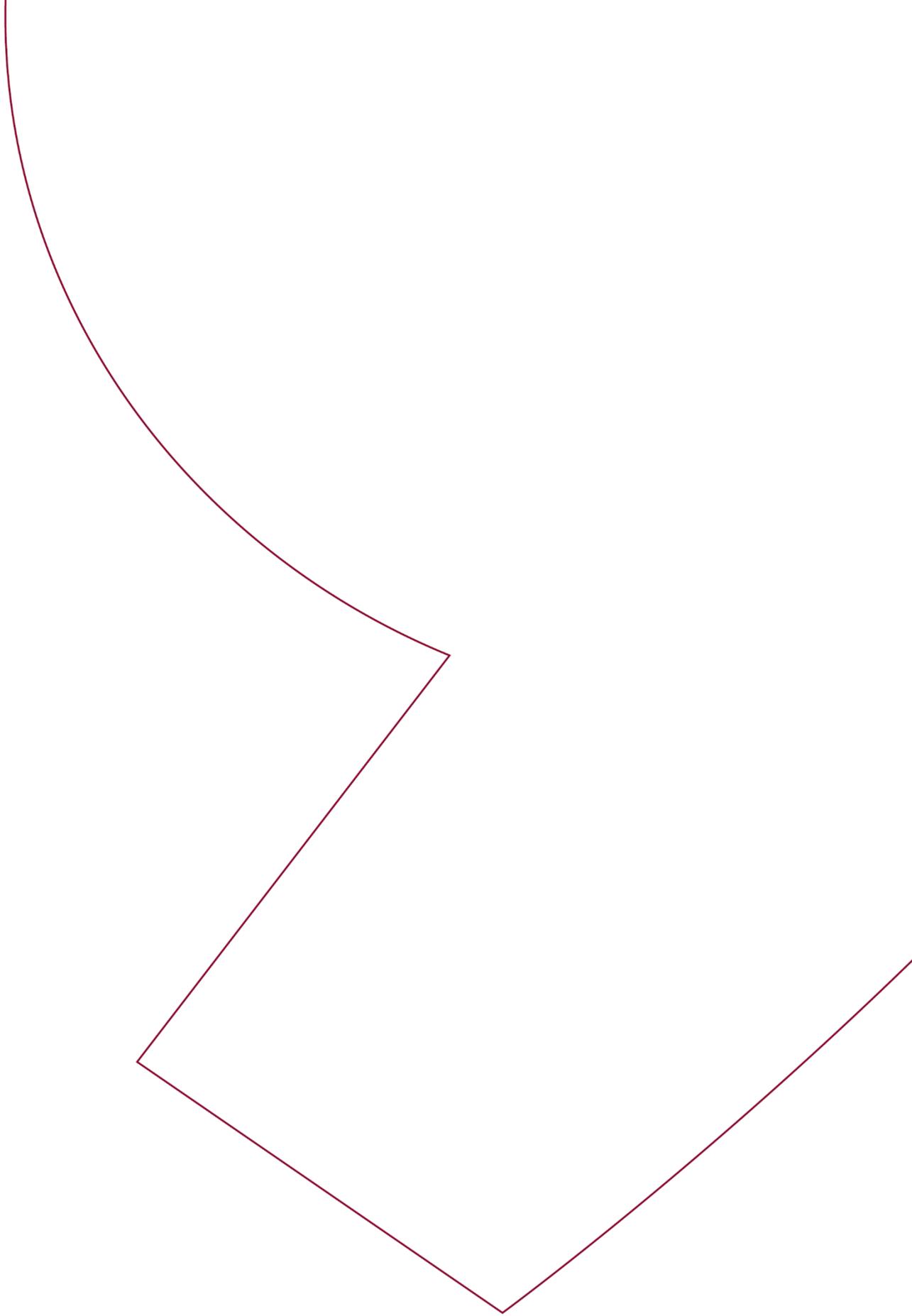


ASSESSMENT REPORT

Institution without institutional audit (ITK)

Master of Fine Arts and Design
Full time

ArtEZ University of the Arts



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ISAT: 49114

Hobéon Certificering & Accreditatie
Januar 1th 2025

Audit committee

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1. GENERAL AND QUANTITATIVE DATA

Name Institution	ArtEZ University of the Arts Funded
Status	Funded
Outcomes of Institutional Quality Assessment	n.a.
Name program (as in RIO)	Master of Fine Arts and Design
ISAT code	49114
Domain/sector	Taal & Cultuur
Orientation and level	Hbo
Level	Master
Research Master's	No
Degree and title	Master of Arts
Number of credits	120 EC
Specialisations	<ol style="list-style-type: none"> 1. Critical Fashion Practices 2. Dutch Art Institute 3. Werkplaats Typografie
Location	Arnhem
Variant	Full time
Language of instruction	English
Does the programme work with learning outcomes, and if so, in which variants of the programme?	No
Special feature	No
Date audit	03/07/2025
Other (e.g. name change or extension of study duration)	No
Final date submission deadline report NVAO	01/11/2025

2. SUMMARY

ArtEZ University of the Arts (hereafter: ArtEZ) offers the Master of Fine Art and Design (MFAD), a two-year full-time programme (120 ECTS) taught in English. The programme consists of three distinct specialisations: Critical Fashion Practices (CFP), Dutch Art Institute (DAI), and Werkplaats Typografie (WT). Each of these specialisations has its own profile, methodology, and target group, but they share a commitment to artistic research, critical engagement, and international orientation. The MFAD educates artists, designers, and practitioners who operate at the forefront of their respective fields, capable of shaping discourse, initiating new practices, and contributing to artistic and societal transformation.

Critical Fashion Practices (CFP)

CFP critically explores the dominant systems and practices of industrial fashion, while opening space for alternative, more sustainable and socially engaged modes of making and experiencing fashion. Students, often from diverse disciplinary backgrounds, are guided to develop an integrated research practice in which theory and design intersect. They build their own critical fashion practice and position themselves in an emerging international discourse on fashion, ethics, and society.

Dutch Art Institute (DAI)

DAI positions itself as a roaming academy that interweaves studying and living together, creating a unique environment for collective learning. Students from a wide range of artistic and theoretical backgrounds engage with contemporary art as a discursive and critical practice. Through collaborative research formats and study groups with international partners, DAI educates artists who can situate their work within global debates and act as reflective, critical members of the international art world.

Werkplaats Typografie (WT)

WT is a renowned context for designers who wish to deepen their research-driven graphic design practice. Students are challenged to define their own questions and trajectories, developing conceptually strong and visually outspoken work that is disseminated through publishing, presenting, and public engagement. The programme connects students to a global professional network and fosters independent practices that push the boundaries of graphic design and its intersections with art, performance, and other disciplines.

Standard 1. Intended Learning Outcomes

The intended learning outcomes of MFAD as a whole are appropriately formulated and aligned with the Dublin Descriptors, the NLQF-7 level and the international Professional Master Standard. Each of the three specialisations has its own set of outcomes, reflecting their distinct profiles, yet they are coherently embedded within the national competence profile for Fine Art and Design. The panel advises the programme to bring the frameworks of the three tracks more in line with each other and to simplify their wording (*uncoding*). This will further strengthen transparency and consistency across MFAD. This will also ensure alignment with the forthcoming national profile for Fine Art and Design, which is expected to be published in October 2025.

The panel values the strong and sustainable partnerships with the professional field, which ensure the topicality and relevance of the programme. These partnerships provide students with authentic connections to artistic and societal contexts and contribute to their professional development. The panel is impressed by the way in which MFAD integrates artistic research into all three tracks, considering research an inseparable part of artistic practice. The international and inclusive outlook of the programme is also highly appreciated. MFAD creates a diverse and global learning community in which students learn to engage critically with questions of equity, representation and access.

Based on these considerations, the panel concludes that the Master of Fine Art and Design meets the requirements of Standard 1.

Standard 2. Teaching-learning environment

The pedagogical vision of the programme is clear and coherent, emphasising horizontal learning relations, collective responsibility and critical engagement. Students are encouraged to take ownership of their learning trajectory and to position their artistic practices in relation to social, cultural, and theoretical contexts.

The panel values the curricula of CFP, DAI and WT, which each have their own distinct profile while demonstrating a clear progression in complexity and autonomy. In CFP, students are guided to develop alternatives to the industrial fashion system through a carefully staged curriculum that integrates theory, praxis and research. DAI offers a unique nomadic structure, where the continuous co-habitation of students and tutors creates a strong learning community in which collective research, theory and performance come together. WT combines making, encounters and dissemination in a well-balanced structure that connects self-directed inquiry with external collaborations. Despite their differences, all three curricula share a strong orientation on research-driven practice, international collaboration and dialogical learning. The three tracks share a search for new educational structures, with a common emphasis on community learning and student agency, for instance through alternative assessment practices.

Research is consistently embedded throughout the fully internationally-oriented programme and is visibly connected to artistic practice. Students are expected to articulate their research, substantiate their choices and disseminate their work in a variety of forms. The panel is convinced that MFAD adequately equips students to conduct research at master's level.

