses.

The panel welcomes this openness to the world and acknowledges the recent efforts of the team to work together more intensively with research-intensive partners such as professorships in Minerva and Hanze, and the university of Groningen. Moreover, the panel appreciates that the institute and the MAFAD programme have always relied on the input from a Professional Advisory Committee to keep its profile up to date. This committee will play an important role when the competencies of the new national profile will be translated in new/adjusted learning outcomes for both MAFAD and its study programmes.

Considerations

Based on the above-mentioned findings, the panel considers that the MAFAD programme has a clear and distinctive profile, features proper learning outcomes, and is well connected to the professional field.

The MAFAD programme is strongly embedded in the mission, vision and strategy of FMI, Minerva and Hanze. Its view on artistic practice, its interdisciplinary scope, its focus on studio-based learning, its international character, and its dedicated study programme Painting are features that together constitute a profile that stands out from similar MAFAD degrees in the Netherlands. Moreover, the panel considers that

the addition of new study programmes constitutes a clear value added to the degree programme in Groningen.

The intended learning outcomes are embedded in relevant national and international frameworks and apply to both the degree and its existing and new study programmes. The panel endorses this approach and encourages the team to make good use of the forthcoming national competency profile to integrate MAFAD's distinguishing features more explicitly in the adjusted programme learning outcomes as of September 2026.

The panel appreciates the breadth of stakeholders that are connected in different ways to the MAFAD programme, ranging from grassroots (artistic) initiatives in Groningen to international artists and research centres. Moreover, the Professional Advisory Committee constitutes a structural connection between the programme and the field of work.

In addition to all these positive considerations, the panel suggests the team to give priority attention to strengthening the connection and cohesion within and across the four study programmes to MAFAD. The strength of the respective study programmes lies not in their individual stand-alone development but in their entanglement with each other and MAFAD. While noticing enthusiasm among tutors of the respective programmes to proceed accordingly, the panel advises FMI to accompany this process by showing/providing artistic leadership in addition to educational and institutional management.

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

Programme

The MAFAD degree at FMI is a two-year full-time master programme that amounts to 120 ECTS. Since the previous accreditation in 2018-2019, the master programme expanded from two to four study programmes and underwent a curriculum revision. At the time of the current site visit in 2024-2025, the two-year curriculum consists of eight components that are common to Painting, MADtech, iRAP and MAPs: Studio 1 and 2 (60 EC), Collaborative projects 1 and 2 (15 EC), Present Publish and Perform 1 and 2 (25 EC), Discourse and Practice (10 EC), and Graduation programme (10 EC). Some components are further broken down in smaller courses (such as Media Materials Makers (MMM), What Matters 1 and 2, Graduation Work and Graduation Thesis). While the names of the components and courses are largely identical and serve similar purposes, their contents differ per study programme.

The panel gathered from the written materials and the discussions on site that the programme is well structured. MAFAD offers many tools to reflect, develop and change, as well as a wide context in which students can position and self-steer themselves. The panel acknowledges that this structure allows for a lot of freedom for the study programmes to approach their domain and for students to work towards and acquire the learning outcomes.

Over the years, each study programme has filled in 'its' curriculum as it saw fit, and most alumni, students and tutors reported they were/are

satisfied with the programme-specific curricula. Nonetheless, the panel noticed that – notwithstanding claims in the self-evaluation report on artistic practices being mirrored and nourished in the interdisciplinary context of the programme - it was not always easy to organise common courses or activities that apply to several study programmes at the same time. Hence the panel's suggestion to ensure that there is room for more crossovers in the curriculum, and to avoid that the study programmes develop in such different directions that they become silos.

The previous assessment committee recommended MAFAD to pay more attention in the programme components and the graduation thesis to artistic research (methods). The current panel noticed that the programme has addressed this suggestion thoroughly with research now being an integral part of every curriculum component instead of a stand-alone course. The MMM course, which is taken by all students together in collaboration with the university of Groningen, pays particular attention to (artistic) research methods. Moreover, tutors address the issue of research in their coaching by learning students how to view and present their artistic process as a research process.

Furthermore, the panel read in the self-evaluation report that "society needs contemporary artists who, starting from a personal involvement and commitment and a focus on issues they deem relevant, position themselves critically", and that in line with the vision of Minerva, FMI "educates critical, creative

artists that explore their relation to the world and professional contexts through artistic research with a receptiveness to current social urgencies.” The panel also understood from the discussions with tutors that there is attention in the curriculum to both the inside perspective and the outside world (e.g. the study trips), and to the relevance of an artist and an art school in contemporary society and towards the world. However, the panel noticed in its thesis review (see standard 4) that several graduation works were focused very much on the inside with students paying little attention to the relevance / positioning of their work within society / the world. Hence the suggestion to encourage students throughout the curriculum to take an outside-in position that allows them to explore the relation of their work to the world.

