

**Master Kunsteducatie -  
International Master Artist Educator  
ArtEZ University of the arts**

*Report of the extensive programme assessment  
18-19 September 2017*

 *This document is best printed in duplex.*

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## Summary

On 18 and 19 September 2017 an AeQui assessment committee visited the Master Kunsteducatie (MKE) and the International Master Artist Educator (iMAE), two variants of one master programme in arts education offered by ArtEZ University of the Arts in Zwolle and Arnhem. The assessment of this programme takes place in the framework of a cluster of seven master programmes in arts education, all assessed in 2017. The 60 ECTS, part-time Dutch language MKE programme was set up in 2006 and focuses on arts educational contexts, targeting formal and informal arts education professionals in the Netherlands. The full-time English language iMAE programme variant started in September 2016 and is rooted in the MKE. Both programme variants share the same vision and learning outcomes. The iMAE profile is about the art educator as a cultural worker and social entrepreneur. It particularly targets young bachelor graduates from the Netherlands and abroad who are dedicated to arts practice and seek to make connections to pedagogic work to form a new artist educator identity. For this assessment, the committee used the NVAO framework for extended programme assessment. The committee judges the overall quality of the MKE/iMAE programme at ArtEZ University of the Arts to be **good**.

### Intended learning outcomes

The Master Kunsteducatie (MKE) and the International Master Artist Educator (iMAE) ArtEZ offer two programme variants with a common DNA: artist educators who want to become agents of change in their professional lives. At MKE, the students working in formal and/or informal arts education settings do so by broadening their scope in an interdisciplinary way, deepening their knowledge on arts (theory) and by acquiring an investigative approach. The iMAE variant is explicitly international and underpinned by the values of social justice, conflict transformation and human rights. Students develop a new artist educator identity to be used in learning and public contexts. Both routes share the same intended learning outcomes. These are taken from the nationally agreed competency set, which the professional field has validated. The exit qualifications are adequate and fully in line with the national and international standards regarding content (arts education), level (master), and orientation (professional). The panel thinks highly of the iMAE learning objectives that are formulated on top of the learning outcomes and guide students in becoming agents of change. The panel judges this standard to be good.

### Curriculum

The MKE and iMAE curricula prepare students for a professional career as artist educators and agents of change. During their study, students acquire not only the necessary research skills and attitudes but are also trained in (artistic) project management, leadership skills and networking. Students constantly live in two worlds: the world of education at ArtEZ and the

world of work/practice on the job or in the community. The course components are adequate and together form a coherent curriculum. There is a clear connection between the learning goals of the respective modules and the overall learning outcomes. The programme content prepares both MKE and iMAE students to achieve the final qualifications. The programme structure is tailored to the specific profile of the respective routes. The MKE/iMAE programme is underpinned by the pedagogical principles of student-centred education and peer learning. This leads to rich exchanges in the master circle and community of praxis, which constitute safe and supportive learning environments for the students. MKE and iMAE students are quite different in terms of background, experience and/or position in life. Nevertheless, the curriculum manages to cater to the diverse needs of the individual students. The selection process for both routes is personal and effective, and graduation rates are fairly high. The panel judges the curriculum overall as good (with three standards good and one satisfactory).

### Staff

The MKE/iMAE staff is well qualified to deliver the programme not only content-wise but also in terms of didactics. The capacities of the management team and of the administrative support are adequate for a programme of this size. The panel highly appreciates the commitment of the staff who practice what they preach. They are open to new input and are truly interested in the artistic development and well being of their students. The panel judges this standard to be good.

### Facilities

The overall facilities at ArtEZ and the student information on the MKE/iMAE programme are adequate. The premises reflect the spirit of the programme, as students attend courses in a pleasant environment that promotes interaction with fellow students and – in the case of iMAE – with local residents. The panel judges this standard to be satisfactory.

The tutoring and information services are of high quality: MKE and iMAE students receive in-depth support that is tailored to their individual needs by staff who are genuinely interested in the students and committed to the programme. The panel judges this standard to be good.

### Quality assurance

The quality assurance system adopted in the MKE/iMAE programme is linked to the overall quality control policy of ArtEZ and follows the plan-do-check-act cycle. Stakeholders are involved in quality assurance to different extents. Students and staff take up a strong position, while other bodies, such as the course committee or the advisory board, could assume a more prominent role. The small size of the programme facilitates open and informal contact and exchanges that are not fully recorded on paper but do lead to reported change. The panel judges this standard to be satisfactory.

### Assessment

Throughout the programme there is a clear connection between the learning objectives, the learning goals, and the assessment criteria. The assessment tools are adequate and the quality of feedback on assessable products and graduation projects is very high. The Examination Board, which also watches over the assessments and examiners, is well qualified for its task and thinks highly of the quality of assessments undertaken throughout the programme. The panel believes the assessment system at MKE/iMAE to be good and is particularly impressed by the quality of the iMAE Assessment Handbook.

### Achieved learning outcomes

Both programme variants have established a different but clear and comprehensive graduation process. The sample of graduation products reviewed by the panel shows that both MKE and iMAE students have reached the master's level by the end of their study. Each thesis was of solid quality in terms of content and methodology, and the panel also agreed on the scores students received on the final deliverable. Quite a few of the works were of very high quality, and even inspirational. MKE students also prepare a common graduation project, which constitutes a highly relevant and much appreciated component to the students. The programme has a considerable impact on the personality and professional capacity of the students and turns graduates into artist educators who become agents of change. The panel judges this standard to be good.

### Recommendations

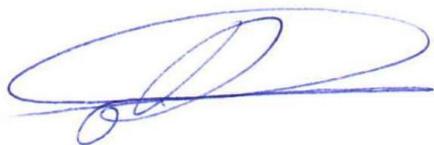
The arts education master programme at ArtEZ has a considerable track record. The panel believes that the changes leading up to two programme variants have been for the better. Whilst ArtEZ and the programme can be proud of its achievements, there is (always) room for improvement. In order to bring the MKE/iMAE programme to an even higher level of quality in the future, the panel has the following recommendations:

- Strengthen the international dimension of the MKE variant through joint activities with iMAE students and more systematic attention to international English-language literature;
- Add a component on digital culture to the curriculum;
- Establish an advisory board for the iMAE variant featuring critical friends and truly external members, including perhaps a representative of the local community in Arnhem;
- Evaluate whether smaller groups in the set-up of the MKE common graduation project will be more effective.

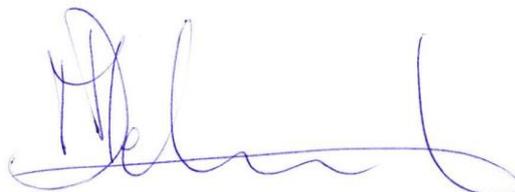
All standards of the NVAO assessment framework are assessed positively and hence the review committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire review committee,

Utrecht, October 2017

A handwritten signature in blue ink, consisting of a large, stylized 'R' followed by a horizontal line and a small loop at the end.

Drs. Raoul van Aalst  
Chair

A handwritten signature in blue ink, featuring a large, stylized 'M' followed by a horizontal line and a long, sweeping tail.

Mark Delmartino MA  
Secretary

## Overview

The judgements per standard are presented in the table below.

<b>Standard</b>	<b>Judgement Full-time</b>	<b>Judgement Part-time</b>
<b>Intended learning outcomes</b> 1. Intended learning outcomes	<i>Good</i>	<i>Good</i>
<b>Curriculum</b> 2. Orientation of the curriculum 3. Content of the curriculum 4. Structure of the curriculum 5. Qualifications of incoming students	<i>Good</i> <i>Satisfactory</i> <i>Good</i> <i>Good</i>	<i>Good</i> <i>Satisfactory</i> <i>Good</i> <i>Good</i>
<b>Staff</b> 6. Staff: qualified and size	<i>Good</i>	<i>Good</i>
<b>Services and facilities</b> 7. Accommodation and infrastructure 8. Tutoring and student information	<i>Satisfactory</i> <i>Good</i>	<i>Satisfactory</i> <i>Good</i>
<b>Quality assurance</b> 9. Evaluation of the programme	<i>Satisfactory</i>	<i>Satisfactory</i>
<b>Assessment and learning outcomes achieved</b> 10 Assessment system	<i>Good</i>	<i>Good</i>
<b>Achieved learning outcomes</b> 11 Achieved learning outcomes	<i>Good</i>	<i>Good</i>
<b>General conclusion</b>	<b>Good</b>	<b>Good</b>

## **Colophon**

### **Institute and programme**

ArtEZ University of the Arts  
Rijnvis Feithlaan 50, 8021 AM Zwolle (MKE)  
Driekoningenstraat 16, 6828 EN Arnhem (iMAE)  
Status institution: publicly funded  
Result of institutional assessment: not applicable

Programme: Master Kunsteducatie (MKE) / International Master Artist Educator (iMAE)  
Level: Master  
Number of credits: 60 EC  
Nomenclature: Master Education in Arts  
Location: Zwolle (MKE) & Arnhem (iMAE)  
Mode of study: part-time (MKE) and full-time (iMAE)  
ISAT: 49117  
Data on intake, graduates and drop-outs: see attachment 3.