The panel also finds that admission procedures are selective, transparent and well aligned with the specific profiles of the three tracks. This ensures that students who enter the programme are prepared for the demands of MFAD and contribute to its diverse and international community. Student support, wellbeing and social safety are carefully embedded, both through mentoring and through community agreements and practices that foster openness, inclusion and equity. Students reported that they feel supported, safe and free to develop their own voice.

Finally, the panel values the quality and commitment of the teaching teams. Staff are active practitioners and researchers who bring relevant expertise into the programme. Across all three tracks, the balance between a stable core team and input from external guests ensures both continuity and renewal. The facilities available to the three specialisations are well aligned with their educational concepts and allow students to work in professional and inspiring environments.

On the basis of these considerations, the panel concludes that MFAD meets the requirements of Standard 2.

Standard 3. Student assessment

Assessment across the programme is strongly connected to its pedagogical vision: it is continuous, dialogical and combines formative feedback with summative moments. Each specialisation has its own approach, yet all are competency-based and aligned with the intended learning outcomes at master's level. Graduation procedures in CFP, DAI and WT provide students with the opportunity to demonstrate their artistic signature, critical reflection and professional readiness through a combination of artistic output, research and public dissemination. The inclusion of external examiners and platforms ensures that graduation outcomes are evaluated in dialogue with the professional field.

At the same time, the panel emphasises the need for MFAD to further articulate and structure its assessment system, explicitly incorporating examiner professionalisation and the development of assessment literacy. While it observed valuable experimental formats, the translation into guarantees of reliability, validity and transparency is not yet sufficiently formalised. The panel therefore recommends that MFAD strengthens documentation, calibration and criteria and makes explicit how quality assurance is secured. It encourages the programme to learn from the diversity of approaches across its three specialisations and to bring in additional expertise where necessary.

The Central Examination Committee (CEC) has recently been reorganised. The panel appreciates the decisiveness of ArteZ in strengthening the CEC and values the openness of the new chair to collaboration with the programmes. It considers it essential that MFAD and the CEC now jointly take the next steps to consolidate procedures and ensure consistency. With these measures, the panel is confident that MFAD can balance its exploratory ethos with the assurance required at master's level.

Overall, the panel judges that the Master of Fine Arts and Design meets Standard 3.

Standard 4. Achieved learning outcomes

The panel concludes that MFAD meets the requirements of Standard 4. After reviewing a representative selection of fifteen graduation works across all three specialisations, the panel is convinced that the intended learning outcomes are achieved at master's level. The graduation projects demonstrated autonomy, originality and critical reflection, with students able to position their practices in relation to societal, cultural and theoretical contexts. In several cases, the panel observed quality that even surpassed the expected level.

The panel also values the diversity of graduation formats, ranging from academically rigorous theses to strongly practice-based outputs and notes that all three specialisations ensure a strong integration of research, theory and practice. Alumni and the professional field confirmed this view: graduates are seen as resilient, research-driven practitioners who are able to engage with complex artistic and societal challenges. The strong sense of community that continues after graduation and the visibility of graduates in international networks, further demonstrates the added value of MFAD.

On this basis, the panel judges that the Master of Fine Arts and Design convincingly realises its intended learning outcomes and judges Standard 4 to be satisfactory.

Standard 5. Facilities

The facilities of the three tracks are well aligned with their pedagogical concepts and support both independent practice and collective learning. CFP organised its own facilities and benefits from the workshops in Arnhem. DAI organises well-provided Confluences at changing international locations and WT works from dedicated studios in Arnhem and Amsterdam. Digital infrastructure, including ArteZ's Leerpodium, ensures continuity across locations. Students and alumni are positive about the facilities, which enable them to position their work in professional and international contexts.

The panel finds that the Master of Fine Arts and Design meets the requirements of Standard 5.

Standard 6. Quality assurance

The programme has developed its own informal quality assurance practices that are closely tied to its pedagogical vision and the specific character of each specialisation. Feedback is actively gathered through a variety of structures such as Advisory Committees, Learning Community sessions, councils, assemblies, and structured reviews with external critics. These

mechanisms demonstrate a strong culture of dialogue and responsiveness, where staff, students and alumni work together to continually shape the programmes.

At the same time, the panel notes that these practices are still strongly dependent on individual commitment and informal calibration. While this works well in the current context, it leaves the system vulnerable. The panel therefore recommends that MFAD and ArtEZ leadership move towards a more structured and consolidated approach to quality assurance. This should not mean adding bureaucratic layers, but rather securing existing practices in a sustainable framework that fits the shared uniqueness of the three specialisations in the programme.

Based on the above, the panel finds that the programme meets the requirements of Standard 6.

Overall conclusion

Considering the uniqueness of the programme, the ambitious intended learning outcomes, the distinctive teaching–learning environment of the three specialisations, the quality of the teaching teams and facilities, and the convincing level achieved by graduates, the panel concludes that the Master of Fine Art and Design of ArtEZ meets all requirements for accreditation. The programme demonstrates a strong integration of research and artistic practice, an international and inclusive outlook and a high degree of student ownership and critical engagement. The panel therefore advises the NVAO to accredit the programme for all three specialisations and their associated locations.

After approval by the panel members, this report was adopted by the chair and secretary on September 29th 2025.

3. INTRODUCTION

The Master of Fine Art and Design (MFAD) of ArtEZ is characterised by its strong international orientation and its focus on research-driven, critical and experimental practices in the arts and design. Across all three specialisations, students are encouraged to challenge disciplinary boundaries and to situate their work in a broader societal, cultural and artistic context. Collaboration with peers, tutors and external partners is a central feature of the programme, fostering an environment in which students develop their own artistic signature while contributing to contemporary discourse. The MFAD thus plays an active role in both the national and international field of art and design, positioning itself at the forefront of artistic innovation and critical engagement.

Critical Fashion Practices (CFP)

CFP currently hosts 15 students. The programme welcomes participants from diverse disciplinary and cultural backgrounds, not limited to fashion solely. Through a curriculum that critically examines industrial fashion and explores alternative modes of making, CFP educates students to build their own critical fashion practice. Students are supported in positioning themselves within an emerging field of critical fashion discourse, while engaging with professional partners and the Fashion Professorship.

Dutch Art Institute (DAI)

DAI is the largest of the three tracks, with 83 participants enrolled (2025). It is known as a roaming academy that organises intensive study weeks at changing locations across Europe. Students come from varied artistic and theoretical backgrounds and engage in collective research formats in partnership with leading international institutions. DAI educates artists who operate across disciplinary and geographical boundaries, preparing them to act as reflective, critical members of the global art world.

Werkplaats Typografie (WT)

WT has currently 26 students and is widely recognised for its focus on graphic design as a research-driven and conceptually strong practice. The programme challenges students to define their own trajectory and develop work that is publicly disseminated through publishing, presentation and performance. WT connects students to an international professional network and educates designers who take on innovative and leading roles in the fields of graphic design and related disciplines.

ArtEZ University of the Arts

The programme is provided by ArtEZ, one of the leading universities of applied sciences in the arts in the Netherlands, with locations in Arnhem, Enschede and Zwolle. The institute provides education to over 3,000 students across a coherent range of preparatory courses, associate degrees, bachelor's and master's programmes in the fields of visual arts, architecture, fashion, design, music, dance, creative writing and arts education. ArtEZ prepares its students to function at the highest level as professional artists, designers, and educators, operating in diverse social and cultural contexts where art, knowledge, and creativity are central.

ArtEZ's research portfolio consists of five professorships, which link theory and practice across the institute. The MFAD programme maintains close connections with several of these professorships, in particular the Fashion Professorship, which collaborates intensively with the Critical Fashion Practices specialisation. Through its research activities and partnerships, ArtEZ maintains strong ties to the national and international professional field, including collaborations with educational institutes, cultural organisations, companies, authorities, and non-profit organisations.

The panel took note of the 2024 report by the Dutch Inspectorate of Education concerning ArtEZ, which raised concerns about educational quality assurance and the effectiveness of internal governance. While this report covered the institution as a whole, the panel emphasises that accreditation judgements are made at the level of individual programmes. Consequently, this evaluation focused specifically on the Master of Fine Art and Design (MFAD) and its three specialisations. While the Inspectorate's concerns addressed ArtEZ as a whole, they did not specifically focus on MFAD. During the site visit, the panel noted that MFAD has developed its

own quality assurance practices, which are closely connected to its educational vision and pedagogical approach (see further Standard 6).

Previous visitation

The program was lastly visited by an accreditation panel in 2019. The panel assessed the program as 'satisfactory' on all standards. The table below showcases the recommendations from the 2019 visitation and the subsequent improvements of the program between then and now. The current audit panel (2025) believes that the programme has adequately addressed the recommendations. The table below shows the actions taken by the programme in response to the 2019 recommendations.

