

**hbo-master Master  
Performing Public Space  
(PPS)  
Fontys Hogescholen**

15 September 2016

NVAO limited initial accreditation

Panel report

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## 1 Executive summary

The Accreditation Organisation of the Netherlands and Flanders (NVAO) received a request for an initial accreditation procedure, including programme documents, regarding a proposed professional (hbo) master Master Performing Public Space (PPS) at Fontys Hogescholen. NVAO convened an expert panel, which studied the information available and discussed the proposed programme with representatives of the institution and the programme during a site visit.

The following considerations have played an important role in the panel's assessment.

The master Performing Public Space intends to offer artists a repertoire of artistic strategies for meaningful interaction with (new) audiences, for working in and with a diversity of environments in the public domain through interdisciplinary co-operation and creation.

The traditional ways of presenting and experiencing art are changing, there is a growing number of innovative festivals, cross-overs and more and more artists arrange their own performance Space. These new spaces also demand a different way for the artists to create new forms of entrepreneurship for their work and to collaborate with other disciplines to do so.

Since the programme aims at an interdisciplinary and innovative profile of the graduating artist there is no (inter-) national validated profile available of a similar programme. The programme formulated the intended learning outcomes in discussion with several relevant stakeholders and independent artist pioneers pursuing the novel position of the artist performing public spaces.

The panel was convinced by discussions with the working field that the aims of the programme are relevant and the interdisciplinary approach well defined, making realisation plausible. In the panel's opinion, the institution made a good start but will need time to realize social innovation, but possibilities to create more ambitions are also feasible.

The profile of the programme is in line with the recent strategic development of Fontys School of Fine and Performing Arts (FHK). Structural interdisciplinary working; a new position and role of the artist in society, co-creation and social innovation and the development of an international working community are both at the heart of this new programme and the strategic developments of FHK. The implementation of the programme will generate discussion and learning in the bachelors education and thus contributes to the development of the strategic ambitions within FHK. In this respect the panel suggests to make the programme well visible within FHK.

The intended learning outcomes of the programme are well defined with regard to content, the professional orientation and master level as internationally defined. However, the panel suggests to refine the qualifications of artistic research. The definition of artistic research is open – as it should be to fit the ambitions and the project of the student – but is also rather vague and it is not clear which product is required and what the requirements to pass the exam exactly are. The panel suggests to formulate it more related to action research of which at least the action has to be pursued.

The Master PPS is a full time programme of 60 EC. Students with a BA in one of the art disciplines or a BA in education of one of the art disciplines are eligible to take part in the selection for the intake. An important admission requirement is the maturity of the candidate's (emerging) artistic practice. Next to that the candidate has to put forward a project proposal and the candidate will be tested on motivation, attitude and learning abilities: (i) the disposition to work together, to be a member of the learning community (ii) the disposition to analyse complex issues, (iii) the disposition to formulate (own) learning targets and devise and establish an appropriate strategy for implementation and evaluation, (iv) the ability to communicate effectively, both orally and in writing, (v) the ability to reflect in a systematic way.

The programme labels this intake procedure as 'auditioning'. The panel gives in consideration to use another word since it is not the performance of craftsmanship in the own discipline that is tested. Despite the panel's wish for extra emphasis on recruitment, the procedure is well designed on the other hand and looks for the necessary disposition, skills and accomplishments.

The programme is offered in English and aims for an international market. Proficiency in English of both students and lecturers is monitored and if needed improved. All persons interviewed proved to be fluent in English.

The programme consists of three periods and a graduation project, has a hybrid design and offers an interrelated teaching-learning-environment. This means interactions are between in-residence education, an online platform and feedback and non-residence education in the own professional artistic practice.

In residence teaching consists of three intensive two week 'boot camps'. The panel had the opportunity to study a detailed design of one of these boot camps. During the whole year the student will work on his/her graduation project. The student will also work on his/her project and assignments in their artistic professional practice. The latter is labelled 'base camp' by the programme. Interrelation and a learning community is provided by an online platform. Also two weekly online tutoring and guidance will be offered if the student is at basecamp. This in combination with structured assignments.

The panel suggests to provide for local support and supervision at the boot camp to ensure sufficient feedback and avoid postponement of the projects and assignments. The lecturers recognize the need for the local supervision.