Responsibility for the quality of the programme: John Johnston, Head of Programme

### **Assessment committee**

Raoul van Aalst, chair  
Teresa Torres Eca, domain expert  
Ariadne Urlus, domain expert  
Shailoh Phillips, student  
Mark Delmartino, secretary

The Committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of  
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## Introduction

This report concerns one master in arts education programme that is offered by ArtEZ University of the Arts in two variants: the part-time, Dutch-language Master Kunsteducatie (MKE) and the full-time, English-language International Master Artist Educator (iMAE), which share the same vision, aspirations and intended learning outcomes, but which have their own specific profile and target group. Both curricula consist of 60 ECTS. As part of the ArtEZ Graduate School course portfolio, the MKE/iMAE programme stands out from other arts education master programmes in the Netherlands because it offers both a part-time and a full-time variant and two distinct possibilities for artist educators to pursue their studies in arts education at the national and international levels.

### The institute

ArtEZ University of the Arts is an all-around art school featuring about 3,000 students and 850 lecturers and staff. ArtEZ is based in three cities – Arnhem, Enschede and Zwolle (hence the three capital letters in its name) – and offers 21 degree programmes in a range of related domains, such as visual art, architecture, design, fashion, music, theatre, dance, creative writing, and arts education.

Education at ArtEZ aims at the artistic, intellectual and personal growth of students. They are educated to assume a professional position that is in line with their talent, personality and ambition. Lecturers who combine specialist knowledge with extensive experience in the professional field guide students in their educational path. In order to prepare students for their professional future in arts and culture within a context that extends beyond national borders, ArtEZ co-operates with several non-for-profit organisations, companies, authorities, and fellow higher education institutions in the Netherlands and abroad.

### The programme

ArtEZ has offered the part-time, Dutch language Master Kunsteducatie (MKE) since 2006. The full-time, English-language programme International Master Artist Educator (iMAE) began in September 2016. MKE/iMAE are two sides of the same coin: it is one programme with shared visions and aspirations. Both programme variants are positioned within the ArtEZ Graduate School. At the time of the site visit, the first cohort of iMAE students had just finished the programme, while a second cohort was starting. Both MKE and iMAE students are educated towards the same learning outcomes, but have their own specific profiles. MKE focuses on arts educational

contexts, targeting existing professionals within formal and informal arts education in the Netherlands. iMAE focuses on the art educator as a cultural worker and social entrepreneur, targeting young, bachelor graduates from the Netherlands and abroad who are dedicated to arts practice and seek to make connections to pedagogic work to form a new artist educator identity.

MKE/iMAE is part of a network of seven Education in Arts master programmes in the Netherlands. These programmes have a clearly formulated joint agenda and cooperate on several levels, but they also have individual and distinct profiles. Compared to other programmes, the MKE/iMAE programme at ArtEZ offers both a part-time and full-time variant, as well as two distinct possibilities for artist educators to pursue their studies in arts education at both the national and international levels.

### The assessment

ArtEZ University of the Arts assigned AeQui VBI to perform a quality assessment of its programme Master Kunsteducatie / international Master Artist Educator. In close co-operation with the Graduate School and the programme management at ArtEZ, AeQui convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme was held to exchange information and plan the date and programme of the site-visit.

The quality assessment of the MKE/iMAE programme takes place in the framework of a broader exercise; in the course of 2017, a group of seven master programmes in Arts Education has been assessed. In the case of the programme at ArtEZ, the committee reports on its findings, considerations

and conclusions following the NVAO framework for extended programme assessment.

The site visit was carried out according to the programme presented in attachment 2. The committee has assessed MKE/iMAE in an independent manner; at the end of the visit, the chair of the assessment

committee presented the initial findings of the committee to representatives of the programme and the institution. A draft version of this report was sent to the programme management in October 2017; its reactions have led to this final version of the report.

## Intended learning outcomes

The Master Kunsteducatie (MKE) and the International Master Artist Educator (iMAE) ArtEZ offer two programme variants with a common DNA: artist educators who want to become agents of change in their professional lives. At MKE, students working in formal and/or informal arts education settings do so by broadening their scope in an interdisciplinary way, deepening their knowledge of arts (theory), and by acquiring an investigative approach. The iMAE variant is explicitly international and underpinned by the values of social justice, conflict transformation, and human rights. iMAE students develop a new artist educator identity to be used in learning and public contexts. Both routes share the same intended learning outcomes. These are taken from the nationally agreed competency set, which the professional field has validated. The exit qualifications are adequate and fully in line with the national and international standards regarding content (arts education), level (master), and orientation (professional). The panel thinks highly of the iMAE learning objectives that are formulated on top of the learning outcomes and guide students in becoming agents of change. The assessment committee qualifies the intended learning outcomes to be **good**.

### Intended learning outcomes

*Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.*

### Profile

ArtEZ has offered the Master Kunsteducatie (MKE) since 2006. The International Master Artist Educator (iMAE) originated from the field research by the professorship Art and Cultural Education in 2015 and became concrete with the appointment of a new Head of Programme in 2016. He translated the initial iMAE concept into a fully-fledged programme variant, which was offered for the first time during the 2016-2017 academic year.

The MKE is a life-long learning master programme developed for professionals with a bachelor degree and some work experience in formal and/or informal arts education settings, such as schools, galleries, community based initiatives, or dance/performance companies. What MKE students have in common is that they bring people in contact with art and want to become more interdisciplinary arts educational experts by developing their own personal and collective identity as artist educators. By following a master's level programme, students broaden their scope in an interdisciplinary way, deepen their knowledge on arts (theory), and acquire an investigative approach.

Students on the iMAE track also have a bachelor's degree, in arts and education, but are often not yet at work. The programme is explicitly international and underpinned by the values and concepts of

social justice, conflict transformation, and human rights. It enables students from both the Netherlands and abroad to form a new artist educator identity that will be useful in a broad variety of learning and public contexts. Ultimately, iMAE aims to produce artists who will act as agents of change. Given that iMAE students are educated towards the same set of competencies as their fellow MKE students, the programme draws on the interdisciplinary aspects of MKE and the national competency profile. A key notion of iMAE is interdependency, as the programme promotes a holistic view of the arts as interdependent entities that do not exist in a vacuum. The Graduate School at ArtEZ was established in 2016 and presented a new vision for all ArtEZ master programmes, including MKE/iMAE. The Dean explained to the panel that the Graduate School is thought of as a space that seeks to redefine the role of learning and research and works towards incubating and prototyping new research practices and processes, which can then be scaled up and networked across ArtEZ. All master programmes are clustered around one of three pedagogical concepts: lab, studio, and hub. The MKE is in the 'lab' cluster, producing diagnostic tools and conducting investigations on specific system-based problems; iMAE is placed in the 'hub' cluster and refers to what is historically called an academy; the focus is knowledge-driven and the core effort is directed towards developing vocabularies, frameworks, concepts, and ideas that shape the world instead of explaining it. The panel noticed that there is a common understanding between the Dean and the Head of Programme

about both the vision of the Graduate School and the future development of the MKE/iMAE programme. This vision on master education at ArtEZ will be implemented further in the near future and impact the profile and objectives of the MKE/iMAE programme variants that are also under further development.

### **Competencies**

As far as the intended learning outcomes are concerned, the MKE and iMAE programme variants at ArtEZ use the competency set defined at the national level by the National Council of Masters in Education in Arts (Landelijk Overleg Master Kunsteducatie, LOMK) and the KVDO (Kunstvakdocentenoverleg) in 2013. This set consists of five competencies: artistic ability, investigative capacity, arts educational and didactical power, cultural entrepreneurial ability, and capacity for critical review. Each competency is operationalised through measureable indicators. Because the competency set is formulated broadly, it accommodates the distinctive objectives, ambitions, and unique selling propositions of both programme variants at ArtEZ.