Recommendation 2019	Follow up
<p>Increase criticality regarding decolonisation, inclusivity, multiperspectival approaches and questioning Eurocentric perspectives.</p>	<p>MFAD has embedded these themes more explicitly across its three specialisations. CFP positions itself outside the mainstream fashion industry, enabling participants to develop alternative, inclusive fashion systems. DAI continuously engages with global partners through COOP study groups, placing postcolonial and decolonial discourse at the centre of its collaborative research formats. WT fosters a strongly international student body and challenges students to critically situate their work within broader cultural contexts. All programmes emphasise reflective practice, global perspectives and ethical awareness.</p>
<p>Increase diversity within the composition of staff.</p>	<p>The programme has made progress in attracting a diverse group of tutors and guest lecturers, many of whom come from international and underrepresented backgrounds. Recruitment practices now actively involve students in suggesting and selecting guest lecturers, which broadens the range of perspectives included. The DAI's WEAVER (see more Standard 2) team also supports tutors and partners in aligning pedagogical approaches with the intended learning outcomes, ensuring inclusivity in practice as well as content. CFP collaborates closely with the Fashion Professorship, which brings critical voices into the programme through symposia, publications, and project collaborations. WT remains attentive to balancing international expertise with locally grounded practices. Together, these measures have strengthened the diversity of perspectives within MFAD's faculty, while maintaining a strong connection to the international art and design field.</p>
<p>Stimulate more interaction between the courses.</p>	<p>While the three specialisations operate independently, there is an ongoing exploration of shared ground. The repositioning of MFAD within the Academy of Art & Design Arnhem is expected to further facilitate organisational and substantive connections. Already, the programmes occasionally join forces in</p>

	<p>institutional events, external collaborations and shared dialogues on pedagogy and quality assurance. However, MFAD deliberately maintains the autonomy of each track, as their distinctiveness is essential to their international reputation and appeal. The balance between independence and exchange has therefore been consciously managed, with interaction primarily driven by bottom-up initiatives.</p>
<p>Explore connections to professorships beyond Fashion Strategy.</p>	<p>CFP has further deepened its connection to the Fashion Professorship, leading to structural collaborations in curriculum development, thesis supervision, and joint publications. DAI and WT have not established formal ties to professorships, but both engage in close partnerships with external institutions, collectives, and international networks, which fulfil a similar function. For example, DAI's COOP groups are co-curated with internationally renowned art organisations, ensuring topicality and criticality. WT continuously involves leading practitioners and connects students to global professional networks in graphic design, curating, and publishing. Although not linked to an internal professorship, these collaborations secure a high degree of relevance and innovation in both programmes.</p>

In the chapters below, the audit panel describes its findings with regard to standards 1 to 6 of the Assessment Framework for an institution without ITK¹.

¹ ITK stands for Instellingstoets Kwaliteit.

4. FINDINGS AND JUDGEMENTS

4.1. Intended learning outcomes

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

Explanation NVAO: The intended learning outcomes demonstrably describe the level of the programme (Associate Degree, Bachelor's, or Master's) as defined in the Dutch Qualifications Framework, as well as its orientation (professional or academic). In addition, they tie in with the regional, national or international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme. Insofar as is applicable, the intended learning outcomes are in accordance with relevant legislation and regulations. The principles for how the programme is organised must match the institution's vision on education and its profile. - The intended learning outcomes must be evaluated periodically.

Findings

The Master of Fine Art and Design (MFAD) prepares students to be critically engaged artists and designers who are able to position their work within contemporary artistic, cultural and societal contexts. The programme aims to foster relevant, innovative and impactful artistic practices by educating students to become independent makers, researchers and critical thinkers. MFAD trains professionals to be reflective and resilient, capable of questioning established norms and contributing to new perspectives in their fields. Students develop their own artistic signature within an international environment that values experimentation, interdisciplinarity and critical discourse, across three distinct specialisations: Critical Fashion Practices, Dutch Art Institute, and Werkplaats Typografie.

Competencies

The intended learning outcomes of MFAD are aligned with the Dublin Descriptors and the NLQF-7 level and are consistent with the international Professional Master Standard. Each of the three specialisations has formulated its own set of learning outcomes that reflect its unique profile while maintaining coherence with the 2014 national competence profile for Masters in Fine Art and Design. This ensures that all graduates demonstrate mastery at the master's level, while also cultivating distinctive practices in their chosen field. The alignment across the three tracks is periodically reviewed to ensure consistency, complementarity, and a shared vision.

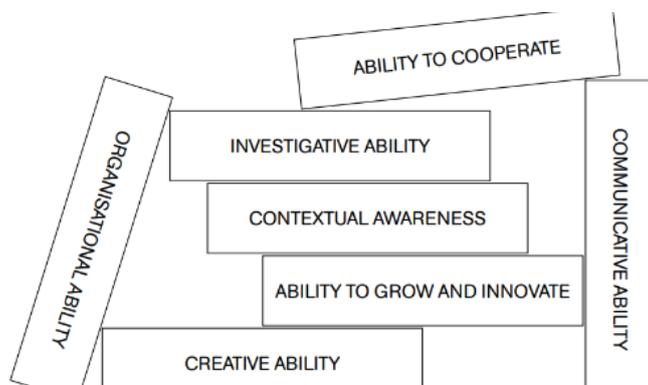


Figure 1. National competency profile for Masters in Fine Art and Design (2014)

In the table below the learning outcomes (based on the MFAD competency profile) per specialisation are demonstrated:

Competency	Description
Graduates of CFP are able to	Critically interrogate and deconstruct dominant systems and practices in industrial fashion
	Develop independent research-based fashion practices that propose alternative, more sustainable and inclusive models
	Integrate theoretical perspectives with experimental design methodologies
	Situate their work in relation to international debates on fashion, ethics, and society
	Communicate and disseminate their practice to diverse professional and public audiences
Graduates of DAI are able to	Conduct collaborative and interdisciplinary artistic research within international contexts
	Engage with contemporary theoretical discourses and critically position their work within them
	Initiate and participate in collective projects that cross disciplinary and geographical boundaries
	Reflect on their own practice in relation to global societal and cultural challenges
	Operate as critical, discursive members of the international art world
Graduates of WT are able to	Define and pursue their own research-driven graphic design trajectory
	Develop conceptually strong, visually distinctive work across a variety of media
	Disseminate their practice through publishing, presenting, and performing
	Critically situate their design work within artistic, social, and cultural contexts
	Contribute to innovation and critical discourse in the field of graphic design and related domains

The panel finds that the intended learning outcomes of MFAD are appropriately formulated. They meet the requirements of a master's programme and align with the international Professional Master Standard. Each specialisation has distinct outcomes that reflect its own identity. At the same time, all are grounded (in its own way) in the shared competence profile of the national competency profile. The panel advises the programme to bring the competency frameworks of the three specialisations more in line with each other. It also recommends making the wording of these outcomes more accessible and transparent (*uncoding*). This will further ensure that MFAD has a concrete and coherent overall vision. The panel values the way MFAD combines criticality, interdisciplinarity and international orientation. It also appreciates that the outcomes help students develop their artistic signature while contributing to cultural and societal debates.

Professional field

The panel observed that MFAD has developed strong and sustainable partnerships with the professional field. Each of the three specialisations works closely with external organisations, institutions and practitioners, often on an international scale. These partnerships bring current questions, practices and debates directly into the programme and ensure that students are embedded in relevant professional networks. Students also contribute by bringing in their own practices and contacts, which further enriches the community. The panel values the way MFAD continuously shapes and updates its curriculum in dialogue with these partners. It appreciates in particular the programme's commitment to long-term and reciprocal collaborations, which strengthen both the academic and professional impact of MFAD.

Research

Artistic research is a central pillar of MFAD. The programme educates artists and designers who can articulate and substantiate their vision through research and who are able to connect practice, theory and context in meaningful ways. Research within MFAD is practice-based and takes different forms, ranging from collaborative projects and embodied methodologies to theoretical and discursive investigations. Students are trained to critically position their work, develop new perspectives, and contribute to artistic and societal debates. Research is embedded in all three specialisations and directly linked to students' individual practices as well as to the collective activities of the programme. The panel finds that the vision on research is consistent with the intended learning outcomes and is strongly supported within MFAD. It values that research is not seen as separate from artistic practice, but as an integral mode of inquiry, creation and reflection.

Internationalisation and inclusion

The Master of Fine Arts and Design has an English name because the programme operates in an international artistic and academic context, in which English is the common language for education, research and professional exchange. The programme is taught in English (see further: Standard 2) and brings together an international community of students, staff and guest lecturers. In addition, the name is used nationally for all comparable master programmes in the Netherlands and was formally established during a nationally agreed conversion process approved by the NVAO (2017).

MFAD is an international programme by nature. Students and tutors come from diverse cultural, geographical and disciplinary backgrounds. Moreover, the programme actively seeks to create a global learning community. The international orientation is reflected in the curriculum, in the mobility of students and staff and in the many partnerships with institutions and collectives across Europe and beyond. The programme considers this diversity essential for fostering critical exchange and preparing students to operate in an interconnected professional field.

Inclusion is a central value in MFAD's vision. The programme challenges students to critically engage with questions of representation, power and access within art and design. All three specialisations foreground themes such as decolonisation, equity and multiperspectivity and stimulate students to reflect on their own position within these debates. This is visible in CFP's critical approach to fashion, DAI's roaming and collective pedagogies and WT's emphasis on collaborative publishing and public dissemination. The panel finds that MFAD succeeds in creating a learning environment in which students learn to work inclusively, ethically and with awareness of diverse communities. It values how the international and inclusive outlook is not an add-on, but a defining characteristic of the programme's identity.