Language of instruction

MAFAD at FMI is an international programme with a learning environment that coaches and prepares artists for a professional practice in an international context. The panel was informed that right from the start, internationalisation has been embedded in the vision and strategy of the programme. Internationalisation is intentional: it is not an aim in itself, but a means and a process by which international, intercultural and global aspects are introduced and interwoven with all layers of the learning community to make a valuable contribution to society.

It therefore comes to no surprise that the programme’s name and its language of instruction is English. FMI focuses on an internationally diverse professional field that consists of internationally active artists, whose common language is English. Over the years the number and share of international students has increased. At the time of the site visit, roughly two thirds of the 68 MAFAD students were

international, including a good share of non-EU students.

The panel noticed that all stakeholders value the international dimension of FMI and MAFAD. Several students emphasised that the international character of the programme is very important as it allows them to reflect on their own initial (and often culturally or nationally informed) assumptions and develop through fruitful conversations with peers and tutors.

Hence, the panel endorses the decision of FMI, Minerva and Hanze to offer a fine art and design degree in English and with an English title. The discussions on site – in particular with students and alumni - have convinced the panel that the international dimension of MAFAD goes well beyond language. In fact, it is part and parcel of the programme’s DNA and has a clear impact on the development of all students as fine art and design artists.

Learning environment

The educational philosophy of FMI is based on a dynamic approach that emphasises process, dialogue and active exchange between students, (guest) tutors, workshop specialists and professional practice. In line with Minerva’s vision on education and assessment and Hanze’s learning concept, FMI has a strong focus on development-oriented learning. It sees the learning process of students as a continuum in which students develop their creative identity and are encouraged to look critically at their own work and personal growth, in relation to the professional field and current societal contexts.

When starting MAFAD, students enter a dynamic and diverse learning community. While each study programme has its own community

and distinct focus, they also collaborate. The communities form small-scale, stimulating environments where students, tutors and the professional field come together, learn, produce and present. Self-direction is an important characteristic of these communities: students learn in dialogue with fellow students, tutors and the professional environment. In interaction with the community, students choose their own path and are encouraged to shape their own unique artistic journey.

The programme is guided by four research and development stages: play and experiment, collection of meaningful material, formulation of the artistic system, and communication and presentation of research results. The first year focuses on knowledge acquisition and challenges students by play and experimentation to question and deepen their artistic starting points, to seek new meaningful material, and to develop their artistic practice in the domain of their study. The second year is geared towards output, in particular the creation, development and completion of students' personal artistic research and graduation work. Students take time to relate their work to/with relevant contexts and enter in dialogue with different audiences.

In this programme set-up, students have much freedom and at the same time are supported to develop their own deepening and broadening activities in their artistic growth. Tutors support students in designing their own learning path in line with the learning outcomes and criteria, and discuss the progress of their work and learning through individual guidance in the Studio courses. Moreover, MAFAD offers students a lot of joint learning as peers, discussing each other's work every week and providing and receiving continuous feedback from tutors and peers. In this way, students are prepared to

show in their graduation programme that they can work and learn independently at master level.

Having read about the educational philosophy in the programme materials, the panel noticed during the site visit – and in particular in the “walk through the curriculum” and the showcases - that this is exactly what the four study programmes deliver during the two-year curriculum. The panel also understood from the formal and informal discussions with students and alumni that this approach allows students to grow as professional artists. (Former) students appreciate(d) the peer-to-peer learning structure and the diversity of working methods and artistic practices. In this way, the programme is not so much deepening what was/is already present with the student, but rather opening new perspectives and opportunities. Moreover, several students and alumni indicated to the panel that they entered FMI with a very different opinion on art and/or design in general and on their position as artist in particular. With time and because the programme allows for much dialogue between students and with tutors, this mindset is changing considerably and makes students feel increasingly more comfortable and self-assured as artists.

Student admission, intake and success rate

The panel gathered from the written materials and the discussions on site that FMI attracts a very diverse group of students, who apply from all over the world and have a variety of backgrounds in terms of culture, education and artistic practice. The admission procedure consists of three phases: first, interested candidates submit a written motivation, a portfolio and documents on their prior education. These documents are reviewed before prospective students are invited in the

second phase for an (online) interview. During the interview with the admission committee, which always features a MAFAD student from the study programme, the motivation, vision and experience of the applicant is discussed, and their suitability for the study programme, including the ability to self-reflect, is tested. Depending on the outcome of the interview, and in particular the quality of the portfolio and the expected research attitude, the student can be invited to enrol in the third phase.