The competencies tie in with the level of study determined by the Dublin Descriptors for a master's degree. The substance of the competencies, moreover, is geared toward the demands of the professional field. The competency set – and thus the intended learning outcomes for both MKE and iMAE – is described in attachment 4 of this report. The panel noticed that the intended learning outcomes are tailored to the international standards of content, level, and orientation of the programme.

The intended learning outcomes for both MKE/iMAE tracks are built around five clusters of competencies. Alumni have indicated both in the MKE alumni survey and to the panel during the site visit that the programme pays attention to all five domains but that each domain is not covered to a similar extent. MKE graduates mentioned they were particularly satisfied with the extent to which their investigative ability and capacity for critical review had increased as a result of the programme. Moreover, the panel learned that the MKE programme team had stepped up its attention to the artistic ability component, which reportedly had received the least attention before.

In addition to the set of competencies all iMAE students should acquire by the end of the programme, the iMAE track also features a set of learning objec-

tives that relate to the aspirations, intentions, and philosophy of this particular programme variant and are embedded in the contents and didactical concept of the iMAE track. The objectives are clustered around thinking skills, practical discipline skills, transferable skills, and a set of attributes that allow iMAE graduates to act as agents of change. The panel studied the objectives that are informed by both the empirical experience of the Head of Programme and the collective theories of educationalists, such as Dewey, Freire, Hooks, and Biesta.

### **Professional field**

In order to ensure that the competencies tie in with the requirements of the professional field and discipline, ArtEZ has consciously chosen to use the nationally defined and extensively validated set of competencies as a guiding principle within the programme's curriculum. The programme is part of the LOMK that follows up national and international developments in art education to ensure that the exit qualifications remain relevant. Moreover, as students and lecturers are often professionals active in the field, their input is valuable in developing the knowledge and understanding of the most recent developments in the domain of arts education. The professorship is another source of information for (maintaining) the relevance of the competencies and the way they are addressed in the MKE/iMAE programme. Finally, the advisory board is looking into the adequacy of the learning outcomes. At the time of the site visit, the programme only had an advisory board for the MKE variant, though it was in the process of setting up a separate board for the iMAE track. The panel learned that the Head of Programme intends to invite one member to sit on both advisory boards to ensure coherence and connectivity between both variants.

### **Considerations**

During the site visit, the panel came to understand that the MKE and iMAE programme variants are two sides of the same coin; as iMAE has its roots in MKE, both programmes have a shared DNA. The panel thinks highly of the programme's common profile. MKE/iMAE caters for artist educators – some are more artists while others may be more educators – who invariably want to be/become agents of change in their professional lives. Furthermore, the (new vision of both the) Dean and the Head of Programme have brought a fresh impetus to the MKE pro-

gramme, facilitating not only the creation of the iMAE variant but also bringing change to the long-standing MKE variant. Given the recent developments that have led to the current profile, ArteZ now offers not only a new and attractive iMAE route but also a MKE route that increasingly stands apart from other MKE programmes in the Netherlands.

While the respective profiles of MKE and iMAE are also quite different – and the panel believes that the programme variants should definitely remain distinct from each other – the panel does welcome the programme team's intentions to enhance the interaction between the programmes in a structural way. There is not only room for such cross-fertilisation in the curriculum but the panel also noticed that both students and staff are keen to work together and learn from each other. According to the panel, these plans will further enhance the quality of the respective programme variants and eventually increase the capacity of the MKE and iMAE students. In so far as the interviewees were representative of past and

present cohorts, the panel already noticed a profile difference between the current MKE students and their predecessors who spoke to the panel in their capacity as alumni.

The panel thinks that the intended learning outcomes of MKE/iMAE are in line with the national requirements but also capture the unique selling proposition of both programme variants. In this way, the intended learning outcomes are adequate as far as content, level, and orientation are concerned. Moreover, by choosing this particular set of competencies, the programme is certain that the professional field will approve of its graduates. Finally, the panel thinks highly of the learning objectives formulated for the iMAE variant, as they constitute requirements that clearly go beyond what is asked at the national level and guide students in becoming agents of change.

Based on these considerations, the panel qualifies the intended learning outcomes to be **good**.

## Curriculum

The MKE and iMAE curricula prepare students for a professional career as artist educators and agents of change. During their study, students acquire not only the necessary research skills and attitudes but are also trained in (artistic) project management, leadership skills, and networking. Students are constantly living in two worlds: the world of education at ArtEZ and the world of work/practice on the job or in the community. The course components are adequate and together form a coherent curriculum. There is a clear connection between the learning goals of the respective modules and the overall learning outcomes. The programme content prepares both MKE and iMAE students to achieve the final qualifications. The programme structures are tailored to the specific profile of the respective routes. The MKE/iMAE programme is underpinned by the pedagogical principles of student-centred education and peer learning. This leads to rich exchanges in the master circle and community of praxis, which constitute safe and supportive learning environments for the students. MKE and iMAE students are quite different in terms of background, experience, and/or position in life. Nevertheless, the curriculum manages to cater to the diverse expectations of the individual students. The selection process for both routes is effective, as graduation rates are fairly high.

### Orientation

*Standard 2: The orientation of the curriculum assures the development of skills in the field of scientific research and/or the professional practice.*

### Findings

The MKE/iMAE programme is aimed at a broad and diverse group of students, who are all educated to the bachelor level and share a background in education and arts. Through the respective routes they are following in the curriculum, the competencies of the students are enhanced up to the master level. The panel noticed that particular attention is paid to increasing the research ability of students. When entering MKE/iMAE, most students have little or no experience with a theoretical and objective way of using theory, facts, ideas, and processes in education and research. Throughout the curriculum, students learn—among others—to read, understand, and judge research articles, to think in a critical way about research in the domain of culture and arts education, and to carry out literature research as well as a small, individual research project.

The MKE and iMAE curricula are – each in their own way – geared towards the professional field. The panel learned that both MKE and iMAE pursue theory through praxis. New theory emerges from practice, and practice is in its turn reviewed through theory. Moreover, the panel noticed that this is not a mere didactical approach but rather a key element that is put into practice on a day-to-day basis. The interdisciplinary nature of the education and – cer-

tainly in the case of MKE – the professional background of the students provide a peer-to-peer learning level that is rooted in the professional practice of both students and lecturers.

In order to prepare students for their professional career after the master's programme, both MKE and iMAE students are trained in management and entrepreneurship issues. The panel noticed that in both variants specific attention is paid to (artistic) project management, leadership skills, and building/maintaining professional networks.

Furthermore, the curriculum is connected with current developments in the professional field in different ways: lecturers and guest lecturers are active as professionals in the field of arts education and have a broad network from which they bring up actual discussions and research projects. As a consequence, students are confronted with cases, projects, and research assignments that are all drawn directly from the field and evolve around real life issues.

### Considerations

The panel thinks that both the MKE and the iMAE curriculum prepare students for a professional career as artist educators and agents of change who are educated to the master's level. During the study programme, students acquire not only the necessary research skills and attitudes but are also trained in (artistic) project management, leadership skills, and networking. The panel welcomes the ongoing attention of the programme to developments in the pro-

professional field. In fact, the entire programme in its two variants is set up in such a way that students are constantly living in two worlds – the world of education at ArtEZ and the world of work/practice on the job or in the ‘real’ world/community.

The connection between study and work is particularly strong in the life-long learning MKE programme. As the international dimension is not particularly present in the current MKE curriculum, the panel welcomes the programme’s intention to strengthen this component in the envisaged co-operation among MKE and iMAE cohorts. Similarly, the panel appreciates the efforts of the programme to organise placements for iMAE students in more formal educational settings, thereby offering these students a broader range of professional environments.

In sum, the panel thinks that the link between theory and practice is very strongly present in the curriculum of this master’s programme of professional orientation.

Based on the interviews and examination of the underlying documentation, the panel qualifies the programme orientation to be **good**.

## Contents

*Standard 3: The contents of the curriculum enable students to achieve the intended learning outcomes.*

## Findings

Both programme variants consist of a 60 ECTS curriculum, which is described in attachment 5 of this report. The part-time, Dutch-language MKE programme is delivered in two years. The programme of study features a master circle and four curriculum domains: art and culture, art and education, art and management, as well as art and research. During the first year, students acquire in-depth knowledge and skills in the four domains and work on the collective, reflective and interdisciplinary part of the programme in the master circle; cooperative learning is an important part of this ‘community of practice’. In the second year, students continue to exchange experiences in the master circle and focus on the preparation of their graduation projects; they meet for research workshops and for study days in which the knowledge and skills of the first year are refreshed and deepened. A distinctive feature of this MKE route is the fact that students do not only prepare an individual thesis but also work on a collective graduation product.