Considerations and Judgement

The panel finds that the MFAD meets the requirements of Standard 1. The intended learning outcomes are appropriately formulated and aligned with the Dublin Descriptors, the NLQF-7 level and the international Professional Master Standard. Each of the three specialisations has

its own set of outcomes, reflecting their distinct profiles, yet they are coherently embedded within the national competence profile for Fine Art and Design. The panel issues the recommendation for the programme to bring the frameworks of the three tracks more in line with each other and to make their wording more accessible (so called *uncoding*). This will further strengthen transparency and consistency across MFAD.

The panel values the strong and sustainable partnerships with the professional field, which ensure the topicality and relevance of the programme. These partnerships provide students with authentic connections to artistic and societal contexts and contribute to their professional development. The panel is impressed by the way in which MFAD integrates artistic research into all three tracks, considering research an inseparable part of artistic practice. The international and inclusive outlook of the programme is also highly appreciated. MFAD creates a diverse and global learning community in which students learn to engage critically with questions of equity, representation and access.

4.2. Teaching-learning environment

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

Explanation NVAO: The intended learning outcomes have been adequately translated into educational objectives of (components of) the curriculum. The diversity of the students admitted is taken into account in this respect. The teachers have sufficient expertise in terms of both subject matter and teaching methods to teach the curriculum, and provide appropriate guidance. The teaching-learning environment encourages students to play an active role in the design of their own learning process (student-centred approach).

If the programme is taught in a language other than Dutch, the programme must justify its choice. This also applies if the programme bears a foreign language name. The teaching staff must have a sufficient command of the language in which they are teaching. Services and facilities are not assessed, unless they have been set up specifically for the programme concerned.

The learning environment must reflect the institution's vision on education. - The workforce must be sufficiently large. - If the programme is taught in another language than Dutch, the human resources policy must make accommodation for teachers to teach in that language.

Findings

The MFAD is built on a shared pedagogical vision that treats education as a collective and dialogical process. Students and tutors in all three specialisations learn with and from each other in an environment that values openness, curiosity and critical exchange. The programme encourages students to take ownership of their learning trajectory and to shape their artistic practice in relation to societal, cultural and theoretical contexts. Tutors act as guides and co-researchers rather than instructors, creating space for experimentation, collaboration and reflection. The curriculum is designed to support students in developing their artistic signature through research-driven practice, collective learning formats and international partnerships that reflect the programme's critical and socially engaged orientation.

I. Curriculum

Given the distinct content and methodologies of the three specialisations, the panel discusses the curriculum of each track separately.

Critical Fashion Practices (CFP)

The two-year CFP programme (120 EC) is built as a gateway beyond the constraints of the industrial fashion system, based on the belief in the possibility of multiple fashion systems. The curriculum is designed to enable participants to create affirmative alternatives through research, theory and practice. Learning takes place in tutor talks, collective sessions, workshops, (guest) lectures, colloquia and studio visits, combining collective exploration with individual development. Knowledge exchange between participants, tutors and guests is deliberately horizontal: tutors act not as instructors but as co-learners who bring in their own expertise and questions to spark dialogue.

The CFP curriculum architecture consists of iterative phases across two years. The first year is oriented towards collective work and building a foundation, while also allowing participants to formulate and refine individual research objectives. Students engage in modules such as:

- **Artistic Research I & II** – developing, positioning and articulating individual research practices.
- **Praxis Development I & II** – exploring what it means to be a critical fashion practitioner, with input from alumni and practitioners in the field.
- **Fashion and (Body) Politics** – examining intersections of fashion, identity and the clothed body.
- **Fashion & Digital Literacy** – exploring digital systems and their impact on fashion.

- **Making Public(s)** – considering how fashion practices can be made public through exhibitions, publications or interventions.
- **Professorship Assignment** – connecting personal research to broader debates, guided by the Fashion Professorship.
- **Research in Practice** – a self-organised, agency-driven process of collaboration and exploration.

The second year centres on the Graduation Project, which involves students taking even more agency over their own process and practice, moving across phases and modules focused on research, concept, visualisation and prototyping, production and dissemination, and the development of a thesis and portfolio.

The programme deliberately invites guest lecturers with diverse backgrounds and skills, ranging from writing to specific design practices. The panel finds that CFP offers a well-structured and coherent curriculum with a clear progression from collective explorations to independent practice. It values the strong integration of theory and praxis, the commitment to horizontal learning and the embedding of research throughout the curriculum. The panel also appreciates the close connection to the Fashion Professorship, which guarantees topicality and alignment with broader debates. At the same time, it notes that the relatively new field of critical fashion can create uncertainty among students about their professional future. The programme addresses this by integrating alumni input and practice-based modules, which the panel sees as an effective way to bridge study and profession.

Dutch Art Institute (DAI)

The two-year DAI programme (120 EC) is distinctive in that the entire community of students, tutors and partners constantly lives and works together during the Confluences (seven per year). These week-long gatherings, held at changing locations in Europe, combine study, research and everyday life in one shared space.

Students from both years take part simultaneously, which fosters peer learning, continuity, and a strong sense of collective responsibility. This continuous co-habitation is more than a logistical format: it is the pedagogical foundation of DAI, shaping how students relate to each other, to tutors, and to the wider world.

Within this framework, the curriculum is organised around four independent components that together form DAI's "school without a building." First- and second-year students follow all components, with workload adjusted for the finalisation of the master's thesis in the second year. The four components are:

- **How To Do Things With Theory (HTDTWT)** – a curriculum component dedicated to critical theory. It challenges and nurtures all artistic and research activities by engaging students in reading, discussion and writing, thereby fostering rigorous theoretical grounding.
- **COOP study groups** – at the heart of the programme, co-curated annually with international institutions and collectives. Students, artists, writers and curators engage in collaborative research projects with a one-year learning curve, culminating in a collective presentation at the COOP SUMMIT, which is organised each year in a different European location. In 2025 the SUMMIT was held in Cyprus, where a panel member witnessed first-hand the strength of the DAI learning community and its deep connection with the local environment.
- **Kitchen Acts** – a performative format where students present and activate their own research in twenty-minute sessions. These moments provide a relatively free and sheltered space, independent of tutor-led components and culminate in the public Aeroponic Acts at the end of the programme.
- **WEAVER** – a flexible support structure consisting of student-led and programme-led initiatives, such as the Food Lab, Roaming Assembly, Life After DAI coaching and eight self-reflection reports. WEAVER is designed to complement the conceptual rigour of the other components by fostering care, agency, and community.

The panel finds that the DAI curriculum is coherent despite its complexity. Each component has its own format, aims and assessment, yet together they create a balanced whole. The structure encourages students to combine collective and discursive work with individual research and reflection. The panel notes that the integration of theory, collaboration and performance allows students to cultivate autonomy while remaining part of a strong community. DAI's roaming and nomadic structure challenges students to navigate diverse cultural and professional contexts, which the panel considers a unique strength.

Werkplaats Typografie (WT)

The two-year WT programme (120 EC) is designed to develop critical awareness and new approaches to the ways in which cultural information is produced, mediated and distributed. Unlike the other MFAD specialisations, WT has deliberately retained its Dutch name. The programme does so because *Werkplaats Typografie* has built a strong international reputation that significantly contributes to its visibility and profile in the global design field. Since 2022 the curriculum has been structured around three central components that together form a coherent educational architecture:

- **Structures** focuses on making and experimentation. It includes student-led initiatives inside the WT buildings (Arnhem and Amsterdam), such as *Curating the Library*, the *Mary Shelley Facsimile Library*, *WT Table Talks*, *Film Nights*, *Phantom Radio* and *Open Mic*. It also extends to individual design or artistic practice and the WT Studio, which facilitates collaborations with external partners and clients such as Vleeshal, Sonsbeek 20–24, Kunstinstituut Melly, Zevenblad Plaatsmaken, Het HEM, and KASK MA Photography.
- **Encounters** centres on discursive exchange. Students engage in critical dialogue through studio visits, workshops, excursions and presentations by both tutors and invited guests. These encounters sharpen perspectives and foster new networks, connecting students to diverse practices and discourses.
- **Presentations, Publishing and Distribution** is oriented towards dissemination. Students present their work on internal platforms such as *2Walls* and *The BOX*, as well as in external contexts including the End of the Year Shows (2023, 2024), Printed Matter's Art Book Fairs (2022, 2024), *The WT Vitrine* and public presentations such as *Take A Deep Breath* and *Forms of (Ex)Change*. Through these contexts students gain experience with professional dissemination and outreach.

These three strands stimulate both independent, self-accountable work and collaborative projects. They are directly connected to the final qualifications of the programme, ensuring that each component contributes to the overall attainment of the learning outcomes.

The panel finds that the WT curriculum is coherent and flexible, offering students the opportunity to develop their own trajectory while engaging in collective and client-based projects. It values the balance between autonomy and collaboration and between research-driven inquiry and professional practice. Students particularly appreciate that they can select external guests themselves, which broadens their networks and enhances their agency within the learning community. The panel also notes the importance of WT's deliberate choice to retain its Dutch name, as *Werkplaats Typografie* carries a strong international reputation and contributes significantly to the programme's profile and visibility in the global field of design.