The programme has the ambition to accept 10 to 15 students per year, from which a majority from outside the Netherlands to ensure the development of an international learning community.

The panel studied the design of the curriculum and more detailed first drafts of a boot camp. It concludes that the intended learning outcomes are systematically translated to the content of the programme and the teaching methods. The design process is well structured and takes the learning outcomes as a reference. The assessment is conducted by using detailed rubrics, also closely related to the intended learning outcomes. The rubrics will be used for the portfolio assessment at the end of each of the three periods. This brings in a systematic test of meeting the intended learning outcomes.

The panel therefore concludes that the curriculum makes it possible to acquire the intended learning outcomes. As mentioned, artistic research needs some additional thinking through.

The panel underlines the ambition of the programme to educate students as a self-sustaining artistic entrepreneur, able to run their own artistic practice after graduation. This means also financial and networking skills and reputation building. The programme does contain several elements of this, but, because of the gap between school and the work field after graduating, the need for an artist to master these skills, cannot be overemphasised, especially if the ambition is to perform in public spaces. The tensions between entrepreneurship and engagement with public space are very important and need to be highlighted within the programme, according to the panel.

The foreseen staff from FHK consists of four lecturers (to be complemented by guest lecturers) and is already highly involved in the design and development of the programme. The panel met a dedicated and motivated staff during the interviews. Lecturers come from the several disciplines present within FHK, bringing in the interdisciplinary approach. The staff is qualified in arts, both theoretical as with respect to performing and visual arts. The team members demonstrated to be reflective and open to constructive criticism. The panel only has the concern that performing public space is also new to the lecturers. Guest lecturers and supervision in the basecamp has to provide for experienced guidance in these projects.

The panel also suggests to make the ethical implications of the interventions in public space explicitly part of the curriculum, the assessment and the reflection of the lecturers. Discussion of this issue during the day with all involved convinced the panel that there is sufficient sensitivity on this subject present in the team.

The programme will use an array of assessments across the curriculum, related to structural and substantive assignments. These include written and oral, formative and summative testing to be gathered as a portfolio. The staff will be professionalized for the use of new forms of assessment. Assessments are well spread across the several periods. The rubrics for the portfolio assessment are being developed, which is commendable. This system of testing, the assessment of the portfolio using rubrics, is also used in another master of FHK. The staff therefore can build from this experience.

The Examination Board demonstrated to be well informed and involved in the development of the assessment and the regulations concerning examination. The panel considers the Examination Board as sufficiently in control to guarantee the level of the degree.

The director of FHK and the leader of the Theatre school, under which the programme will be executed, and the management of the programme presented a budget plan. Both this budget and the commitment to make the programme a success demonstrated that necessary financial provisions are taken care of. The investments needed to start and develop the programme and in the eventuality that some more time is needed to attract sufficient students are covered by available means. On the basis of the information provided, the panel has no reason to question the financial viability of the programme.

The panel judges all standards as positive. Given these considerations, the panel advises NVAO to take a positive decision regarding the quality of the proposed professional (hbo) master programme Master Performing Public Space (PPS) at Fontys Hogescholen

The Hague, 15 September 2016

On behalf of the Initial Accreditation panel convened to the professional (hbo) master  
Master Performing Public Space (PPS) at Fontys Hogescholen,

J. Boomgaard, PhD  
(chair)

A.N. Koster, MSc  
(secretary)

## 2 Introduction

### 2.1 The procedure

NVAO received a request for an initial accreditation procedure including programme documents regarding a proposed professional (hbo) master Master Performing Public Space. The request was received from the Fontys University of Applied Sciences.

An initial accreditation procedure is required when a recognised institution wants to offer a programme and award a recognised bachelor or master's degree. To a certain extent, initial accreditation demands a different approach to the accreditation procedure for programmes already being offered. Initial accreditation is in fact an *ex ante* assessment of a programme, and a programme becomes subject to the normal accreditation procedures once initial accreditation has been granted.

NVAO convened an international panel of experts. The panel consisted of:

- Dr. Jeroen Boomgaard (*chair*), lector at the Lectoraat Art & Public Space at Gerrit Rietveld Academie and head of the research master Artistic Research at the University of Amsterdam;

*Other panelmembers:*

- Merlijn Twaalfhoven, composer and developer of concerts, lead big interdisciplinary projects and is founder and artistic leader at of the Foundation La Vie sur Terre;
- Dr. Philip Lawton, lecturer in Geography in NUI Galway; studies the relationship between society, urban form and everyday life within cities. Before that, he worked in the field of Technology and Society Studies at Maastricht University. He also worked at Urban Studies in Amsterdam);
- Eline Leo (student member) student at the master Educational Sciences at the University of Amsterdam.