The full-time, English-language iMAE programme is spread out over three phases with two interconnected units per phase. The study consists of a so-called ‘thematic’ or ‘issues led’ curriculum: in phase one, the artist’s pedagogical identity is explored as students are asked to consider their identity as an artist, learner, and educator within the social context. These concepts are extended in phase two to the professional, artistic, educational, and cultural fields, and students transfer their artistic work from the study into the public space in the framework of an international study placement. In phase three, students develop their management and entrepreneurial skills and test their professional praxis through the production and delivery of an extended, independent project.

The panel noticed that the respective units/modules of the programme variants are described in the MKE Study Guide and the iMAE Programme Handbook. For each domain of MKE, a domain description is available. The panel learned that the programme set-up has not changed much since the previous accreditation but that the content and description of the domains had been renewed completely. During the visit, the core lecturers provided in depth information on the content of the MKE modules and on the connections between the modules.

The programme teams pay good attention to ensuring that course content is in line with the intended learning outcomes. The programme’s Critical Review contained a competence matrix for both MKE and iMAE. The panel noticed that according to these matrices all competences needed to obtain the final qualifications are, indeed, addressed throughout the curriculum. The iMAE Assessment Handbook also contained a description of each study unit and a matrix showing how competences are developed, monitored, and assessed throughout the curriculum.

## Considerations

The panel thinks that the individual components of the curriculum are adequate and that the curriculum as such is coherent. Over the past few years, the content of the respective MKE modules has been enhanced. The organization of the programme content in domains is an adequate choice, according to the panel, because it corresponds to the needs of students in the different domains of theory, research, entrepreneurship, etc. The content of the iMAE units looks adequate, but their intrinsic quality

needs confirmation when the programme has been running a few years.

Furthermore, the panel believes that there is a clear connection between individual course content and their respective learning goals on the one hand, and the overall learning outcomes to be achieved at the end of the programme. It is clear that the current curriculum components prepare students properly for achieving the final qualifications.

The current programme content is certainly of sufficient quality and adequately addresses the innovative thematic that constitutes the unique selling proposition of the MKE/iMAE programme. The panel recommends that the programme team consider adding a component on digital culture to the curriculum, preparing MKE/iMAE students for a changing world in which the developments towards a digital culture will also change the way education is provided.

Based on the interviews and examination of the underlying documentation, the panel qualifies the programme contents to be **satisfactory**.

## Structure

*Standard 4: The structure of the curriculum encourages study and enables students to achieve the intended learning outcomes.*

## Findings

The panel noticed in the materials and during the discussions on site that the programme is paying particular attention to student-centred learning as a central philosophy that fits well with the ultimate aim of the programme. The foreword of the critical review mentions that “we are community builders through the arts – broadening the concept of interdisciplinarity to embrace and promote the need for interdependency – that is an arts education that is dependent on artists working together as communities of praxis and transferring this intention to community building both in and outside schools.” In both programme routes, the student is placed at the centre of the learning experience and the ‘community’ is emphasised as a forming principle within education. The MKE and iMAE communities of learners consist of students, lecturers, and their surroundings, which bring each other to a higher level interactively and with respect for each other’s expertise. The panel noticed during the discussions with staff and students that this approach is not mere theory but

rather a didactic principle that is implemented and respected throughout both study programmes.

Both MKE and iMAE pursue theory through praxis: new theory emerges from practice and practice in turn is reviewed through theory. The interdisciplinary nature of education and – in the case of MKE – the professional practice of the students provide a high peer-to-peer learning level. Students and staff indicated to the panel that this peer learning is particularly enriching. Students, moreover, appreciated the opportunities they have to exchange mutual expertise by critically questioning and stimulating each other in – very importantly – a safe and supportive environment where they can think about, renew, and test their own assumptions.

While the pedagogical underpinning of both MKE and iMAE is related, the structure of both routes is different. The MKE route consists of three major parts: the basic programme, the individual study plan, and the collective study plan. The multidisciplinary background of the students strengthens the interdisciplinary character of the MKE variant. Throughout the four phases/semesters of the programme, students progressively build on their knowledge, skills and, attitudes. The emphasis that is placed on building knowledge of the four domains at the start of the programme progressively shifts to planning, designing, and implementing the individual research project as well as the collective graduation product towards the end of the fourth semester. In the iMAE variant, students are expected to draw on the learning from each unit to inform their work and their assessable outcomes. While the underlying themes and the nationally agreed competency set drives the content of the respective units, it is also open for interpretation by the lecturers. Such an approach offers open-ended opportunities of entrance and exit points and provides – as emphasised several times during the site visit by management, staff, and students – a learning culture where practice informs theory and vice versa. Lecturers, moreover, indicated to the panel that this approach is also very helpful in developing communities of praxis.

During the discussion on site, the panel learned that the pedagogical approach will continue to evolve in the direction of more assimilation between the educational concepts underlying both MKE and iMAE in the future. Tutors from each MKE domain are already working together to promote critical dialogue about the approaches employed for each route. Some MKE lecturers will begin teaching at iMAE and

students from both programmes will work alongside each other in combined workshops. While both routes will continue to merge, they will also retain and develop their own unique and independent profiles in terms of programme structure and didactical approach.

### Considerations

The panel thinks that the structure of the programme fits very well with the overall objective of the MKE/iMAE. Throughout the discussions, the panel has come to understand how strong the philosophy of student-centred learning is embedded in the programme: the examples provided by management, staff, students, and alumni have convinced the panel that student-centred learning is not mere theory but rather a didactic principle that is implemented and respected throughout both study programmes.

Moreover, the structure is tailored adequately to the specific profile of the respective routes. In this regard, the panel thinks highly of the way each programme variant has implemented the concepts of interdisciplinarity/interdependency in the respective curriculum.

Finally, the emphasis on peer learning is a particularly strong and fitting element of the programme. According to the panel, the strength of this approach lays not only in the particularly enriching exchanges in the master circle or community of praxis but also in the safe and supportive environment that is created by the team for students to express their viewpoints and acquire competencies and become agents of change by trial-and-error.

Based on the interviews and examination of the underlying documentation, the panel qualifies the programme structure to be **good**.

### Incoming students

*Standard 5: The curriculum ties in with the qualifications of the incoming students.*

### Findings

In order to be selected for the MKE/iMAE programme, students have to follow an intake procedure that is different for both routes. The panel noticed that the selection criteria and the intake

procedure are described on the ArtEZ website, the Education and Examination Regulations, and in the iMAE Programme Handbook.

All prospective students should demonstrate that they have been educated to the bachelor level in an arts based discipline, and hand in a current curriculum vitae as well as a letter of motivation outlining the reasons for applying and the connections between their work and the values of the programme. MKE students need to have a relevant job or be self-employed to enter the programme, while iMAE applicants need to master English to follow an English-language programme and hand in a portfolio of edited works reflecting their current practice.

Students who pass this eligibility check are invited for an intake interview, which is either face-to-face for MKE and local iMAE students or through Skype. The interview for iMAE students follows an intake pro-forma that the panel has consulted on site. In view of the growing interest from foreign students in the iMAE track, it is explicit policy to have a minimum of 50% Dutch nationals on iMAE. The panel noticed that both the MKE variant and the iMAE variant attract - each in their own way - a diverse cohort of students. During the discussions, students and alumni indicated that the respective programme routes were suitable for their individual aspirations.

### Considerations

The panel believes that the selection process for both routes is personalised, and described in good detail. Moreover, the selection procedure seems effective, as the graduation rates are fairly high.

The students that eventually enrol in the respective programme routes are quite different in terms of (artistic) background, (professional) experience, and/or position in life (old/young, with or without family commitments). Following the discussions on site, the panel thinks that the content and structure of the curriculum befits the diverse expectations of the individual students. Each student is well supported in his or her own learning process.

Based on the interviews and examination of the underlying documentation, the panel qualifies the student intake to be **good**.

## Staff

The MKE/iMAE staff is well qualified to deliver the programme not only content-wise but also in terms of didactics. The capacity of the management team and the administrative support is adequate for a programme of this size. The panel highly appreciates the commitment of the staff who practice what they preach. They are open to new input and are truly interested in the artistic development and well being of their students. The assessment committee qualifies the programme staff to be **good**.