Research within MFAD

As noted in Standard 1, research is a core principle of MFAD. In the view of the panel, the programme succeeds in embedding research systematically into the curriculum of all three specialisations. Students are introduced to different methodologies in the early stages of their study and are encouraged to connect theoretical inquiry with their artistic practice. Research skills are developed progressively, moving from guided collective explorations towards independent projects and the graduation phase. The curriculum requires students to work with empirical, discursive and practice-based approaches and to communicate their findings. The panel finds that MFAD adequately equips students with the ability to conduct master's level research and values the way research outcomes are made visible through publications, performances, exhibitions and collective presentations.

Unity in distinctiveness: three tracks with shared vision

While the three specialisations of MFAD differ strongly in their structure and pedagogical formats, the panel observes that they are connected by a shared vision on research-driven artistic practice, horizontal learning relations and international orientation. Although the three curricula differ in structure, they all foster a gradual shift from collective and dialogical learning towards independent artistic practice at master's level. The panel values the richness of the learning environments, the strong involvement of external partners, and the balance between experimentation and professional positioning. In its view, the distinctiveness of each track adds to the strength of MFAD as a whole, as together they represent a coherent and innovative master's programme in fine art and design.

Admission

MFAD attracts students from a wide range of disciplines and cultural backgrounds, which contributes to the richness of the programme's international learning environment. The programme is open to applicants with a bachelor's degree and artistic value is interpreted broadly: students may come from art and design but also from adjacent fields, provided they can demonstrate strong affinity with the programme's profile. Admission procedures are selective and include the submission of a portfolio and motivation statement, followed by an interview to assess artistic urgency, critical capacity and suitability for the learning community. Each specialisation has its own specific focus in the admission process:

- CFP looks for students motivated to develop alternatives to the industrial fashion system.
- DAI emphasises openness to collective, discursive and nomadic learning.
- WT selects students ready to develop an independent and research-driven design practice.

Across all three tracks, the programme aims to admit like-minded students who share a willingness to collaborate, reflect and contribute to the collective. The panel finds that the admission process is well designed, transparent and effective in ensuring that students admitted are able to thrive within MFAD's demanding and experimental environment and fit within the community. The programme provides a learning environment in which students of various backgrounds learn from one another and are able to pursue their own path in research.

Student support, wellbeing and social safety

The panel finds that MFAD provides strong and responsive support structures to guide students in their academic progress and personal wellbeing. Due to the small scale of the programme, students are closely supported by tutors and coordinators, who act not only as supervisors but also as mentors throughout the learning process. This structure allows individual needs to be addressed in a timely and personal way. Students reported that they feel seen and taken seriously and that the programme responds flexibly to circumstances such as health issues or personal challenges.

Each specialisation has its own way of embedding student support into the pedagogical framework. CFP places emphasis on horizontal mentoring, with tutors and students engaging in ongoing dialogue about research, practice, and personal development. DAI integrates

support into the collective learning community, where living and studying together creates a strong peer network and continuous access to tutors. WT combines individual guidance from its core team with input from external critics chosen by students themselves, which fosters both ownership and accountability. Across MFAD, mentoring is deliberately separated from assessment, ensuring that students can speak openly about challenges and reflect on their development without fear of repercussion.

The panel notes that wellbeing and social safety are actively cultivated in MFAD. Each track works with community agreements or similar practices to establish shared values and respectful collaboration. Diversity, inclusion and equity are recurring themes in the curriculum as well as in community life. Students confirmed that they feel safe to express themselves and to raise concerns when needed. The panel values these efforts and concludes that MFAD has created a caring, inclusive and professional environment that supports both artistic growth and student wellbeing.

II. Teaching staff

The panel finds that the teaching capacity of MFAD is adequate for the size and diversity of the programme. The panel established that the lecturers of the programme have an adequate command of the English language. Across all three specialisations, the teams consist of experienced practitioners, researchers and educators who bring their expertise directly into the curriculum. The documentation shows that staff are closely connected to their respective programmes and work in horizontal, dialogical relationships with students. The panel observed a high level of commitment among tutors, who are approachable and provide individual guidance while maintaining a strong collective learning environment. Students confirmed that they feel supported and inspired by their tutors and appreciate the international scope of the staff. Guest lecturers and external tutors play an important role across all tracks, ensuring that specific expertise is always available and that students are introduced to diverse perspectives. The panel values this combination of a stable core team with flexible input from external experts, which secures both continuity and innovation.

The panel notes that staff members of MFAD remain active in their artistic and research practices and use these experiences to enrich their teaching. Professionalisation takes place through participation in conferences, workshops and networks, as well as through collaboration with external partners. Tutors also exchange ideas within their teams and MFAD as a whole, which supports knowledge transfer, calibration and shared quality standards. The panel values that professional development is embedded in the daily practice of the teaching teams.

Critical Fashion Practices (CFP)

The CFP teaching team consists of core tutors with established practices in critical fashion. They guide their own modules with specific focus and also supervise graduation projects. The programme deliberately complements the core team with guest lecturers, invited for their unique expertise or background. Each student in the second year selects an external tutor to guide their graduation project, bringing in fresh perspectives beyond the core team. The panel appreciates this structure, which ensures both depth and diversity of expertise. Students described the CFP team as engaged and supportive and value the openness of the horizontal teaching model.

Dutch Art Institute (DAI)

DAI is organised around a distributed teaching structure, in which each of the four curriculum components has its own tutors, curators or organisers. These tutors are often internationally active artists, writers and researchers who join the DAI community during the monthly Confluences. The panel notes that the teaching team is highly international and reflects the nomadic, collaborative spirit of the programme. Students particularly appreciated the close involvement of tutors during the Confluences, where living, studying and working together allows for intensive and continuous exchange.

Werkplaats Typografie (WT)

The WT teaching team is made up of an experienced core staff, strengthened in recent years by new tutors with international practices in type design and visual art. The team provides stability while also adapting flexibly to the needs of the student cohort. Students are invited to select external critics who bring their own practices into the programme, further broadening perspectives and networks. The panel values this model, as it combines continuity with openness to student initiative and external expertise. Students expressed high satisfaction with the dedication and commitment of their tutors and especially appreciated the agency they are given in shaping their own learning community.

III. Programme specific facilities

The panel finds that the physical and organisational facilities of MFAD are well aligned with the educational concepts of the three specialisations. Each track makes use of distinct learning environments:

- CFP operates from its own wing at ArtEZ with specific facilities in Arnhem.
- DAI operates as a nomadic programme with monthly Confluences at changing international locations.
- WT is housed across dedicated spaces in both Arnhem and Amsterdam, designed to foster collaborative publishing and design practices.

These environments reflect and support the specific pedagogical approaches of the specialisations, from collective living and discursive exchange to studio-based experimentation and professional dissemination. Students reported that the facilities enable them to realise their projects and to participate fully in the learning community. A more detailed account of institutional and programme-wide facilities will be provided under Standard 5.

Considerations and Judgement

The panel finds that MFAD fully meets the requirements of Standard 2. The pedagogical vision of the programme is clear and coherent, emphasising horizontal learning relations, collective responsibility and critical engagement. Students are encouraged to take ownership of their learning trajectory and to position their artistic practices in relation to social, cultural, and theoretical contexts.

The panel values the curricula of CFP, DAI and WT, which each have their own distinct profile while demonstrating a clear progression in complexity and autonomy. In CFP, students are guided to develop alternatives to the industrial fashion system through a carefully staged curriculum that integrates theory, praxis and research. DAI offers a unique nomadic structure, where the continuous co-habitation of students and tutors creates a strong learning community in which collective research, theory and performance come together. WT combines making, encounters and dissemination in a well-balanced structure that connects self-directed inquiry with external collaborations. Despite their differences, all three curricula share a strong orientation on research-driven practice, international collaboration and dialogical learning.

The panel also finds that admission procedures are selective, transparent and well aligned with the specific profiles of the three tracks. This ensures that students who enter the programme are prepared for the demands of MFAD and contribute to its diverse and international community. Student support, wellbeing, and social safety are carefully embedded, both

through mentoring and through community agreements and practices that foster openness, inclusion and equity. Students reported that they feel supported, safe and free to develop their own voice.

Finally, the panel values the quality and commitment of the teaching teams. Staff are active practitioners and researchers who bring relevant expertise into the programme. Across all three tracks, the balance between a stable core team and input from external guests ensures both continuity and renewal. The facilities available to the three specialisations are well aligned with their educational concepts and allow students to work in professional and inspiring environments.

4.3. Student assessment

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

Explanation NVAO: The student assessments are valid, reliable and sufficiently independent. The requirements are transparent to the students. The quality of interim and final examinations is sufficiently safeguarded and meets the statutory quality standards. The tests support the students' own learning processes. The Board of Examiners carries out its legal duties and exercises its legal powers.