On behalf of the NVAO, Frank Wamelink, policy advisor at NVAO, was responsible for the process-coordination. Astrid Koster, educationalist at Edukos Advies was responsible for the drafting of the experts' report.

This composition reflects the expertise deemed necessary by NVAO. (Annex 1: Composition of the panel). All the panel members signed a statement of independence and confidentiality.

The panel has based its assessment on the standards and criteria described in the NVAO Initial Accreditation Framework (Stcrt. 2014, nr 36791).

The following procedure was undertaken. The panel members studied the programme documents (Annex 3: Documents reviewed) regarding the proposed programme. Their first impressions were sent to the secretary of NVAO, in order to outline these remarks within the accreditation framework and detect the items to be clarified during the site visit.

Based on its first findings, the panel organised a preparatory meeting the day before the site visit. The site visit took place on 9th September 2016 at Fontys University of Applied Sciences (Annex 2: Schedule of the site visit).

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

## **2.2 Panel report**

The first chapter of this report is the executive summary of the report, while the current chapter is the introduction.

The third chapter gives a description of the programme including its position within the Fontys University of Applied Sciences and within the higher education system of the Netherlands.

The panel presents its assessments in the fourth chapter. The programme is assessed by assessing the themes and standards in the Initial Accreditation Framework. For each standard the panel presents an outline of its findings, considerations and a conclusion.

The outline of the findings are the objective facts as found by the panel in the programme documents, in the additional documents and during the site visit. The panel's considerations are the panel's subjective evaluations regarding these findings and the importance of each. The considerations presented by the panel logically lead to a concluding assessment.

The panel concludes the report with a table containing an overview of its assessments per standard.

## 3 Description of the programme

### 3.1 General

Country	: The Netherlands
Institution	: Fontys Hogescholen / Fontys University of Applied Sciences
Programme	: Master Performing Public Space
Level	: master
Orientation	: professional (in Dutch: hbo)
Degree	: MA (Master of Arts)
Location	: Tilburg
Study Load (EC)	: 60 EC
Field of Study	: Language and Culture

### 3.2 Profile of the institution

Fontys University of Applied Sciences is a research institute with a wide variety of courses and trainings that are mainly given in the southern Netherlands. Fontys is thereby one of the largest higher education institutions in the Netherlands with an education in almost all sectors. There are 28 institutes that provide approximately 85 bachelor courses in the variants full-time, part-time, dual and in-service. Fontys University of Applied Science also offers 40 master variants and six Associate degrees. At Fontys, more than 4,300 employees and over 44,000 students enrolled. Besides education Fontys focuses on 39 professorships also on research, knowledge, innovation and contract activities.

Fontys School of Fine and Performing Arts (in Dutch: FHK: Fontys Hogeschool voor de Kunsten',) is a part of Fontys University of Applied Sciences and provides higher professional education on bachelor's and master's degree level in the field of art education, visual and performing arts. FHK offers programs in four branches of education: Visual, Dance, Music and Theatre. FHK stands for higher education at a bachelor and master level in art education and visual and performing arts. This is done from authentic experience, in interaction with the professional field and with attention to individual choices. By doing so, FHK trains students to become competent, self-reliant and entrepreneurial professionals.

### 3.3 Profile of the programme

#### *New programme in the Netherlands*

The programme document indicates that no other institution of higher education in the Netherlands offers a programme with a similar profile.

#### *New programme for the institution*

The Master Performing Public Space is developed in line with the renewed strategic goals of FHK (January 2016). The pillars of these renewed goals are interdisciplinarity, engagement with society and internationalization. With the new programme Fontys University of Applied Sciences has the ambition to educate a new type of artist that develops an artistic practice aimed at co-creation in performing public Space, social innovation and working in an

international community. With this master Fontys School of Fine and Performing Arts (FHK) wants to proactively engage to the developments in society and the emerging working fields and play an active part in the discourse of performing public Space. The new programme is in line with the strategic goals of FHK and is a step ahead of the implementation. It will confront the bachelors with the questions related to realization the strategic vision and cause discussion and learning within the School.