### Staff

*Standard 6: The staff is qualified and the size of the staff is sufficient for the realisation of the curriculum in terms of content, educational expertise and organisation.*

### Findings

The MKE staff consists of six core lecturers, a coordinator, and a management assistant. The iMAE variant features six lecturers and a coordinator. Both routes are managed by the Head of Programme. At the time of drafting the critical review (towards the end of the academic year 2016-2017), the staff-to-student ratio was calculated as 1:22 for MKE and 1:13 for iMAE. During the site visit at the start of the academic year 2017-2018, the panel noticed that the number of lecturers and the capacity of the management team are adequate for the delivery of the programme in its current size. To further increase student support, the iMAE programme has hired a number of alumni as tutors to support the team of lecturers and to facilitate the integration of the new student cohorts into the programme.

The Head of Programme works together with the MKE and iMAE coordinators to determine the overall direction and vision of the respective variants. The content and didactic underpinning of each route is developed in cooperation with the core lecturers. As most lecturers have part-time commitments in the programme and with ArtEZ, the core team maintains the continuity within the education programme.

The panel read in the CV's that among the twelve lecturers, three have a PhD and two are currently working on a PhD. Core lecturers have been selected based on a set of requirements: at least five years of working experience in the field of arts education, an established reputation in their specialism, and creative pedagogues open to student-centred learning and to working across disciplines. Lecturers involved in theoretical work, moreover, should have a history of research. The panel noticed that all lecturers fulfil or even exceed these requirements. Most lecturers

are involved in ongoing research projects. The Head of Programme is engaged with practice-based research through iMAE and is focused on arts and conflict transformation. The MKE coordinator is leading a research project within the professorship based on contemporary arts in education and convenes the master circle.

Students from both variants indicated that they are highly satisfied with the quality of the lecturers as content experts and as pedagogues. Moreover, they appreciate the commitment of the staff to the programme and their genuine interest in, and availability towards, the students. If anything, iMAE students indicated they would like the staff to reflect the growing diversity and international character of the student cohort.

The programme regularly invites guest lecturers in view of their specific expertise in national and/or international fields of art education and in socially engaged arts practices. Each guest lecturer must be linked to an innovative professional practice and must be professional educators in their own domain. Students mentioned that they appreciate the programme set-up featuring not only core staff but also guest lecturers.

Staff linked to the MKE/iMAE programme fall under the general ArtEZ staff policy in terms of recruitment, remuneration, and professionalization. However, as most teaching staff on both routes have very small assignments, the Head of Programme and the Dean of the Graduate School are working on a programme specific policy regarding staff appraisals that meets the framework provisions of the institution. The panel learned, moreover, that on the initiative of the Head of Programme, MKE/iMAE is developing its own training programme to ensure that the envisioned critical pedagogies are explicitly addressed. The training is currently under preparation and consists of an intensive training programme in peace and conflict studies (with partners in Northern

Ireland) and a series of seminars led by the Head of Programme.

### **Considerations**

The panel believes that the current staff are well qualified to deliver the programme not only content-wise but also in terms of didactics. The capacity of the management team and the administrative support is adequate for a programme of this size. Furthermore, the panel highly appreciates the commitment of the current staff to the programme and its underlying pedagogy and objectives. Based on its

own observations and the indications from students and alumni, the panel believes that the staff practice what they preach. They are open to new input and are truly interested in the artistic development and well being of their students.

Based on the interviews and examination of the underlying documentation, the panel qualifies the personnel to be **good**.

## Services and facilities

The overall facilities at ArtEZ and the student information on the MKE/iMAE programme are adequate. The premises reflect the spirit of the programme as students attend courses in a pleasant environment that promotes interaction with fellow students and – in the case of iMAE – with the local residents. The tutoring services are of high quality: MKE and iMAE students receive in-depth support that is tailored to their individual needs by staff who are genuinely interested in the students and committed to the programme.

### Accommodation and infrastructure

*Standard 7: The accommodation and the facilities (infrastructure) are sufficient for the realisation of the curriculum.*

#### Findings

ArtEZ provides education in many different disciplines and at several locations spread over three cities – Arnhem, Enschede, and Zwolle. Housing is an important topic at ArtEZ. During the site visit, the panel looked into the ArtEZ Housing Plan 2016-2021, a shortlist of desirable and feasible measures to improve housing in each location.

The MKE is offered in a former hospital building in Zwolle that also houses two other academies of ArtEZ. The building features not only study and lecture rooms for MKE students but also studios for music, dance, and theatre. The panel visited the premises, including the two large rooms dedicated to MKE and noticed that the Sophia building offers a pleasant learning environment, where students and staff work closely together and where the presence of fellow students and staff from other artistic disciplines induces interaction. The part-time MKE students come to ArtEZ one day per week.

The iMAE is situated in an old post office building amidst a lively and multi-cultural quarter of Arnhem. Students share an open studio space with a large table in the middle that serves as a practical and pedagogical device and promotes debate. Other rooms in the building can be used for visual arts and performances, dance, installation work, and photography. While courses are mainly held on two days per week, iMAE students are expected to come to the studio every day but can organise their individual work quite autonomously. The panel noticed that the premises are very conducive to creating a community feeling among the iMAE students.

The panel learned that students use the studio to reach out to the local community and even involve residents in their work. The building and equipment

are rather basic, but this is reportedly done on purpose to ‘mirror the potential real world contexts that await the students when they graduate from the programme and take up their career in the field’.

MKE/iMAE students are entitled to all services and facilities offered to ArtEZ students. The ArtEZ account enables students to use online facilities, such as the ArtEZ Intranet, email, Electronic Learning Environment (ELE), and Student Portfolio. The ELE provides students and teachers with relevant information about the programme, such as study module contents, testing and assessment descriptions, timetables, and a studio planner. Students manage their own portfolio on the ELE; the programme management and administration have their own ELE sections, which they use among others for the administration of evaluation results. Students indicated that the digital facilities were fine but that the quality and functionality of the ELE needs improvement, certainly in view of programme they are attending and the expertise that is available among staff and students.

The panel noticed that a few rooms are not easily accessible for wheelchair users or people with reduced mobility. Whenever this would be a problem however, the programme team can take adequate measures. The ArtEZ Protocol for studying with a functional impairment’ further guarantees this.

#### Considerations

The panel believes that the facilities available to all ArtEZ students are adequate. The ELE is a useful information and archiving tool, but its multi-functionality in terms of communication could be further improved. The panel, however, is aware that this is an issue that needs attention centrally at ArtEZ.

The panel thinks that the housing of both MKE and iMAE reflects the spirit of the programme. Both in

Zwolle and in Arnhem, students attend courses in an environment that promotes interaction with fellow students and – in the case of iMAE – with the local residents. Accessibility of the buildings is not always ideal, but the institution has adequate policies in place and can take adequate measures where needed.

Based on the interviews and examination of the underlying documentation, the panel qualifies the accommodation and infrastructure to be **satisfactory**.

### Tutoring and student information

*Standard 8: Tutoring and student information provision bolster students' progress and tie in with the needs of students.*

#### Findings

MKE/iMAE students can use the overall tutoring and information services that are offered ArtEZ-wide. In addition, the MKE/iMAE programme provides tailored support and information to its students. The master circle as the community of learners working in arts education also has a function as MKE student support. The study coach – an MKE lecturer – organises one-on-one tutorials with assigned students. Given the small size of the programme and the profile of the MKE students, a lot of support is organised informally. During the site visit, both students and alumni indicated they are/were very satisfied with the support they receive from the MKE staff. They also mentioned that the quality and transparency of

the information provided was good, but that the timing could be improved.

iMAE students receive guidance from staff and discuss their artistic development and study progress with fellow students. The Head of Programme helps students develop their pedagogical work. Furthermore, every student is allocated a personal tutor (from among the lecturers) selected in view of the students' specific arts disciplines. Tutors contribute to the students' research agenda and act as a sounding board for discipline specific issues. iMAE students indicated they were highly satisfied with the quality of the information provided, the artistic direction of the Head of Programme, and the discipline-specific tutoring.

#### Considerations

The panel believes that the information students receive is adequate. The programme-specific services with regard to tutoring, however, are of high quality. In both programme variants and in line with the overall pedagogy of student-centred learning, students receive detailed and in-depth support that is tailored to their individual needs by staff who are genuinely interested in the students and committed to the programme.