The panel found the admission process to be comprehensive, relevant and transparent. It was satisfied to hear that in recent years, the procedure has been further fine-tuned, notably regarding information provision to prospective students: in this way, applicants have more realistic expectations of the MAFAD study prior to enrolment. Current students informed the panel that they found the admission process extensive but feasible and transparent. They also appreciated the presence of a student in the admission committee.

The panel gathered from the discussions on site that FMI is proud to attract a wide variety of students with very different cultural and educational backgrounds, as well as different levels of artistic experience. While this is an asset of the programme, it also constitutes a challenge when admitting students. According to the self-evaluation report, there are always a few students among the diverse group of selected candidates who turn out to be less ready than their peers for a master level study in fine arts and design. The panel endorses this statement based on its findings of the thesis review (see standard 4): while all products eventually comply with the minimum standards, there are considerable differences in the quality of the graduation projects. Because not all students enter their study programme with a

similar level of (artistic) expertise and competences, it seems from the thesis review that some students manage better than others to overcome this gap during the two-year curriculum. While this finding is not an invite to make the admissions process more severe, the panel does encourage MAFAD to pay more attention to this element during the intake interview.

Furthermore, the panel established that the admitted students who eventually enrol in MAFAD tend to do well in their study. Throughout the programme students are well guided and supported: tutors follow-up on the artistic development during the regular studio practice sessions, while the small-scale of the study programmes allows to see quickly if students are lagging educationally and/or emotionally, and need additional follow-up. The programme explicitly addresses accessibility and studyability, including for students with a disability or specific support needs. In line with Minerva-wide policy, students with dyslexia, chronic illness or other individual support needs are offered tailored support. Given the small-scale setting and intensive supervision model, support needs are identified at an early stage and addressed on a case-by-case basis. FMI is also represented in the Minerva Diversity & Inclusion working group, in which both staff and students participate, ensuring continued attention to inclusive learning environments. According to data in the self-evaluation report, on average one student drops out per year while roughly 90% finish the programme in time.

Finally, the panel acknowledges the efforts of Minerva and FMI regarding social safety, which has been an important topic over the past few years and is likely to remain on the agenda in the current socio-political situation. Setting

clear and fair boundaries as to what is accepted behaviour is important for the mental well-being of staff and students. The panel on the one hand welcomes the Code of Conduct and the different working groups where FMI staff is developing, implementing and revising policy. On the other hand, the panel found that the small size of the MAFAD programme made some procedures seem rather informal. Hence, the panel calls upon Minerva and FMI to check whether the current Code of Conduct covers all necessary positions and to appoint designated external confidential advisers to mitigate the risk of dependency that comes with a small-scale teaching environment.

Staff

The panel gathered from the written materials and the discussions on site that FMI can rely on good quality staff to deliver the four study programmes. While their motivation, enthusiasm and commitment to the institute, the programme and the students is invariably high, the panel did notice that almost all tutors have very small contracts because the overall staffing budget (around 4 FTE) is limited.

Given that MAFAD consists of four study programmes and attracts 68 students, tutors have to make choices how to spend their time most effectively. The panel noticed that notwithstanding their small assignments, tutors tend to make sufficient time available for studio visits and for supporting (individual) students in their growth and progress as artists.

The panel acknowledges that the tutor team is highly educated, including several PhDs and PhD candidates, and has proper didactic skills and qualifications, as well as a wide range of practical and research expertise. Together, the team uses various artistic, discursive and didactic approaches, which offers students the

opportunity to determine their own position. Since the previous accreditation visit, several tutors have received intercultural training (intercultural competence, intercultural didactics, diversity and inclusion) through Minerva or the university of Groningen, while two tutors have been delivering intercultural teaching and development activities for the benefit of all teaching staff at Minerva. In addition, the assurance of English language proficiency of teaching staff is embedded in the personnel policy of Hanze. Given the international orientation of the programme and its fully English-taught curriculum, English is the working language throughout teaching, supervision and assessment. The international composition of the tutor and guest tutor team further supports this practice. Teaching staff regularly participate in English proficiency training offered by Hanze, including opportunities to obtain Cambridge Certificates, thereby safeguarding the quality of English-language instruction.

The previous assessment committee recommended to enhance the international dimension by a more international and more diverse team of (supervising / guest) tutors. The current panel noticed that due to the expansion of the master programme and the personnel policy of FMI, the team of (guest) tutors has grown in number, background and diversity. While the current tutor team is not (yet) mirroring the diversity of the student body, the panel acknowledges that in comparison to the previous accreditation visit, the group is overall younger and more diverse in terms of gender, culture and nationality.