*Credits*

The master Performing Public Space is a full-time programme of 60 EC.

## 4 Assessment per standard

This chapter presents the evaluation by the assessment panel of the standards. The panel has reproduced the criteria for each standard. For each standard the panel presents (1) a brief outline of its findings based on the programme documents and on documents provided by the institution and the site visit, (2) the considerations the panel has taken into account and (3) the conclusion of the panel.

The panel presents a conclusion for each of the standards.

### 4.1 Intended learning outcomes: Standard 1

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

#### *Outline of findings*

The master Performing Public Space offers artists a repertoire of artistic strategies for meaningful interaction with (a new) audience, for working in and with a diversity of environments in the public domain, through interdisciplinary co-operation and creation. The traditional ways of presenting and seeing art are changing, there is a growing number of innovative festivals, cross-overs and more and more artists arrange their own performance Space. These new Space also demand a different way for the artist to create new forms of entrepreneurship for their work and to collaborate with other disciplines to do so.

To do this it is the intention of Fontys School of Fine and Performing Arts (FHK) to educate a new type of artist developing an artistic practice in performing public Space and thus researches contributions to the development of art and culture in society. Within this master the meaning of arts is to proactively engage to the developments in society, to relate to the emerging working fields and play an active part in the discourse of performing public Space. The master PPS wants to train students in the construction of this new position intervening in public space.

With this master, FHK aims to educate a new type of artist with knowledge and skills that enable him or her to develop, organise, perform and evaluate (art in) public space in a professional, challenging and substantiated manner. This artist implements artistic research and contributes to the development of arts and culture in society. The student of the Master Performing Public Space acquires leadership skills and the personal effectiveness that is necessary to engage an audience; to let it consider and see possibilities outside of their personal frame of beliefs. The artists are able to reflect during and after an artistic process on the impact and effect of their projects and also have to anticipate possible effects of performing public space and the self-discipline to again and again delve into the specificity of a certain context. The artists can design artistic strategies to achieve their aims; they are able to develop, execute and evaluate these strategies to effectively open or create public space, rearticulate or redefine it. In other words, to perform public Space.

### Qualifications

Given the interdisciplinary and innovative profile of the graduating artist, this programme will be unique in the field, with no other similar programmes being available, either nationally or internationally. For this reason, an (inter-) national validated profile is not available for this programme. The programme formulated the intended learning outcomes in discussion with a core team of experts reflecting all disciplinary programs at FHK, experts from the national and international academic field and the working field of artistic collectives, independent artists and cultural organisations.

The institution has worked on validation of the final qualifications by learning sessions with the advisory board.

By the end of the programme, students will master the following core competences:

Positioning, Artistic research, Performing, Reflection and Cultural entrepreneurship.

The intended learning outcomes are formulated at masters level. This is convincingly demonstrated by FHK using the International definition of masters level in the Dublin Descriptors. FHK also endorsed the master level standards for applied sciences programs as formulated by the Association of Universities of Applied Sciences. The master programme must enable students:

- 1) To achieve a solid practical and theoretical deepening and/or broadening;
- 2) To be able to initiate (or co-initiate), execute and evaluate applied research, and thus contribute to the innovation of their own work and their own profession;
- 3) To raise their professional craftsmanship to a higher level;
- 4) To further develop their professional ethics and social orientation to the standards required for a responsible and accountable senior-level professional.

### *Considerations*

The panel has studied the intended learning outcomes and discussed these with lecturers, management and working field and was convinced of the relevance. Conceptually the programme is well thought through. Next to that the interdisciplinary approach was made plausible. The profile of the programme is in line with the strategic development of Fontys School of Fine and Performing Arts (FHK). Structural interdisciplinary working; a new position and role of the artist in society; co-creation and social innovation and the development of an international working community are both at the heart of this new programme and the strategic developments of FHK. The implementation of the programme will generate discussion and learning in the bachelor's education and therefore contribute to the development of the strategic ambitions of FHK. In this respect the panel suggests to make the programme well visible within FHK, because it has the potential to bring the range of disciplines being offered together in a cohesive manner.