Based on the interviews and examination of the underlying documentation, the panel qualifies the tutoring and student information to be **good**.

## Quality assurance

The quality assurance system adopted in the MKE/iMAE programme is linked to the overall quality control policy of ArtEZ and follows the plan-do-check-act cycle. Stakeholders are involved in quality assurance to different extents. Students and staff take up a strong position, while other bodies, such as the course committee or the advisory board, could assume a more prominent role. The small size of the programme facilitates open and informal contact and exchanges that are not fully recorded on paper but do lead to reported change. The assessment committee qualifies the quality assurance to be **satisfactory**.

### Evaluation

*Standard 9: The programme is evaluated on a regular basis, partly on the basis of assessable targets.*

### Findings

The quality assurance system adopted in the MKE/iMAE programme is linked to the overall quality control policy of ArtEZ as laid out in the Quality Control Plan 2015-2021. Quality assurance at ArtEZ follows the plan-do-check-act cycle. The online quality assurance instrument DigOport is used as an internal management instrument and ensures accountability and transparency in the quality control cycle.

The panel noticed that within the overall ArtEZ framework, quality assurance at MKE/iMAE is based to a large extent on formal and informal input from students through course surveys and informal talks with the programme team. Surveys are held structurally under students, alumni and teachers, based on an evaluation calendar maintained by the staff department 'Onderwijs & Kwaliteit'. NSE scores show a strong increase for the MKE route, and a very positive first year score for the iMAE route.

Such an approach aligns with the key programme principle of student-centred education. Both students and staff emphasised during the discussions that there is openness on the side of the staff to constructive criticism from students. Moreover, lecturers do adapt their education when appropriate in response to formal and informal student feedback. The panel noticed that this organic approach is appreciated by the students but is not systematically put on paper. The management team is aware of the weak spot of the system and intends to make the PDCA cycle more visible in the programme's organisation

Both MKE and iMAE routes look for validation of their activities through the work field. So far this has

been done in a systematic way through the MKE advisory board. A separate board for the iMAE variant does not exist yet but will be established in 2017-2018. Until now, iMAE has relied on input from critical friends, some of whom will join the new advisory board. The panel spoke to two of these representatives, who play a role in student placement abroad and are keen to share their insights from the field with iMAE.

The course committee (opleidingscommissie) consists of lecturers and students and gives advice on the education programme as well as on the Education and Examination Regulation. The panel noticed during the discussions that, given the small scale and informal culture of the programme, this committee mainly discusses and makes decisions on the bigger, more formal issues. The Examination Board at ArtEZ is involved in the quality assurance system at the central and programme levels so far as assessments are concerned. Alumni are involved through surveys. Thus far, only alumni input from the MKE programme has been collected; in the future, alumni surveys for the iMAE variant will be organised every three years.

### Considerations

The panel thinks that quality assurance at MKE/iMAE is organised in different circles: at the programme level, the inner circle of students and staff fully contributes to quality control; and the formal and informal instruments adopted by the programme to monitor its achievements are of good quality. The systematic involvement of stakeholders that operate beyond the programme level could be improved. The panel, therefore, invites the recently established Graduate School to assume a role in assuring programme quality control by bodies at the intermediate level. Finally, at the outer circle of external

stakeholders, the panel welcomes the Head of Programme's plan to establish a formal advisory board at iMAE and recommends that iMAE ensure that such a body also features truly external members. While a programme certainly benefits from the input of its critical friends, it also needs objective feedback and advice from individuals who are external to ArtEZ and the programme. Given the setting of iMAE

in the community, the programme may also want to consider inviting the neighbourhood as external critics.

Based on the interviews and examination of the underlying documentation, the panel qualifies the internal quality assurance to be **satisfactory**.

## Assessment

Throughout the programme there is a clear connection between the learning objectives, the learning goals, and the assessment criteria. The assessment tools are adequate and the quality of feedback on assessable products and graduation projects is very high. The Examination Board, which also watches over the assessments and examiners, is well qualified for its task and thinks highly of the quality of assessments undertaken throughout the programme. The panel thinks the assessment system at MKE/iMAE to be **good** and is particularly impressed by the quality of the iMAE Assessment Handbook.

### Assessment

*Standard 10: The programme has an adequate assessment system in place.*

#### Findings

Within ArtEZ, each programme writes its own assessment document, which follows the central assessment policy of ArtEZ. The Toetsplan MKE and the Assessment Handbook iMAE describe the vision of the programme on assessment and include assessment forms. Furthermore, the appendices to the Education and Examination Regulations (EER) contain the competence matrix, the curriculum overview, and the assessment programme for both routes.

At MKE, assessments are developed to support students in acquiring their final competences. An assessment always consists of an individual or group assignment combined with a written or oral explanation. The panel noticed that there is a considerable variety of assessment forms and a good balance between individual work and group work. Assessments are developed by the lecturer. The assessment criteria are defined in the domain descriptions and feature—apart from knowledge—skills, attitude, and meaningfulness. According to the panel, there is a clear connection between the learning objectives and the assessment criteria. The panel studied the MKE assessment policy document (Toetsplan MKE) on site, which contains a complete overview of all MKE assessments. Students and alumni indicated that they are/were properly informed about the assessment forms and the respective criteria.

The iMAE programme variant employs both formative and summative procedures that offer students guidance and progressive evaluations as well as grading outcomes. Each course output is assessed involving three layers of quality control: essays are marked by the first reader (tutor), a second reader

(head of programme), and through moderation in which the first and second reader compare viewpoints and decide on a grade. When students present practical work, they also present a short, critical, reflective statement, talk about their work, and answer questions. This happens during so called ‘viva’, a formative assessment method that provides an opportunity for both staff and fellow students to identify potential improvements for their work. The iMAE Assessment Handbook outlines the assessment materials and the credits awarded to each unit. Assessment is designed in the form of pass and progression: every student must pass the current unit in order to progress to the next phase of study. The panel noticed that the assessment system at iMAE is particularly strong and well established. While the iMAE route is rather young, the assessment system has been introduced by the Head of Programme; it is based on his own interpretation of the principles underlying assessment at Goldsmith University (UK). Students indicated they were informed of the assessments and are very satisfied with the assessment approach of the programme, notably the extensive and personalised feedback that lecturers provide on individual programme outputs.

The Examination Board is responsible for ensuring the application of all relevant procedures and regulations as described in the respective EERs. The panel spoke to two Examination Board members responsible for MKE/iMAE, who indicated that they feel well prepared for their tasks and expressed great confidence in the quality of assessments undertaken in the programme.

The Examination Board also functions as an assessment committee (toetscommissie). EB members have been consulted during the set-up and first-year implementation of iMAE and think highly of the assessment approach that is currently in place at iMAE. While EB members are properly trained in

assessment, they indicated that there is room for improvement in the assessment competencies of staff across ArtEZ and within MKE/iMAE. In order for them to be appointed as examiners, lecturers should take a basic qualification examination (BKE) and heads of unit/programme should qualify for the senior certificate (SKE). This is not yet the case, although ArtEZ expects each examiner to have such qualifications in the future.

When studying the graduation projects of both MKE and iMAE students prior to the site visit, the panel also looked into the evaluation forms motivating the scores. Furthermore, the panel studied a number of module assessments on site. The panel noticed that examiners and tutors pay particular attention at providing extensive, useful, and tailored feedback to students when assessing modular outputs and graduation projects. Students and alumni from their point of view indicated that this is a particularly strong facet of the programme as the feedback they receive is helpful in developing and adjusting their skills with the next assignment in mind and towards the overall achievement of the learning outcomes.

#### **Considerations**

The panel thinks that the assessment system at MKE/iMAE is of good quality. Throughout the programme, there is a clear alignment between the learning objectives, the learning goals, and the assessment criteria. While both programme variants

adopt instruments that are highly adequate, it is the use that staff is making of these instruments that goes well beyond basic expectations. The quality of feedback on individual assessable products is very good, and this is also the case for the motivation underpinning the scores on graduation projects. The panel thinks it worthwhile for staff to invest time in this kind of feedback as students highly appreciate it and indicate that such relevant input increases their competences.

The panel also believes that the quality of the assessment is ensured through the highly professional Examination Board, which also watches over the quality of the assessments and the examiners. Furthermore, to the indication of the Examination Board, the panel suggests the programme speed up the qualification process of its staff with regard to assessment.

Finally, the programme thinks particularly highly of the assessment system in place at iMAE and considers the Assessment Handbook to be a particularly strong instrument that warrants dissemination as a good practice in assessment.