Findings

Testing and vision on assessment

Assessment within MFAD is understood as a continuous and dialogical process, supporting students in their artistic and academic development. Formative and summative elements are interwoven: students receive ongoing feedback and feedforward through tutorials, peer exchange and collective reflection, while summative assessments mark the completion of key phases in the curriculum.

Across all three specialisations, assessment is formally competency-based. Each track interprets and implements the vision on assessment in its own way:

- In CFP, assessment follows the iterative structure of the curriculum, with students presenting artistic work, research outcomes and reflective writing at the end of each phase and/or module. Horizontal dialogue between students and tutors plays an important role and assessment moments emphasise both criticality and applicability of research-driven fashion practices.
- In DAI, assessment is integrated into the four curriculum components: theory, COOP study groups, Kitchen Acts and WEAVER. Students are assessed on their participation and contributions within the collective as well as on individual outputs such as the thesis and reflection reports. The programme deliberately values both conceptual rigour and care for community.
- In WT, assessment is tied to the three strands of Structures, Encounters and Presentations/Publishing. Students are evaluated on their ability to develop an independent trajectory while also engaging in collaborative and commissioned projects. Dissemination plays a central role in assessment, as students must demonstrate the capacity to position their work in public and professional contexts.

Reliability, objectivity, validity and transparency

The panel finds that MFAD has made important steps in developing assessment practices that fit its pedagogical vision. Assessment is often dialogical and exploratory, reflecting the experimental and practice-based character of the programme. During the site visit, the panel observed several innovative and experimental assessment forms. Both staff and students were able to speak convincingly about their purpose and contribution to learning, which reassured the panel of their educational value.

At the same time, the panel notes that the translation of these approaches into guarantees of reliability, validity and transparency remains underdeveloped, also in relation to demonstrating the master's level. While the achieved outcomes convincingly showed the required standard, it was less clear how assessment procedures consistently evidence this alignment. What the panel expected to find was a more systematic articulation and documentation of assessment practices. For example, while one track (CFP) makes use of competency matrices or structured feedback formats, these are not consistently formalised across MFAD. The panel also recognises the value of assessment through dialogue and collective learning, yet emphasises that such an approach needs to be articulated in a way that meets the formal requirements of sound assessment as defined by the framework. Even if the programme wishes to maintain a

distinctive and exploratory stance on assessment, it is important to articulate this explicitly and to embed it in a framework that secures comparability, validity and fairness.

The panel therefore recommends that MFAD strengthens the structure and documentation of its assessment system. This could include making explicit how reliability is ensured (e.g., through multiple assessors or calibration), how assessment criteria are connected to the intended learning outcomes, and how transparency is safeguarded for students. The panel also sees opportunities for the three specialisations to learn from each other's approaches and to exchange good practices. It encourages the programme to bring in additional expertise in assessment to support this process. The panel is confident that, with such steps, MFAD can balance its experimental ethos with the need for reliability and transparency at master's level.

Examination Committee

All ArtEZ master's programmes, including MFAD, fall under the responsibility of the Central Examination Committee (CEC). The CEC ensures compliance with the Education and Examination Regulations (EER) and oversees the quality of assessment procedures and outcomes. It reviews the EER annually and monitors whether assessment practices and graduation projects demonstrate the intended master's level.

Since the publication of the 2024 Inspectorate report, ArtEZ has adjusted the organisation and staffing of the CEC in order to strengthen quality assurance. During the site visit, the panel spoke with the new chair of the CEC (who had been in function for only a month). The panel appreciates the decisiveness with which ArtEZ has acted and expresses respect for the way the new leadership is taking up this responsibility.

The panel recognises that the CEC is in a transition phase: it has a clear vision for the further professionalisation of assessment, is open to new forms of assessment and seeks collaboration with (unique) programmes such as MFAD. It also notes that the CEC is well aware of the developmental steps still required. As described under *Reliability, objectivity, validity and transparency*, the panel has issued a strong recommendation to structure and document assessment practices more clearly. The panel values the openness of the CEC and considers it important that MFAD and the committee address these developments together.

Graduation

Graduation in MFAD represents the culmination of two years of research-driven artistic development, in which students demonstrate their ability to integrate practice, theory and professional positioning at master's level. Each specialisation has designed its own graduation structure, reflecting the identity of the programme while ensuring alignment with the shared competence profile:

Specialisation	Graduation
Critical Fashion Practice (CFP)	Students realise a Graduation Project consisting of an artistic output and research report, a written thesis and a portfolio, supported by both a core team of tutors, as well as an external tutor (not assessor) students select themselves. The assessment evaluates the originality, criticality and viability of their fashion practice, their ability to challenge dominant systems, and the extent to which they contribute to alternative models for fashion.
Dutch Art Institute (DAI)	Students contribute and participate (twice over the two-year course) in a publicly presented group work (during the COOP

	SUMMIT), complete an individual written thesis and present individual research in a performative format during the Aeroptic Actis. Together, these components demonstrate how students situate their practice in theoretical and societal debates, and activate it in a collective setting, assess by both internal and external examiners.
Werkplaats Typografie (WT)	Students develop a substantial body of work, accompanied by a reflective writing and present their outcomes through platforms such as the End of the Year Show. Assessment combines internal evaluation with external critics, ensuring alignment with artistic quality and professional standards in the international design field.

Across all three specialisations, graduation procedures require students to demonstrate their capacity for independent inquiry, critical reflection and professional readiness. The inclusion of external examiners and public dissemination guarantees that graduation projects are evaluated not only within the academy but also in dialogue with the wider field. The panel concludes that graduation in MFAD adequately reflects the programme's holistic vision and enables students to evidence their growth into autonomous, critically engaged and professionally positioned artists and designers.

Considerations and Judgement

The panel concludes that MFAD meets the requirements of Standard 3. Assessment across the programme is strongly connected to its pedagogical vision: it is continuous, dialogical and combines formative feedback with summative moments. Each specialisation has its own approach, yet all are competency-based and aligned with the intended learning outcomes at master's level. Graduation procedures in CFP, DAI and WT provide students with the opportunity to demonstrate their artistic signature, critical reflection and professional readiness through a combination of artistic output, research and public dissemination. The inclusion of external examiners and platforms ensures that graduation outcomes are evaluated in dialogue with the professional field.

At the same time, the panel emphasises the need for MFAD to further articulate and structure its assessment system. While it observed valuable experimental formats, the translation into guarantees of reliability, validity and transparency is not yet sufficiently formalised. The panel therefore recommends that MFAD strengthens documentation, calibration and criteria and makes explicit how quality assurance is secured. It encourages the programme to learn from the diversity of approaches across its three specialisations and to bring in additional expertise where necessary.

The Central Examination Committee (CEC) has recently been reorganised. The panel appreciates the decisiveness of ArtEZ in strengthening the CEC and values the openness of the new chair to collaboration with the programmes. It considers it essential that MFAD and the CEC now jointly take the next steps to consolidate procedures and ensure consistency. With these measures, the panel is confident that MFAD can balance its exploratory ethos with the assurance required at master's level.

4.4 Achieved learning outcomes

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

Explanation NVAO: The achievement of the intended learning outcomes is demonstrated by the results of tests, the final projects, and the performance of graduates in actual practice or in postgraduate programmes.

Findings

Overall assessment of the final level by the audit panel

The panel reviewed a selection of fifteen graduation works from MFAD, distributed proportionally across the three specialisations: three from CFP, eight from DAI and four from WT. The works were drawn from the most recent cohorts (2023-2024 and 2024-2025).

The panel observed a wide variety of formats and deliverables, reflecting the distinct pedagogical approaches of each specialisation. The panel noted that the demonstration of master's level varies across the tracks and is appreciated differently. In CFP, graduation works consisted of a Graduation Project with supporting documents such as the Research Report, Review Handouts, Proposals, a thesis and a public-facing portfolio. In DAI, graduation was documented through *The Carrier Bag*: a comprehensive digital archive that captures each student's trajectory and culminates in a thesis and performative presentation during *Aeronic Acts*. In WT, graduation outcomes were presented as a substantial body of design work, disseminated in public contexts such as exhibitions and publications, supported by reflective writing. In addition to studying the submitted portfolios, the panel also experienced graduation outcomes in real-life contexts, including the CFP Expo in Amsterdam, the WT End of Year Show in Amsterdam and the DAI COOP SUMMIT in Cyprus.

Across these diverse formats, the panel consistently recognised the intended master's level. The graduation works demonstrated autonomy, originality and critical reflection, with students able to position their artistic practices in relation to broader discourses and professional fields. In various cases, the panel found the quality to reach beyond the expected level, approaching post-graduate standards. The panel values the strong integration of research, theory and practice, while also noting that the range of outputs (from highly academic to strongly practice-based) illustrates the breadth of MFAD.

Alumni and the professional field

The panel finds alumni and the professional field to be highly positive about MFAD graduates. They are recognised for their critical reflection, research-driven practice, and ability to engage with complex cultural and societal issues. Alumni remain closely connected to the programme, sustaining a strong sense of community that continues beyond graduation.

In CFP, graduates showed how the programme stimulated them to theorise their practice, for instance through projects on ephemeral garment publishing in queer activism, archival publishing and the relation between textile crafts and the digital realm. Alumni valued the networks built but indicated that more guidance on "*life after CFP*" would be helpful, especially for non-Dutch students.