The intended learning outcomes of the programme have been formulated as concrete assessable knowledge, behaviour and skills of the graduates and fit into the Dutch qualification framework. The learning outcomes are benchmarked against the Dublin descriptors and are appropriate for a professional master's programme.

The orientation of artistic research was clarified during the site visit. The panel studied draft guidelines for the research project and discussed this artistic research with the lecturers.

The required learning outcomes are sufficiently defined, but, as will be argued later, implementations need further elaboration. Despite that there is no international validated profile, the institution sufficiently involved relevant and diverse stakeholders to convince the

panel of the acknowledgment and appreciation of these goals both by the working field and artists. The panel however suggests to keep representatives from the working field, academia and the artistic practice structurally involved in this discussion and the implementation in the programme by the installation of a field committee.

The profile, qualifications and the curriculum are conceptually well thought through. But since parts of the programme still need further development there is need for more elaboration in working out.

It is the panel's impression that the international implications of this profile are not fully noticed. The panel's advice is to reflect more on several approaches of public Space and the impact of this on the programme's qualifications. This also includes that the ethical questions, especially related to the impact of the interventions in public Space, which might have repercussions for logistics and administration, for example, the setting up of panels, the granting of permissions for different actions and the engagement of different stakeholders from the university with the different organizations.

Some further clarification of the meaning of arts in public Space might help to grasp the coverage of the sort of projects that will and will not be included. The management of the programme has expressed a reflective way of developing the qualification, so the panel is confident that this gives sufficient room for experimentation and the opportunity to formulate the right qualifications in relation to a meaningful programme.

#### *Conclusion*

Meets the standard

## **4.2 Teaching-learning environment: Standard 2**

*The curriculum, staff and programme-specific services and facilities enable incoming students to achieve the intended learning outcomes.*

#### *Outline of findings*

##### Curriculum

The Master PPS is a full time programme of 60 EC. The programme is offered in English and aims for an international market. The programme consists of three periods and a graduation project, has a hybrid design and offers an interrelated teaching-learning-environment. This means interactions are between in-residence education, an online platform and feedback and non-residence education in the own professional artistic practice. In residence teaching consists of three intensive two week 'boot camps'. The panel had the opportunity to study a detailed design of one of these boot camps. During the whole year the student will work on his/her graduation project. The student will work on his/her project as part of the artistic practice. This is labelled 'basecamp' by the programme and two weakly online tutoring and guidance will be provided related to structured assignments to be made by the student. The panel suggests to provide for local support and supervision at the basecamp to ensure sufficient feedback and avoid postponement of the projects and assignments. The lecturers recognize the need for the local supervision.

In the table below, the programme is schematically shown.

<b>Curriculum components</b>	<b>Credits</b>
<i>Period 1</i>	
Graduation project (or small projects) including artistic research	7
Co-creation projects	5
Body of Knowledge and Skills	5
Feedback and coaching	3
<i>Period 2</i>	
Graduation project (or small projects) including artistic research	7
Co creation projects	5
Body of Knowledge and Skills	5
Feedback and coaching	3
<i>Period 3</i>	
Graduation project (or small projects) including artistic research	16
Co-creation projects	1
Body of Knowledge and Skills	1
Feedback and coaching	2

The cornerstones of the master programme are interdisciplinarity, public space, artistic research and co-creation. The programme will be delivered using a teaching concept in which three approaches are combined (are source of inspiration): Social Transformative Learning aimed at personal skills; High Impact Learning (HILL) and Design Thinking. This mix is well chosen in relation to the intended learning outcomes. Key feature of the HILL concept as well as Design Thinking is the interdisciplinarity and co-creation. The professional practice is the backbone and the heart of the program based on a question or challenge in the working field or context of the students' choice. Social Transformative learning contains methods that equip artists with personal leadership, but also allows them to question their own values and assumptions needed for their artistic work. The student works on the development of his/her professional practice in their (graduation) project(s) and the connected artistic research. Other curriculum components are co-creation projects, cases and the body of knowledge and skills in the boot camp, which is a 2-week collection of intensive and interactive sessions, and last but not least feedback and coaching. During the programme, the main focus is the graduation project. During the programme students acquire entrepreneurial skills that are necessary to gain support among policymakers, organisations and funders for their projects.