Facilities

The growth of the MAFAD programme has led to an expansion of the facilities. Since 2023 the study programmes are spread over the 'old'

Minerva building at Praediniussingel and a new building nearby, the Blockhouse. Classes, seminars and feedback sessions mainly take place in the old building, where also the studio spaces for Painting are located. The iRAP, MADtech and MAPS group studios are in the Blockhouse. The studio spaces are a specific asset of the FMI programme as they are accessible 24/7.

The panel visited the two buildings and the different studio spaces. While the rooms in the old building are fine, the panel was informed – and noticed during the visit – that the Blockhouse building still requires improvements and adjustments. When the Blockhouse was delivered, the building still had a number of teething problems that were partly but not entirely solved by the time of the site visit. The panel noticed that the rooms in the Blockhouse were spacious and had good quality furniture. On the downside, however, the studios looked more like classrooms with students having limited space for their own individual work. Moreover, it is not allowed to use wax, wood or spray painting in the Blockhouse, which limits the opportunities of notably iRAP and MAPS students.

Further to its finding on the programme structure and the suggestion to integrate cross-over curricular activities, the panel noticed that there are currently no ‘common’ rooms at disposition of FMI that could facilitate interdisciplinary courses or experiments involving sound and movement.

MAFAD students can make use of 14 workshops at Minerva to experiment with wood, metal, clay, photography, media, plastics, various printing techniques, painting, electronics and programming. At the start of the academic year FMI students are informed about these facilities

during a guided tour. The opportunities of the workshops are also mentioned in the study guide and on the website. Students indicated to the panel that the workshops are a clear value added to the programme. However, their accessibility is sometimes problematic given that they cater for many students; hence FMI students had very different opinions on the usefulness and accessibility of the respective workshops. The panel understood from their contributions that it sometimes requires quite some tenacity and assertiveness on the side of MAFAD students to make proper use of the workshops.

Considerations

Based on the above-mentioned findings, the panel considers that the MAFAD programme has a decent teaching-learning environment featuring a structured curriculum, a befitting didactic concept, a diverse student audience and qualified staff.

The panel endorses the English name of the programme and the decision to use English as language of instruction. In fact, MAFAD is much more than an English language programme as the site visit demonstrated that internationalisation is at the heart and in the veins of FMI.

The panel welcomes the programme structure, which allows for a lot of freedom and student self-steering. Similarly, the panel thinks highly of FMI’s educational philosophy, which befits the scope of the programme and manages to make students grow as artists.

The tutor team is small but precious, highly educated, didactically skilled, and committed to the institute, the programme and the students.

In addition to all these positive considerations, the panel advises FMI to look into the following aspects of the teaching-learning environment, some of which were mentioned by the team in their self-evaluation report: (i) MAFAD may want to schedule more cross-over activities and encourage students to take an outside-in position in their work, i.e. a more engaged position in relation to the world beyond the academy; (ii) the admissions process could be strengthened by paying more attention to the demands of the programme for students that have less (artistic) expertise and competences; (iii) the current tutor team is not yet mirroring the diversity of the student body; and (iv) FMI should monitor that all new students are properly introduced to the (use and accessibility of the) workshops at Minerva.

In full recognition that FMI students have proper studio facilities that are permanently accessible, the panel calls upon FMI to solve the ongoing construction problems in the Blockhouse building. Moreover, a collective project space that allows for temporary experimentations of large(r) projects featuring performances and/or installations would contribute to strengthening the connection and cohesion across study programmes.

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

Assessment system

The panel gathered from the written materials and the discussions on site that FMI's vision and principles on education, learning and assessment are largely in line with - and based on - the education and assessment provisions in place at Minerva. Hence, there is clear connection between Minerva's Assessment Policy of July 2024 and FMI's Assessment Programme 2024-2025, which in turn is operationalised in the FMI MAFAD Assessment Plan 2024-2025.

For each phase of the degree programme, the FMI Assessment Plan sets out how and when the competences and learning outcomes are assessed. It lists the modes of assessment for each of the courses and subjects, while the learning goals per course and their respective modes of assessment are described in the Teaching and Examination Regulations.

The education and assessment programme of FMI combines individual and collaborative development-oriented learning, in which the principle of holistic programmatic assessment is applied. A holistic programmatic vision on assessment means that the curriculum components are related to each other, are evaluated with a focus on learning, and assessed by looking at larger integrated units. Hence, formative assessment (for learning), constructive feedback and feed forward are integral parts of the learning process, while summative testing (of learning) is applied at the end of longer periods.