DAI alumni stressed that the community does not end with graduation and appreciated that feedback from former students (e.g. institutionalising *WEAVER* and *Kitchen Acts*) has been taken up. They also value how the programme remains responsive to global politics. WT alumni and the field highlighted the strong international reputation of *Werkplaats Typografie* and the resilience graduates develop by combining independent and commissioned work. They are visible in international networks and contribute to the strong profile of the programme.

The panel concludes that MFAD graduates are well-prepared, valued in the field, and remain part of an engaged intellectual community that extends both within and beyond ArtEZ.

Considerations and Judgement

The panel concludes that MFAD meets the requirements of Standard 4. After reviewing a representative selection of fifteen graduation works across all three specialisations, the panel is convinced that the intended learning outcomes are achieved at master's level. The graduation projects demonstrated autonomy, originality and critical reflection, with students able to position their practices in relation to societal, cultural and theoretical contexts. In several cases, the panel observed quality that even surpassed the expected level.

The panel also values the diversity of graduation formats, ranging from academically rigorous theses to strongly practice-based outputs and notes that all three specialisations ensure a strong integration of research, theory and practice. Alumni and the professional field confirmed this view: graduates are seen as resilient, research-driven practitioners who are able to engage with complex artistic and societal challenges. The strong sense of community that continues after graduation and the visibility of graduates in international networks, further demonstrates the added value of MFAD.

4.5 Facilities

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

Explanation NVAO: The accommodation of the programme and the facilities are in keeping with the intended learning outcomes and the teaching-learning environment.

Findings

The MFAD is supported by facilities that reflect the diversity and distinct pedagogical formats of its three specialisations. The panel finds that the physical, digital and organisational infrastructures provide an adequate and often inspiring basis for the programmes.

CFP is embedded in the Fashion Department in Arnhem, CFP is embedded in its own wing at ArtEZ with specific facilities in Arnhem, where students have access to studios, workspaces and digital tools that allow them to explore the intersections of fashion, theory and design. Workshops and specialist equipment are available for garment-making, digital literacy, (textile) printing and publishing. Alumni indicated that access to external infrastructures in the professional field remains important after graduation.

DAI functions as a nomadic programme, without a fixed building. Its monthly Confluences take place at changing locations across Europe, where study, research and daily life are interwoven in one shared environment. This set-up requires flexibility and careful organisation but also embodies DAI's pedagogical vision of co-habitation and learning together. Students reported that the programme provides adequate facilities for each Confluence, from seminar rooms to communal living spaces, ensuring that study and everyday encounters merge.

WT operates in both Arnhem and Amsterdam, housed in dedicated studios that support design, publishing and collaborative projects. Students benefit from well-equipped spaces for printing, publishing and experimentation and make use of internal platforms such as The WT Vitrine or The BOX to present their work. The programme also facilitates access to external venues and professional partners, broadening the scope of dissemination and outreach.

Digital facilities

Across MFAD, students have access to ArtEZ's digital learning infrastructure (Leerpodium), including online platforms for communication, submission and archiving. These systems are particularly important for CFP and DAI, where collaborative learning often extends beyond a single location and ensure continuity in documentation and feedback. Students also use digital tools as part of their artistic practice, for example in publishing, design and hybrid presentation formats.

Considerations and Judgement

The panel judges that MFAD meets the requirements of standard 5. The facilities of the three tracks are well aligned with their pedagogical concepts and support both independent practice and collective learning. CFP benefits from the ateliers, studios and workshops in Arnhem, DAI organises well-provided Confluences at changing international locations and WT works from dedicated studios in Arnhem and Amsterdam. Digital infrastructure, including ArtEZ's Leerpodium, ensures continuity across locations. Students and alumni are positive about the facilities, which enable them to position their work in professional and international contexts.

4.6. Quality Assurance

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

Explanation NVAO:

The programme organises effective periodic feedback that supports the achievement of the intended learning outcomes. Existing programmes implement appropriate improvements based on the results of the previous assessment. They initiate appropriate evaluation and measurement activities to that end. The outcomes of this evaluation demonstrably constitute the basis for development and improvement. Within the institution, those responsible are held to account regarding the extent to which the programme contributes to the attainment of the institution's strategic goals. Quality assurance ensures the achievement of the intended learning results. The programme committee, examination board, staff, students, alumni and the relevant professional field are actively involved in the programme's internal quality assurance. The programme's design processes, its recognition, and its quality assurance are in keeping with the European Standards and Guidelines. The programme publishes accurate, reliable information regarding its quality, which is easily accessible to the target groups

Findings

The panel took note of the 2024 report by the Dutch Inspectorate of Education, which raised concerns about ArtEZ's institutional quality assurance and internal governance. While this report addressed the institution as a whole, the panel underlines that accreditation judgements are made at the level of individual programmes. Its evaluation therefore focused specifically on MFAD and its three specialisations. The panel recognises that the institutional issues identified by the Inspectorate form an important backdrop, but emphasises that MFAD must be assessed on its own merits. During the site visit, the panel observed that the programme has developed distinct quality assurance practices closely aligned with its pedagogical vision, while also being embedded in the broader structures of ArtEZ.

Within CFP, DAI, and WT, quality assurance is understood as a continuous process of reflection, exchange and recalibration. Each specialisation has its own consultation formats between students, staff, alumni and the professional field. Advisory Committees provide formal input on the Education and Examination Regulations (EER), while student-staff exchanges in the form of group sessions, councils or assemblies ensure that feedback is continuously collected and addressed. The Central Examination Committee monitors procedures around assessment and examination, while ArtEZ-wide instruments such as the National Student Survey (NSE) and the Arts Monitor provide additional insights.

The panel notes that each specialisation has developed quality assurance practices in line with its unique pedagogical approach. CFP uses Learning Community sessions to embed feedback directly into the curriculum and actively involves students in the selection of external tutors. DAI cultivates a reflective culture through Confluences, the WEAVER team, the Council and student-led General Assemblies, enabling a continuous dialogue between staff and participants. WT relies on frequent group conversations, structured reviews and feedback from external critics and alumni to monitor and adjust its curriculum. In all cases, connections to the professional field are integral to quality assurance, whether through external tutors, critics, assessors or partnerships.

The panel recognises a sufficient yet informal quality culture within MFAD, marked by reflection, shared responsibility and critical engagement with both education and its broader social and political contexts. Staff, students and alumni all contribute to shaping and reshaping the programmes, which creates a dynamic and future-oriented learning environment. At the same time, the panel recommends MFAD and ArtEZ leadership to strengthen institutional support and to redesign the quality assurance system in a way that moves beyond reliance on

individual capacities, while remaining aligned with the uniqueness of the programme. The panel stresses that this is not about adding bureaucratic layers, but about ensuring that the high-end, context-driven practices of MFAD are secured, consolidated and allowed to grow.

Considerations and judgement

The panel concludes that MFAD meets the requirements of Standard 6. The programme has developed its own informal quality assurance practices that are closely tied to its pedagogical vision and the specific character of each specialisation. Feedback is actively gathered through a variety of structures such as Advisory Committees, Learning Community sessions, councils, assemblies, and structured reviews with external critics. These mechanisms demonstrate a strong culture of dialogue and responsiveness, where staff, students and alumni work together to continually shape the programmes.

At the same time, the panel notes that these practices are still strongly dependent on individual commitment and informal calibration. While this works well in the current context, it leaves the system vulnerable. The panel therefore recommends that MFAD and ArtEZ leadership move towards a more structured and consolidated approach to quality assurance. This should not mean adding bureaucratic layers, but rather securing existing practices in a sustainable framework that fits the uniqueness of the programmes.

5. OVERALL CONCLUSION

Considering the distinct yet coherent profiles of the three Master of Fine Arts and Design specialisations – Critical Fashion Practices, Dutch Art Institute and Werkplaats Typografie – the panel finds that the programme fulfils the requirements of all standards of the executive programme assessment. MFAD offers a unique and research-driven form of master's education in fine art and design, with strong international orientation and close ties to the professional field. The panel values the committed and expert teaching teams, the diverse and engaged student body and the quality of the graduation works, which convincingly demonstrate achievement at master's level (and even beyond).

At the same time, the panel notes areas for further development, particularly in strengthening assessment procedures and consolidating quality assurance beyond reliance on individual commitment. The panel is confident, however, that the programme has the vision and capacity to address these challenges. It therefore advises the NVAO to continue the accreditation of the Master of Fine Art and Design, including all three specialisations and their associated locations.

6. RECOMMENDATIONS

The panel has formulated several recommendations to support the programme's continued growth and development. All are valuable, and the most important ones are summarised in this chapter.

Work towards one coherent and accessible competency framework

The three MFAD specialisations each have their own competency frameworks, reflecting their unique profiles and pedagogical approaches, while also connecting to the shared national fine arts and design competency profile. The panel values this diversity, yet it also noticed that the frameworks differ in structure, terminology, and level of accessibility. For students and external stakeholders, this can make it difficult to fully understand how the specialisations relate to each other. The panel therefore advises the three specialisations to align the competency frameworks more comprehensively with each other on one hand and the national professional profile and its four competencies on the other. This will enhance transparency and consistency within the MFAD programme, while still allowing each track to maintain its distinctiveness.