The content of the curriculum will be co-created with partners and students and in the process of co-creation the sequence and didactic tools will be specified. The focus in the programme is on developing core competences: positioning, artistic research, performing, reflection and cultural entrepreneurship. Knowledge is an intrinsic part of the programme but this is instrumental to the function and application of the professional, question, dilemma or task at hand, according to the information dossier. The learning outcomes related to knowledge is translated into the boot camp by the Theory LAB.

The programme developed guidelines to be followed by students in their artistic research.

#### Admission

The programme aims at an annual intake of a minimum of 10 students and a maximum of 15 from a variety of countries, art disciplines, experience and contexts.

FHK describes the intake procedure in the informative dossier. Potential students can address the enrolment coordinator, who is member of the permanent staff. In the enrolment procedure students bring (an idea of) the project they want to develop and research throughout the course.

Students with a BA in one of the art disciplines or a BA in education of one of the art disciplines are eligible to take part in the selection for the intake. An important admission requirement is the maturity of the candidate's (emerging) artistic practice. Next to that the candidate has to put forward a project proposal and the candidate will be tested on motivation, attitude and learning abilities: (i) the disposition to work together, to be a member of the learning community (ii) the disposition to analyse complex issues, (iii) the disposition to formulate (own) learning targets and devise and establish an appropriate strategy for implementation and evaluation, (iv) the ability to communicate effectively, both orally and in writing, (v) the ability to reflect in a systematic way. The programme labels this intake procedure as Auditioning. The panel gives in consideration to use another word since it is not the performance of craftsmanship in the own discipline that is tested. The procedure is well designed on the other hand and looks for the necessary disposition, skills and accomplishments.

Proficiency in English of both students and lecturers is monitored and if needed improved. All persons interviewed proved to be fluent in English.

The procedure consists of an application portfolio, an interview and one or more assessments. Before the start of the programme, students define an artistic problem that they want to explore and engage with, they define their own journey of change at the start of the programme.

#### Staff

There is a core team of teachers for the Master PPS. The foreseen staff from FHK consists of six teachers and is already participating in the development of the programme. All staff members have a master's degree and two staff members have a PhD or are PhD-candidates. The team reflects all arts disciplines from FHK. All staff members teach and are part of several international commissioned (research) projects and networks. The ambition is to realise a staff student ratio of 1:12.

In addition to the members of the core team there will be a flexible pool of teachers from FHK and other educational institutions from around the world and the working field to establish practice based connections with (emerging) working fields and to offer high quality education that is rooted in actual and relevant (artistic) research and practices. The international network and projects in which the staff members are involved in several communities.

#### Services and facilities

Besides the buildings of FHK, the electronic learning environment plays a major role in the master programme. The panel were given short presentations about the possibilities. In this environment students are able to interact, discuss and get feedback. Two weekly tutoring of the graduation project will be done by Skype. Lecturers stay in contact with what students are doing and they can send individual feedback and feedback to the whole classroom.

Every student is coached by a study career counsellor. The coach coaches the student on the development of skills and competences, his personal development and the development

and realization of the project in public space. The coach also helps the student in the selection of stakeholders for their graduation Project, to extend and open up a network of new stakeholders and prepare these (new) connections and relations. As a member of the learning community students give feedback to each other and coach small groups for example in co-creation projects. Overall, counselling is done by the director of studies.

#### *Considerations*

The panel is convinced that the curriculum is sufficiently oriented towards qualification as a professional, since the contents of the courses reflect professional subjects relevant for the field of arts. The panel studied the curriculum, the first design of the courses, the literature used, assignments, etc., and came to the conclusion that the curriculum adequately represents the intended learning outcomes. The panel also looked into the teacher manuals for all modules, provided during the site visit and checked the study materials (books, articles, and reports) and found these to be up to date and of an appropriate level.

The curriculum, course descriptions, projects, assignments, literature and other study materials are well chosen to realize the intended learning outcomes. However, the panel's advice is to be aware of differences in level in meeting the learning outcomes between students and how to remedy this in the programme. The panel appreciates the detailed description of several levels of attainment of the learning outcomes in the rubrics of the portfolio assessment.

According to the panel, the curriculum is well thought through, it however needs more coherence and some aspects should be refined in the implementation. At this moment, student topics are always related to their project. The panel recommends to challenge students out of their comfort zone of their own niche to learn from the interaction with the field they work in. Another reason to increase the horizon of students is to increase the connection and decrease the border between the educational world and the real working field after graduating.