Tutors-examiners discuss and evaluate with students the progress of their learning and artistic development and how, where and when the learning outcomes and criteria are relevant to their own practice and what emphasis they can place in this. Students thus have an active role in formative evaluation and learn through reflection with fellow students, tutors and the professional field. For instance, the modules What Matters 1 and 2 focus on sharing research, work and findings, and are assessed through group critiques (peer feedback). Each study programme has its own set-up for these meetings; the feedback not only consists of constructive and stimulating criticism, but also offers help in the form of connections, references and tips.

The panel acknowledges that this system of assessment is particularly relevant for MAFAD because the competences to be assessed are very much interconnected. Moreover, such holistic assessment system allows measuring the transformation students demonstrate while they deepen and strengthen their artistic practice.

The previous assessment committee recommended to formalise the feedback sessions in the Studio course prior to the summative assessment. The current panel noticed that the team has addressed this concern by organising an annual interim feedback moment. In this Integral Formative Assessment session, students present their work and receive formative feedback from tutors and other students on their progress on the various curriculum subjects. The competencies and accompanying criteria, as formulated on the

assessment form, are used as the underlying basis. Afterwards students formulate the received feedback in a written report in which they also reflect on this feedback and connect it to their development so far, and to their plans for the next semester.

Furthermore, the panel was informed that to further enhance their holistic way of assessment, the MAFAD programmes switched from numeric grading to pass/fail grading. As a result of this transition, tutors now focus more on formulating arguments in relation to the criteria at hand and less on defining a numerical level of the artistic process. In order to comply with Hanze policy that all programmes offer the opportunity to graduate Cum Laude, FMI (and Minerva) added a Pass+ rating to the pass/fail structure. This pass+ result indicates that the student clearly and amply exceeds the assessment criteria for a particular subject, and is taken on board when calculating the overall graduation result.

In sum, the panel found that the assessment of the MAFAD study programmes is organised in a valid, reliable and transparent way at FMI. Students, moreover, mentioned during the site visit that they are properly informed about the object of examination, the assessment mode(s), submission dates, evaluation criteria and the correction period.

Graduation Programme assessment

The MAFAD programme culminates in the Graduation Programme, which consists of a project and a thesis, and is concluded with a final examination in which students present the graduation products to an assessment board. The outcomes and formats of the final project presentations differ considerably within and across study programmes: from a traditional painting to interactive multimedia or communal

gardening projects. The panel appreciated that tutors are not only aware of the different needs of the projects in terms of space and context, but also go to lengths to accommodate those needs in the final presentations. Every study programme has its own assessment board, which comprises the supervising core tutors, the thesis supervisor(s), one or two external experts, and a chair. Each supervising staff member assesses the project and the thesis using criteria that reflect the course learning outcomes. The final result is obtained by weighing the evaluations of the respective assessors and taking on board the advice/findings from the external experts on the artistic and research quality of the products.

As part of its external review, the panel looked at the evaluation forms of 15 graduation programmes, submitted in 2022-2023 and 2023-2024. In almost all cases the panel agreed to the score of the examiners. The amount and quality of feedback provided in the evaluation forms by the individual examiners varied to some extent, yet was informative in all cases. Hence, it is fair to state according to the panel that the programme has taken on board the recommendation of the previous assessment committee to ensure that all examiners provide insightful and formative feedback in the graduation programme evaluation forms.

Furthermore, the panel noticed that the graduation programme is using a pass/fail grading. It subscribes to the motivation of the programme team that such grading does justice to the principle of holistic assessment and focuses on the final level achieved. This in turn allows assessors to discuss during the final examination the content, approach, research quality and coherence of the deliverables, and establish whether each individual student demonstrates competencies and learning

outcomes at master level. The panel welcomes this approach and commends the team and its assessment boards for providing relevant and insightful feedback when assessing the graduation projects.

Quality assurance

The quality of assessment in MAFAD is safeguarded by the Academy-wide Examination Board (EB). This board consists of one staff member per programme, and thus includes a dedicated member who is teaching in FMI's MAFAD programme. The panel noticed that the EB carries out all tasks foreseen in the Law, such as appointing examiners, guaranteeing the quality of assessments, and determining whether graduates have achieved the learning outcomes. In order to establish and monitor the quality of testing, the EB mandates dedicated programme Assessment Committees (AC), which consist in the case of MAFAD of three tutors from different study programmes. The AC evaluates among others the assessment programme and the quality (criteria) of course assessments.

During the site visit, the panel met representatives of both quality assurance bodies. They have been very busy in recent years assisting and advising the programme on how to implement a holistic assessment approach and how to switch from a numerical grading system to pass/fail grading. Moreover, the recent implementation of two new study programmes has led on the one hand to additional calibration sessions with supervisors across study programmes to mitigate the diversity of artistic practices and views on artistic research; on the other hand, the new programmes have brought along a series of teething problems, also in the domain of assessment, that however are slowly but steadily being overcome with the support of both EB and AC. Furthermore, the panel was satisfied to

learn that the EB only appoints examiners who have obtained a basic examination qualification (BKE).