Strengthen and formalise the assessment system

The panel acknowledges the strength of MFAD's experimental and exploratory approach to assessment, which reflects the programme's pedagogical vision and artistic ethos. However, it also notes that the translation of these innovative practices into clear guarantees of reliability, validity and transparency is still underdeveloped. Assessment practices are not yet consistently documented or formalised across the three specialisations. The panel therefore recommends that MFAD strengthens its assessment system by improving documentation, calibration and criteria, and by making explicit how assessment quality is safeguarded. Such steps will ensure comparability and fairness while preserving the programme's distinctive approach.

In addition, the panel highlights the role of the Central Examination Committee (CEC). It considers it crucial that MFAD and the CEC work closely together to consolidate procedures and create greater consistency across the master's portfolio. By combining MFAD's exploratory ethos with structured quality assurance, the programme can further strengthen its credibility and ensure assessment practices that meet the standards expected at master's level.

Consolidate quality assurance beyond individual reliance

MFAD demonstrates a strong quality culture characterised by reflection, shared responsibility and critical engagement with both education and wider social contexts. Students, staff and alumni all play an active role in shaping and reshaping the programme, which creates a dynamic and responsive environment. At the same time, the panel observes that many of these practices remain informal and dependent on individual commitment. To ensure continuity and sustainability, the panel recommends MFAD and ArtEZ (e.g. the CEC) to consolidate existing practices into a more structured framework. This should secure the programme's high-end, context-driven approach without adding unnecessary bureaucracy, allowing it to grow in line with its unique character.

Appendix I Overview of judgements

Results overview ArtEZ University of the Arts Master of Fine Arts and Design Full time	
Standard	Judgement
Standard 1. Intended Learning Outcomes	Meets the standard
Standard 2. Teaching-learning environment	Meets the standard
Standard 3. Student assessment	Meets the standard
Standard 4. Achieved learning outcomes	Meets the standard
Standard 5. Facilities	Meets the standard
Standard 6. Quality Assurance	Meets the standard
Overall conclusion	Positive

Appendix II Site visit, working methods and rules of decision

Audit schedule² Extensive Assessment of hbo Master of Fine Arts and Design – ArtEZ University of the Arts – 3rd of July 2025

Time	Interviews
08.30-09.45	Arrival panel and preparation
09.45– 10.30	Panel interview management team
10.30 – 10.40	<i>Break</i>
10.40 – 11.40	Panel interview lecturers
11.40 – 11.50	<i>Break</i>
11.50 – 12.50	Panel interview students
12.50 – 13.30	<i>Lunch</i>
13.30 – 14.15	Panel interview professional field
14.15 – 14.30	<i>Break</i>
14.30 – 15.15	Panel interview Board of Examiners
15.15 – 15.45	Pending issues
15.45 – 16.30	Panel evaluation
16.30	Feedback from audit panel

Working methods

Selection of the delegations / the auditees:

In compliance with the NVAO regulations the audit panel prior to the audit decided on the composition of the delegations (auditees) in consultation with the course management and on the basis of the points of focus that had arisen from the panel's analysis of the course documents.

Auditing process

The following procedure was adopted. The panel studied the documents regarding the programme (see Annex Documents reviewed) and a number of theses. The panel secretary organised input from the auditors and distributed the preliminary findings among the panel members prior to the audit. A preparatory meeting of the panel was held before the site visit took place at the institute. (see Annex: Programme of the site visit).

² For privacy reasons, the names are not included in this report. The names of auditees are known to the secretary of the audit panel.

During the site-visit the audit panel members spoke randomly to students and reviewed a number of additional theses.

The panel formulated its preliminary assessments per theme and standard immediately after the site visit. These were based on the findings of the site visit, and building on the assessment of the programme documents.

In assessing the full-time programme(s), the panel applied the *Assessment Framework for the Accreditation System of Higher Education in the Netherlands*, as established by the NVAO (effective as of 1 April 2024). This framework sets out the standards to be addressed by a panel during a comprehensive programme assessment, as well as the criteria on which the panel must base its judgement of the programme.

The site visit focused on verifying the findings of the document analysis and gathering additional information on the content of the programme. This was achieved through discussions with representatives of the programme, students, and the professional field, which were characterised as 'peer-to-peer' dialogues.

Verification by the panel took place by addressing the same topics with various stakeholder groups on multiple occasions and by consulting additional documentation. Where the housing and material facilities were concerned, verification also took place through direct observation.

Coordination of sub panels within the cluster

Coordination between all sub-panels was ensured primarily through the instructions provided to panel members regarding the assessment framework. The criteria for assessment, calibrated jointly by Hobéon and NQA, formed part of these instructions. Prior to this, alignment was also safeguarded by means of overlapping membership across the sub-panels. In addition, while recognising that each programme assessment constitutes an independent evaluation, the overlapping membership enabled progressive reflection on previous visits within the review cluster where relevant. Further coordination was secured through the support of, as much as possible, the same secretary from both Hobéon and NQA, as well as through the appointment of trained chairs.

An 'open consultation session' was scheduled as part of the site-visit programme. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community in a correct and timely manner. No students or staff members attended the open consultation session.

A first version of the assessment report was drafted by the secretary and circulated among the members of the panel for review and comments. The final draft was subsequently forwarded to the institute to correct factual inaccuracies.

Rules of decision

According to the NVAO Accreditation Decision Rules, a standard can score "satisfactory", "partially satisfactory" or "unsatisfactory". Hobéon has applied the decision rules as listed in the "Assessment Framework for the Dutch Higher Education Accreditation System" (2024).

If there are different variants of a programme (e.g. full-time, part-time and dual), the assessment must show that the quality of each variant is guaranteed on the basis of the standards set out in the relevant assessment framework in order to arrive at a positive final assessment of the programme. The final assessment of the programme is either "positive", "positive with conditions" or "negative".

If a programme is offered under a single programme code (ISAT) at multiple locations, the programme can only be considered for accreditation if the assessment shows that each location meets the quality standards specified in the relevant assessment framework.

Programme assessment of institutions without ITK accreditation

The final assessment of a programme is positive in any case if all standards score "compliant".

The final assessment of a programme is positive with conditions in any case if Standard 1 is compliant and a maximum of three standards score “partially compliant”, in which case the audit panel recommends imposing conditions.

The final assessment of a programme is negative in any case if:

- one or more standards score “does not meet”
- standard 1 scores “partially meets”
- one to three standards score “partially meets”, whereby the audit panel does not recommend imposing conditions;
- three or more standards score “partially compliant”.

Appendix III Documents reviewed

List of documents examined

- Self-evaluation Report
- ArtEZ EER Institution MA Programmes 2024-2025
- ArtEZ Institutional Plan 2022-2026
- ArtEZ Reglement Examencommissie
- Assessment Framework 2024
- National Profile MFAD 2014
- NSE 2022-2024 CFP – DAI – WT
- Profielen Beeldende Kunst en Vormgeving 2025
- The Professional Master Standard VH
- Graduate Profile CFP – DAI -WT
- Course Syllabus CFP – DAI – WT
- Teacher information CFP – DAI – WT
- Vision CFP – DAI – WT
- representative selection of final projects, selected by the panel, of the past two years with corresponding assessment criteria and requirements;
- Reference books and other learning materials.
- List of all recent final al projects/papers examined prior to the audit:

Following NVAO regulations the panel prior to the audit the panel has studied fifteen students' final projects. As described under Standard 4, this concerned three works of CFP, eight works of DAI and four works of WT. All works from cohorts 2023-2024 and 2024-2025. For privacy reasons, the names of these graduates and their student numbers are not included in this report. The names of the graduates, their student number, as well as the titles of the final projects, are known to the secretary of the audit panel.

Appendix IV Composition of the Audit committee

Name of visitation group:	HBO Master Beeldende Kunst en Vormgeving Midden
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On June 11th 2025 the NVAO endorsed the composition of the panel to assess the Master of Fine Arts and Design of ArtEZ University of the Arts, Reference number: 2025 PA-2339.

Succinct resumes of participating panel members:

Name	Succinct CVs
Mr. drs. G.M. R. (Roel) Klaassen MSM (chair)	interim Head of Bachelor Education at Willem de Kooning Academy
Mrs. D. (Defne) Anyas	Curator and teacher
Mr. H. (Hicham) Khalidi MA	Director Jan van Eyck Academie Maastricht
Mrs. drs. P. (Paulien) Oosterhuis	Educationalist at University of the Arts Utrecht
Mrs. V. (Vivian) Erdsieck (student)	Student Master Materials in Artistic Practices at Frank Mohr Instituut / Academie Minerva

Mrs. C. (Cathelijne) van Oeffelt	co-ordinator/certified secretary
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Prior to the audit all panel members undersigned declarations of independence and confidentiality which are in possession of the NVAO. This declaration certifies, among other things, that panel members do not currently maintain or have not maintained for the last five years any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the institution in question, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense.



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