Artistic research is an important aspect of the graduation project. Requirements for the design of the research project, tutoring and assessment have been discussed with the lecturers based on a concept of the guidelines for students. The definition of artistic research is open – as it should be to fit the ambitions and the project of the student – but is also rather vague and it is not clear which final (research)product is required. The panel suggests to formulate research more related to action research of which at least the action has to be executed. Research needs some additional thinking through.

The panel underlines the ambition of the programme to educate students as a self-reliant artistic entrepreneur, able to run their own artistic practice after graduation. This means also financial and networking skills and reputation building. The programme does contain several elements of this but the need for an artist to master these skills cannot be overemphasised, especially if the ambition is to perform public spaces.

The programme management described the educational concept and the educational model appropriately: the panel considers the mix of social transformative learning, design thinking and high impact learning, as well chosen for the concept of the programme. It also fits the professional development of the group of students enrolling in the programme: students already having a professional practice and, therefore, capable of directing their own learning processes. The panel assesses the study methods positively.

This will give students the opportunities to design and execute their learning processes and achieve the intended learning outcomes. The electronic learning environment needs further development (including a plan for digital back ups), but available experience, used platforms and future plans convinced the panel that a proper platform will be developed fitting the needs of the programme. The panel suggest to not use co creation exclusively as an interdisciplinary model of cooperation among the participants, but also and above all as a model of cooperation within a social context.

During the whole year the student will work on his/her graduation project. The student will work on his/her project as part of their own artistic professional practice. This is labelled 'base camp' by the programme and two weakly online tutoring and guidance will be provided related to structured assignments to be made by the student. The panel suggests to provide for local support and supervision at the basecamp to ensure sufficient feedback in addition to the on-line feedback by the teachers. Especially to avoid postponement of the projects and assignments. The lecturers recognize the need for the local supervision.

The atmosphere in the school is very good. The panel is convinced that it will be an intense programme for the students, although only limited contact hours are provided. The programme offers students an opportunity to develop their artistic practice, explore their ideals and challenge their values, both within their own practice and in-residence education. The interdisciplinary (partly on-line) learning community will provide a diversity in perspectives and a possibility for constructive conflict. The teachers team will collectively support the student's research and projects.

Therefore, there is convincing evidence that all students can reach the learning outcomes

#### Admission

The programme aims to attract bachelor graduates with work experience and a background in performing and visual arts. FHK will actively recruit to get the best students, but it was not clear how exactly, and how to attract students with various backgrounds. Students will be selected, based on maturity of the professional practice, talent, attitude and as a good member of the learning community. The panel considers the entry requirements to be appropriate and clear, but the panel recommends to pay more attention to social skills in the enrolment procedure. The execution of the intake procedure is in line with the written texts. The panel is convinced that decisions are taken conscientiously. Nevertheless, the panel recommends formulating the criteria more explicitly before starting, so that admissions and rejections can be easier explained to applicants. Although it is clear what kind of measures the programme envisages to actually attract students, also from outside the country. Also the interaction with the bachelor students could be brought in by admitting new students. The own new students might be the performers FHK needs. The panel suggests to use a different label and not 'auditioning' for this intake procedure because it is not artistic craftsmanship in the own discipline that will be tested.

#### Staff

The dedicated and motivated staff is well qualified in arts, both in theoretical sense and in performing arts. All team members are reflective and have a constructive attitude towards criticism. The institution makes clear choices to retain good staff and professionalise actual staff. Several members of the teaching staff have a strong international reputation. This assures the high artistic standards that the students will encounter, while also offering students an opportunity to tap into staffs' international professional network.

Proficiency in English of lecturers is monitored and, if needed, improved. All persons interviewed proved to be fluent in English.

The panel considers the staff policy in the programme to be adequate. Every one of the institutions is responsible for their own lecturers but every institution has human resources policies in place, which allow for procedures concerning recruitment, selection and training of lecturers. The panel has no reason to doubt the effectiveness of these procedures.

A point of attention is the extent to which an individual staff member is able to teach students interdisciplinary content. Most of the individual staff members are multidisciplinary focused, although interdisciplinary is recognized.

The panel only has the concern that performing public Space is also new to the lecturers. Guest lecturers and supervision in the basecamp has to provide for experienced guidance in these projects.