In so far as the graduation programme is concerned, the panel was informed that EB members regularly attend final examinations as observer. Further to the recommendation of the previous assessment committee, the AC has carefully monitored the quality of feedback in the graduation programme evaluation forms over the last few years and indicated to the panel that the forms are now completed in a much more systematic way. The panel, from its side, confirmed to both EB and AC that it also noticed in its sample review a net increase in the reliability, transparency and quality of the feedback.

In sum, the panel found that the EB and AC representatives it spoke to were very well aware of their (legal) tasks and the procedures to fulfil these tasks adequately. The panel is therefore convinced that in terms of assessment quality assurance, the MAFAD programme at FMI is in competent hands of the EB and AC.

Considerations

Based on the above-mentioned findings, the panel considers that the MAFAD programme can rely on a decent system of assessment. This appreciation is based first and foremost on the fact that course and graduation assessments are embedded in well-established policies and frameworks at the level of the academy. The principles and approaches that together constitute the assessment system of MAFAD are relevant. The panel welcomes the choice for a holistic assessment system and a pass/fail grading system and commends the team for its efforts to operationalise these principles into assessment formats that are valid, reliable and transparent.

The panel establishes that the assessment principles are properly implemented in the final examination of the graduation programme deliverables. Moreover, the programme team has gone to lengths to ensure that all examiners in the assessment boards now provide insightful and formative feedback in the evaluation forms.

The panel commends the Examination Board and the Assessment Committee for their

proactive efforts to accompany MAFAD on its journey towards more study programmes, different assessment practices, and better-quality graduation feedback. The panel is convinced that the MAFAD programme at FMI is in competent hands in so far as safeguarding the quality of assessment is concerned.

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

There are two ways to establish whether the intended learning outcomes have been achieved: by reviewing the quality of the graduation projects and by looking at the professional whereabouts of the alumni after their graduation. The panel has looked at both elements when assessing the quality of the programme.

Quality of graduation projects

The graduation programme consists of a graduation work and a graduation thesis. The panel gathered from the written materials that students “are not given a graduation assignment but are given the assignment to graduate”. This means that students decide which criteria they consider most important for their artistic work, which challenges they take on in their project, and how they demonstrate/relate to the learning outcomes. During the graduation programme, tutors guide students in connecting their work to the learning outcomes, in providing insight in their learning curve and the envisaged master level, and in expressing their research and reflective capacities.

As part of its external review, the panel studied a sample of 15 graduation programmes, which had been submitted in the academic years 2022-2023 and 2023-2024. The sample contained final projects from all four study programmes, including the recently established MAPs programme as two MAPs graduates started the MAFAD programme in 2022 and finished their studies in the context of the MAPs programme (their graduation files were part of

the sample of fifteen.) The panel found that each of the fifteen graduation projects fulfilled at least the minimum criteria of a final fine art and design product at master level. Hence, it is fair to state that students who successfully pass the final examination have effectively reached the programme learning outcomes.

Having established that all graduation programmes are of sufficient quality, the panel did notice a considerable variety in quality among graduation works and theses. Overall, the quality of the Painting projects was good. According to the panel it comes to no surprise that the deliverables of the Painting study programme stand out because this is a long-standing programme with a high reputation that attracts good quality applicants from all over the world. For the three other study programmes, it seems that the freedom to choose a topic and a format worked very well for some students, while others struggled to find information and/or communicate their project ‘story’ to the outside world. Similarly, some students referred in their thesis to a long list of books and papers that served as inspiration for their work, while others had much less sources to share. Finally, several works contained very personal stories with some students being more able / taking the extra step to ‘let you into their world’.

While the panel is aware that not all students enter their study programme with a similar level of (artistic) expertise and competences, it seems that some students manage better than others to overcome this gap throughout the two-year curriculum. While it fully understands the admission rationale to accept also students

without an artistic education background, the panel also acknowledges that the curriculum is packed, and students have to acquire a lot of competences in two years if they want to demonstrate these competences at master level. Moreover, the thesis review demonstrates according to the panel what is mentioned in the self-evaluation report, i.e. that “for some students it can still be a challenge to articulate their artistic development and projects in terms of a research process”. According to the panel, this is even more important given that the research vision is a key component of the programme. Hence, the programme may want to pay (more) attention to this element during the admission procedure and in the intake interview.

Further to its finding that many graduation works were ego-documents that focused on the inside, the panel suggests the programme to encourage students taking an outside-in position that allows them to position their work within society / the world.