Based on the interviews and examination of the underlying documentation, the panel qualifies assessment to be **good**.

## Achieved learning outcomes

Both programme variants have established a different but clear and comprehensive graduation process. The sample of graduation products reviewed by the panel shows that both MKE and iMAE students have reached the master's level by the end of their study. Each thesis was of good quality in terms of content and methodology, and the panel also agreed with the scores students received on the final deliverable. More than a few of the final works can be called inspirational, thought evoking, or of generally high quality. The programme has a considerable impact on the personality and professional capacity of the students and turns graduates into artist educators who become agents of change. The assessment committee qualifies the achieved learning outcomes to be **good**.

### Achieved learning outcomes

*Standard 11: The programme demonstrates that the intended learning outcomes are achieved.*

#### Findings

The MKE and iMAE routes have their own graduation programmes: at MKE, graduation consists of an individual (research) project, the individual portfolio, and the collective graduation project. For the individual project, students use their own working environment as the subject of their research. Prior to the site visit, the panel reviewed fifteen arts educational research projects. In all cases, the panel thought that the theses were of good quality and demonstrated an ability that can be expected as a final product at the master's level. Furthermore, the panel agreed with the feedback provided by the supervisor and the second reader and, therefore, considered that all MKE theses under review had been assessed correctly. The panel did, however, notice that in a few cases the selection and review of the literature was not particularly strong.

The portfolio assessment consists of reviewing the different assignments, a final reflection on the student's development during the two-year programme, and a discussion with the study coach. The collective educational project is carried out by the entire student cohort in a real, professional environment and presents a collective arts education product to the public. The collective graduation project relates to key-issues in the contemporary discourse of arts education and engages a network of professionals in the field. To ensure that the quality of the collective product is up to standards, the (preliminary) results are presented to the advisory board and the programme team beforehand. During the site visit, two (former) students presented the collective product they delivered in 2016 and 2017. While the panel is sympathetic to the idea of also

having a collective graduation product, the choice for one, big, collective product - rather than aiming for co-operative products in smaller groups - was not clear. The panel noticed during the presentations that a considerable amount of time was spent on organising the logistics of such a mega-project, and wondered if opting for several smaller groups would be more effective.

From the start of the programme, iMAE students begin developing their portfolio, which is made available on the ELE. In each curriculum unit, students have to produce an output that is assessed right away but also taken on board as an element towards their final graduation. The individual graduation requires the presentation of a series of materials, such as work journals, practice based project work, artistic statements, three essays, and public presentations (viva). Prior to the site visit, the panel reviewed eleven graduation projects, while one recently graduated student explained how she is using her final product to the panel in a showcase during the visit. In all cases, the panel thought that the graduation projects it reviewed were of good quality and demonstrated an ability that can be expected of a final product at the master's level. Given that the graduation portfolio consisted of several works, there was a clear evolution in the quality of the outputs: while some students were reaching an adequate level already in an early stage of the programme, others were catching up fast towards graduation.

The degree to which students achieve the intended learning outcomes can be measured not only through the graduation products but also by looking at the career development of the graduates. It is too early to speak out on this aspect for iMAE. MKE alumni from their side indicated that the master's degree did not necessarily lead to a change in jobs,

but did have an impact on their professional career. For instance, MKE graduates often were given additional management tasks and responsibilities; others indicated that they could contribute to the arts educational discourse on a higher level, which in turn provides them with new opportunities in their job. Moreover, other graduates felt more confident in expressing their opinions and assuming leadership positions both organisationally and content-wise within their existing job. Finally, several alumni indicated during the discussion that they had received a job promotion as a direct consequence of the MKE programme.

### Considerations

The panel thinks that students who graduate from the MKE/iMAE programme have, indeed, achieved the intended learning outcomes set by the programme. Both programme variants have established a clear and comprehensive graduation process consisting of different products that all together cover the entire set of competencies/intended learning outcomes. The sample of graduation products reviewed by the panel demonstrates that both MKE and iMAE students have reached the master's level by the end of their study. The graduation products of

both routes are very different: MKE students focus more on comparative social research approaches, while the emphasis of the final iMAE products is on a more artistic level with supervisors taking into account the development of the students in their journey towards the final product.

The panel advises the programme team to reconsider the set-up of the MKE common graduation project. The panel acknowledges that the concept of such a group product is highly relevant for - and much appreciated by - the students, but smaller groups could perhaps be more effective.

While the first results regarding iMAE need to be confirmed in the future, the panel thinks that this master's degree has a considerable impact on the personality and professional capacity of the MKE graduates. In this respect, the programme is, indeed, turning its graduates into artist educators who become agents of change.

Based on the interviews and examination of the underlying documentation, the panel qualifies the achieved learning outcomes to be **good**.



## ***Attachments***

## Attachment 1 Assessment committee

This form is produced in accordance with NVAO standards

<b>Naam (inclusief tituluur )</b>	<b>Korte functiebeschrijving van de panelleden (1 regel)</b>
Drs R.R. van Aalst	Raoul van Aalst is voorzitter namens AeQui
Drs. A. Urlus	Ariadne Urlus is adviseur bij West (Den Haag) en projectleider bij SKARlokaal (Rotterdam)
Tores de Eca PhD	Teresa Torres de Eça is research collaborator at the Universidade do Algarve - Campus de Gambelas: Faro, Portugal; researcher at Universidade do Porto Faculdade de Belas Artes: Porto, Porto, Portugal and art teacher (ESAM) at Ministerio da Educação , Portugal: Viseu, Viseu, Portugal.
S. Philips	Shailoh Philips operates from Studio Babel in Amsterdam and is currently researching networked resilience in maker space education as part of the Masters of Education in Arts at the Piet Zwart Institute.
M. Delmartino lic	Mark Delmartino is gecertificeerd secretaris

## ***Attachment 2 Programme of the assessment***

### **Monday 18 September 2017 (Zwolle, focus on part-time variant MKE)**

09.00 Arrival committee and internal meeting

11.00 Meeting with Board and Management

- Nishant Shah, Dean Graduate School ArtEZ
- John Johnston, Head of Programme
- Olga Potters, Coordinator MKE
- Marloes Verhoeven, Coordinator iMAE
- Jeroen Lutters, Professor Artist Educator

12.00 Lunch and open consultation

12.45 Guided tour of premises

13.15 Showcase MKE

- Ben Kamphuis
- Inez Lock

14.00 Meeting with teaching staff MKE

- Olga Potters, lecturer master circle
- Astrid Rass, lecturer arts education
- Tobias Frenssen, lecturer theory
- Mirjam Zegers, lecturer arts management
- Emiel Copini, lecturer research

15.15 Meeting with students MKE

- Elmar Noteboom, second year
- Lynn Kosakoy, first year
- Ruth van Lenthe, first year
- René Donders, near graduation 2017
- Inez Lock, graduate 2017

16.30 Meeting with alumni and working field MKE

- Monique Tadema, alumna 2016
- Luite Duursma, alumnus 2015
- Dieneke van Es, alumna 2015
- Ingrid Tomesen, alumna 2016
- Paola de Bruijn, alumna 2014
- Henk Maas, alumnus 2016 and working field committee MKE
- Dorien Folkers, working field committee MKE
- Mieke Hendrikse, working field committee MKE

17.30 Internal meeting committee

18.00 Wrap-up day one

- John Johnston, Head of Programme

- Olga Potters, Coordinator MKE
- Marloes Verhoeven, Coordinator iMAE

**Tuesday 19 September 2017 (Arnhem, focus on full-time variant iMAE)**

09.00 Arrival of committee and internal meeting

09.30 Meeting with management

- John Johnston, Head of Programme
- Marloes Verhoeven, Coordinator iMAE

09.45 Showcase iMAE

- Caro de Feijter

10.30 Meeting with teaching staff iMAE

- Janeke Wienk
- Inés Sauer
- Falk Hubner
- Marloes Verhoeven, coordinator

11.45 Meeting with students iMAE

- Misty Ingham
- Mahmoud Alnahas
- Johanna Knefelkamp (graduate 2017)
- Lotte Wandel (graduate 2017)
- Caro de Feijter (graduate 2017)
- Nina Orteu Pons (graduate 2017)

13.00 Lunch, document review and open consultation

13.45 Meeting with Examining Board

- Ton Lamers
- Marcel Doorduyn

14.30 Meeting with workfield

- Roderick Buchanan
- Elaine Forde

15.30 Internal meeting panel

17.30 Feedback results

18.00 End of site visit

### **Attachment 3 Quantitative data**

1. Data on intake, transfers and graduates pertaining to – if possible – the last six cohorts;

Number of students on 1 October 2016

- Master Kunsteducatie (part-time): 16 (year 1) + 25 (year 2)
- Master Artist Educator (full-time): 13

	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>
<b>New students</b>	18	16	10	21	20
<b>Dropouts</b>	3	3	2	4	2
<b>Graduated within 2 years</b>	72%	69%	60%	62%	
<b>Graduated within 3 years</b>	83%	81%	60%	67%	
<b>Students still in programme</b>			2	3	18

2. Teacher-student ratio achieved

- 1:22 MKE (part-time variant)
- 1:13 iMAE (full-time variant)

3. Average amount of face-to-face instruction per stage of the study programme (a stage can be expressed in, for example, regular years of study, the work placement, and the graduation period).

- Year 1 MKE: 8 hours per week
- Year 2 MKE: 4 hours per week
- iMAE: +/- 13 hours per week

## **Attachment 4 Final qualifications**

### **1. Artistic ability**

The HBO master arts displays from private and idiosyncratic vision form interdisciplinary artistic processes and insert it into current arts educational contexts. The HBO Master Arts Education:

- a. Shows a distinct signature in his arts education profession, producing, contemplative, and reflective.
- b. Shows expertise in creative, interdisciplinary process in a wide educational, social and artistic context
- c. steers artistic and arts education processes, in which she/he can switch between several inventive rolls.
- d. Actively participates in the current artistic-educational discourse, yields original contributions to this discourse, and, thereby, derives insights from other disciplines.

### **2. Investigative capacity**

HBO Master in Arts designed and carried out a methodological responsibly applied research and its results can report, critically evaluate and communicate. The HBO Master Arts Education:

- a. Operationalises the arts educational practice relevant research questions.
- b. Assesses and analyzes critical national and international sources and research in the field of art and education and relates this on its own research.
- c. Collects, analyzes, and interprets data in a systematic way and draws conclusions on this basis.
- d. Communicates its research clearly relevant audiences and, thus, contributes to the field.

### **3. Arts Educational and didactical power**

The HBO arts master initiates, designs, directs, and evaluates arts educational processes and products from its own vision of art and education and actualizes it in a contemporary context. The HBO Master Arts Education:

- a. Identifies and examines new insights into the educational domain, experiments with this application, and contributes to the innovation of their own professional context.
- b. Translates his/her knowledge and insights from various theories and knowledge to appropriate current pedagogies for familiar and new groups.
- c. Positions its knowledge of cross-disciplinary or interdisciplinary current processes in professional contexts.
- d. Enables the private vision, theoretical insights, and professional ethics to inform his/her policies.

### **4. Cultural entrepreneurial ability**

The HBO arts master gives in an entrepreneurial way direction her/his professional behaviour and demonstrates leadership underpinned by a socially responsible and ethical commitment. The HBO Master Arts Education:

- a. Anticipates new trends and questions in arts education field and translates them into new products and markets.
- b. Maintains active professional network and acts as an intermediary between individuals and institutions in arts, education, and social stakeholders.
- c. Communicates, consults and, negotiates organisational, financial, and economic as well as substantive aspects of professional practice and may, thereby, represent a department, school, organisation, or institution.
- d. Shows leadership skills within its own organisation and in the directing a third party.
- e. Contributes to the debate regarding the economic value and value of the arts education field.

### **5. Capacity for critical review**

The HBO-Master in Arts shows an independent learning and critical reflective attitude, which he/she relates to artistic and awareness (Fine Art) pedagogical visions on the one hand and complex social and ethical issues on the other. The HBO Master Arts Education:

- a. Addressed directs his/her (life-long) learning.
- b. Analyzes and critically evaluates his professional acting in different roles and contexts.
- c. Substantiates his views on art and sharpens it in a constant process of new knowledge both nationally and internationally.
- d. Critically assesses its wide, cross-disciplinary knowledge of theories, core concepts, and practices for possible original applications in professional practice.

## ***Attachment 5 Overview of the programme***

### **Master Kunsteducatie (part-time variant)**

	Semester 1	Semester 2	Semester 3	Semester 4
Art & Culture	3,5 EC	3,5 EC		
Art & Education	4 EC	3 EC		
Art & Management	3 EC	3 EC		
Art & Research (A&R)	3 EC	3 EC		
A&R Individual study plan			8 EC	12 EC
A&R Collective study plan			2,5 EC	3,5 EC
Master circle	2 EC	2 EC	1 EC	3 EC

### **International Master Artist Educator (full-time variant)**

Unit 1: Pedagogy, Power, and Identity (10 EC)

Unit 2: Independent Study (10 EC)

Unit 3: Spaces of Practice (10 EC)

Unit 4: Independent Study II (10 EC)

Unit 5: Independent Project part A (8 EC)

Unit 6: Independent Project part B (12 EC)

## Attachment 6 Documents

- Critical Review Master Kunsteducatie (MKE) and international Master Artist Educator (iMAE), ArtEZ University of the Arts 2017.
  - Appendices as part of critical review: administrative details, facts and figures, Hbo Masters in Arts Education Competences, iMAE learning outcomes & competences per unit, learning objectives iMAE, competence matrix iMAE, competence matrix MKE, ArtEZ organisation chart, core team 2016-2017, overview of facilities
- Appendices to critical review, available on DigOport:
  - ArtEZ Institutional plan 'Here as the centre of the world'
  - ArtEZ vision on research 'ways of research'
  - Study guide master Kunsteducatie 2016-2017
  - Toetsplan MKE
  - iMAE programme handbooks 2016-2017 & 2017-2018
  - iMAE assessment handbooks 2016-2017 & 2017-2018
  - ArtEZ professionalization plan 2014-2018
  - ArtEZ huisvestingsplan 2016-2021
  - ArtEZ Quality Assurance Plan 2015-2021
  - Quality Assurance Programme MKE and iMAE
  - ArtEZ Toetsbeleid 2011
  - ArtEZ Protocol for Studying with a Functional Impairment 2015
- Materials available on site
  - Examples of assessment
  - Summary and analysis of recent student survey results
  - Test questions with relevant assessment criteria and mark system
  - Selection of actual tests administered and assessments
  - Selection of reference books and study materials
  - Portfolios MKE students-graduates
  - Course materials MKE: Kunst & Onderzoek, Kunst & Management, Kunst & Cultuur, Kunst & Educatie, master circle and graduation
  - Materials MKE: Studiegids, CV's of lecturers, toetsplan, Onderwijs- en Examenregeling
  - Materials iMAE: examples of assessments units 01 – 06, examples of initial research proposals, selection interviews, student responses to competences 2016
  - iMAE student portfolios
  - iMAE 2017-18 Programme Introduction September 2017
- Graduation Projects of MKE students with following student numbers:  
1328700 – 1410072 – 1525631 – 1515483 – 1528308  
1521719 – 1920469 – 1524597 – 1334277 – 1202145  
1518887 – 1411152 – 1524105 – 1528544 – 1506154
- Graduation Projects of iMAE students with following student numbers:  
1528447    1514567    1502862    1526721    1531608    1515081  
1512015    1516053    1514734    1509000    1517003

***Attachment 7 Declarations of independence***

Declaration of independence and confidentiality  
Prior to the assessment

The undersigned has been asked to assess the programme M Artist Educator, at ArteZ.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

MARK DELMARTINO

Place:

Antwerpen

Date:

15.09.2017

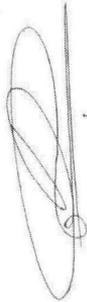
Declaration of independence and confidentiality  
Prior to the assessment

The undersigned has been asked to assess the programme M Artist Educator, at ArteZ.

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- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

R.R. VAN AALST

Place:

Zwolle

Date:

18-9-2017

Declaration of independence and confidentiality  
Prior to the assessment

The undersigned has been asked to assess the programme M Artist Educator, at ArtEZ.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: Ariadne Ukels

Place: Rotterdam

Date: 10/10/17

Declaration of independence and confidentiality  
Prior to the assessment

The undersigned has been asked to assess the programme M Artist Educator, at ArtEZ.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: Hilde Tuer Jans P. de Elja

Place: Amstert

Date: 19-09-2017

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the programme M Artist Educator, at ArtEZ.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name: R.E.S. Phillips

Place: Amsterdam

Date: 10-10-2017