Finally, panel members found that the photographic quality of the materials was often limited, even to the extent that it was difficult to get a good impression on the project work, which in turn hindered in judging its quality. Moreover, in a few cases materials were missing. In view of future (external) assessments, the programme may want to step up the quality of its photographic representations of the final works and ensure that it archives all projects.

Performance of graduates

The panel gathered from the written materials and the discussions on site that FMI graduates generally end up well after their studies and find (self-)employment in a relevant environment that matches their study programme. MAFAD graduates are scouted for exhibitions, receive

art prizes, develop their self-chosen/designed art practice, find jobs in the artistic professional field, become an art tutor or enter a PhD trajectory. These professional careers take place not only locally in Groningen, but also in the rest of the Netherlands, or abroad.

The panel noticed that there are many contacts (both online and in-person) between alumni and the programme. Former students keep the institute informed about their activities, send invitations for events, and ask recommendations for applications. FMI remains in contact through LinkedIn and Instagram and is currently developing an online alumni tool and an accessible archive of alumni and their work.

During the site visit, alumni indicated that they were satisfied with the opportunities MAFAD offered to deepen and broaden their practice. Some alumni mentioned that the programme pushed them outside their comfort zone, allowed them to broaden their perspective on art, and/or trained them to speak about their work. Former students who stayed around after graduation often continued collaborating with (tutors at) the institute on joint projects.

Considerations

Based on the above-mentioned findings, the panel considers that students who graduate from the MAFAD programme have effectively acquired all intended learning outcomes. The thesis review showed that all graduation projects are at least of sufficient quality, while the sample of Painting projects stands out positively.

Upon graduation, FMI alumni end up in different job positions locally, regionally, nationally and internationally that are commensurate with the level and domain of

their studies. Graduates praise the programme for widening and deepening their artistic practice and for pushing them out of their comfort zone. Many alumni, moreover, continue to cooperate with FMI on joint projects.

The thesis review revealed that the graduation programme as it is conceived now seems to suit some students better than others. Hence, the panel advises the programme to establish even more carefully whether students have the potential to pursue this type of free-topic free-

format trajectory. Moreover, the programme could encourage students to also take an outside-in perspective that allows them to position their work in society. Finally, FMI may want to increase the quality of its photographic representations of the final works and ensure that all products are eventually archived.

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

Attachment 1: Assessment panel

drs. Raoul van Aalst, chair

Independent management consultant, cultural and organisational philosopher and researcher

Joram Kraaijeveld RMA, expert

Teacher at Rietveld Academy Amsterdam

Swaantje Nijkamp BEd, expert

Teacher at ArtEZ University of the Arts

Jari Schulp MA, expert

Director of FIBER Festival

Inneke Taalman BA, student-member

Student Master of Arts in Fine Arts and Design at Willem de Kooning Academy Rotterdam

The panel was supported by Mark Delmartino MA, certified secretary.

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

Attachment 2: Site visit programme

Location: Academie Minerva, Praediniussingel 59, Groningen

Thursday 8 May 2025

- 12.00 Arrival panel and internal meeting
- 13.30 Showcase FMI
- 15.00 Meeting management
- 16.00 Meeting alumni and work field advisory committee
- 16.45 Internal panel meeting

Friday 9 May 2025

- 08.45 Arrival panel and internal meeting
- 09.00 Meeting quality assurance boards
- 09.45 Tour of the studios
- 11.00 Meeting students
- 12.00 Lunch and internal meeting
- 12.45 Meeting tutors
- 13.45 Internal panel deliberations
- 15.00 Plenary feedback
- 15.30 End of site visit

Attachment 3: Recommendations from previous assessment

Recommendation 1: Articulate the distinctive features of FMI and solidify its ambitions and vision for the future.

Over the past five years, we have taken important steps in articulating and communicating the vision and distinguishing features of FMI. Every year, we discuss our vision in our team and reformulate it in the Teaching and Examination Regulations (TER) and other information material. In this way, the articulation of our vision is continuously improved. Recently, a significant step had been made with the launch of Minerva as endorsed brand, a website with a dedicated FMI landing page, and an FMI programme-specific Instagram account. What FMI stands for and what our programmes aim for is presented more clearly, attractively and distinctively to (prospective) students and other target groups, such as cultural institutions and (inter)national stakeholders. Although we are confident that we have now better expressed the quality, unique selling points and appeal of FMI and its programmes, we realise that specifically the digital representation requires continuous attention due to the increasingly large role digital content takes in the world.

Recommendation 2: Pay more attention in the Research Course to artistic research methods, and have students pay more attention in the thesis to the artistic research component.

Since 2019, we have considerably improved the way artistic research is incorporated into the programme, and we continue to work on this. In the past period we have re-evaluated the role of artistic research in the curriculum and implemented it more thoroughly. Artistic research is now more integrated in our curriculum instead of clustered around a separate 'Research Course'. We wanted to work more explicitly with the concept of artistic research and its various elements, such as methods and presentation, in all parts of the curriculum. Also, in the course subject Media, Materials and Makers (MMM), which is an overarching joint module for all students and in which we have been collaborating with the University of Groningen for a long time, we now pay more specific attention to (artistic) research methods. In addition, we pay more attention to the coaching of the students, so that they better learn to view and present their artistic process as a research process. In their graduation work students now speak more confidently about their practice as an artistic research practice. However, further steps can be taken, because the reflection on the research in the thesis, still varies between the students. See section 6.3 for how we anticipate on this.

Recommendation 3: Enhance the international dimension by a more international and more diverse team of (supervising / guest) tutors.

In the last six years, the team of tutors and guest tutors has grown in number, background and diversity due to the expansion of the master with the two new study programmes iRAP and MAPs and the personnel policy that has been implemented. This has led to both a broadening and a rejuvenation of the team. We now have more tutors and guest tutors with different international and / or cultural backgrounds and more gender diversity. In addition, the tutors own artistic and educational practices have become more diverse. The range of (inter)national guest tutors, who bring specific knowledge to the programme also has increased accordingly. We continue to work on further strengthening the diversity in our team and the awareness thereof.

Recommendation 4: Formalise the feedback sessions in the Studio Course prior to the summative assessment, and ensure all examiners provide insightful and formative feedback when substantiating their grade on the graduation thesis.

Since 2020-2021, in the renewed curriculum we have an annual broad interim Feedback Session in January. In this session the students present their work and receive formative feedback from the other students and their tutors. Afterwards the students formulate the received feedback themselves in a written report in which they also reflect on it, connecting it to their development so far and to their plans for the next semester. Students use this report in preparing their assessment (text) at the end of the year. We regard these reports as an important formalizing step of the interim Feedback Sessions as tutors and students are working explicitly with them in subsequent feedforward sessions and/or studio visits.

From 2022-2023 onward, we base all assessments in the FMI MAFAD programme on Pass/Fail instead of grades. This does more justice to the holistic assessment that we strive for at Minerva and removes the suggestion of the importance of gradual and measurable differences. Instead of substantiating a specific grade, the discussions during the exam are more general about the final level achieved. This makes the graduation assessment more explicitly about the content and coherence of the competencies, the learning outcomes and criteria in relation to each student's own approach and research. And essentially about whether they meet the master's level. After a pilot, we carefully implemented the new feedback system. We have adapted the assessment forms to the new feedback system. The tutors have been brought up to speed and instructed about the system and about providing feedback. During the annual screening of the graduation projects, it was concluded that the feedback on the assessment of the final thesis has improved overall and there has also been a clear upward trend of improvement over the recent three years. Further steps can still be taken in this regard, and the instruction of new teachers needs to be improved, as a certain recognisability of individual tutors and diversity in the manner of feedback remain.

Attachment 4: Reviewed documents

Transformation and Change, a Dynamic Journey. Self-evaluation report Master of Fine Arts in Fine Art and Design, April 2025.

Additional materials

- Student report
- Jaarplan FMI 2024-2025
- Jaarplan Minerva 2024 + 2025
- Jaarverslag Examencommissie 2023-2024
- Assessment Plan Matrix
- Assessment Plan 2024-2025
- Assessment Programme 2024-2025
- FMI Pass Fail Development
- Beleidsnotitie Onderzoek Minerva (november 2024)
- Code of Conduct Minerva 2024-2025
- Credit Schedules
- FMI Graduation Procedure 2025
- Assessment report MAFAD 2019
- Verslag ontwikkelgesprek MAFAD 2019

Thesis review

A representative sample of 15 graduation works and their assessment forms, selected among students graduating the MAFAD programme in 2023-2024. Names and student numbers are available with evaluation agency AeQui.

Attachment 5: administrative details of the programme

Institution	
Name in RIO	Hanze University of Applied Sciences
Address	PO Box 30030 9700 RM Goningen
Website	www.hanze.nl
BRIN-number	25 BE
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	Groningen
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	Painting MADtech (Media, Art, Design & Technology) iRAP (interRelational Art Practices) MAPs (Materials in Artistic Practice)
Joint programme degree	No
Special feature	No
Degree and addition	Master of Arts in Fine Art and Design
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)	
Assessment cluster	HBO Master Beeldende Kunst en Vormgeving Diagonaal
Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	