The panel also suggests to make the ethical implications of the interventions in public space explicitly part of the curriculum, the assessment and the reflection of the lecturers. Discussion this issue during the day with all involved convinced the panel that there is sufficient sensitivity on this subject present in the team.

#### Services and facilities

The panel considers the campus and infrastructure of FHK to be appropriate for the programme. The online facilities have been demonstrated to the panel. The electronic learning environment needs further development, but available experience and interfaces convince the panel that a proper platform will be developed fitting the needs of the programme.

More emphasis is needed on the visibility of PPS within the school and it will be very important to promote outside the school too by developing an active network of graduates, for example. Although the information to students is good, FHK doesn't have a formalised system for information and the panel recommends to increase visibility of the programme within FHK.

To summarize, the panel concludes that the didactical approach, staff and facilities of the programme will contribute to a teaching-learning environment that enables the participants to achieve the intended learning outcomes.

#### *Conclusion*

Meets the standard

### 4.3 Assessment: Standard 3

*The programme has an adequate assessment system in place.*

#### *Outline of findings*

In the information dossier, FHK stated that assessments and testing form an integral part of the students learning process. The characteristics of PPS and the selected educational concept of the programme are translated into characteristics of the assessment system.

The study programme will use both formative assessments without credits and summative assessments granting credits. An example of an assignments without credits is an examination in personal competencies. At the end of each period, the portfolio is assessed by a jury on the development of the competences based on performance indicators. This will be rewarded by credits. Tests without credits do count as evidence that can be included in the portfolio. Examples of types of tests are: the portfolio-assessments, body of knowledge and skills assignment, the project plan, co-creation projects, mixed media reports, a video pitch and reflection reports.

The assessors of the portfolio use rubrics in which the performance indicators describe several levels of attainment of each competence. There are four levels from which the assessor can choose. A competence can also be marked as not assessable. The assessors ultimately award a score between 0 and 10, which is the final result and is recorded as a study results. The assessors also provide qualitative feedback in words on the assessment form. Re-sits take place the during the next period or in August (re-sit period 3).

To make sure that the validity with respect to content is guaranteed, the assessment is based on the final qualifications. These final qualifications have been developed into performance indicators and will be specified via learning objectives per curriculum component into assessment criteria. A panel consisting of assessors execute the assessment.

To guarantee the reliability, assessments are judged by two staff members. One of the examiners is acting as the first examiner.

#### Examination board

Examiners are appointed by the (chairman of the) Examination Board.

A test may be conducted by a single examiner only after the approval of the Examination Board and under the condition that the student does not object. A report must always be drawn up of an oral test to enable an assessment of the quality afterwards. Also the oral examination is conducted by at least two examiners. When the Examination Board offers students the possibility to sit an additional oral test by way of replacement of a regular test, it will always be conducted and assessed by two examiners.

The Examination Board is responsible for the approval of the assessment policy, and assures that it is in line with the WHW. The Examination Board of FHK is organized in chambers for separate art domains. In the current FHK structure the master PPS is part of the chamber Theatre.

### *Considerations*

Team members of FHK have a clear vision of what they want students to learn. There is an array of assessment types used across the curriculum including written, artistic products and oral. Assessments are appropriately detailed for each part of the curriculum, they are related to the assessments forms and are well spread across the semesters. The cornerstones of the master and the core-competences have a clear relation with the assessment system. Assessment of the portfolio and the graduation project emphasises the artistic process conducted by the student. Results or impact of the project, even realisation is not emphasised in the assessment. The advantage is that there is room for experimentation and failure without severe consequences in the judgement of the acquired learning goals. On the other hand, it takes away the pressure to finalize the project. The panel recommends therefore to define some sort of product to be assessed to avoid postponement.

Rubrics at this moment do not exist for all parts of the curriculum, they still need further development and will be made available to students. This enhances the uniformity and transparency of assessments.

As the panel already mentioned in Standard 1 that a work field committee may also be important in the development of the assessment, to evaluate, to give feedback and to reflect. Especially because a formal thesis is not required, it is important to critically monitor the level of graduates. The definition of artistic research is open, as it should be, to fit the ambitions and the project of the student, but is also rather vague and it is not clear which product is required. The panel suggests to formulate it more related to action research of which at least the action has to be executed. The panel advises to discuss to include the feedback, response of the audience, users or witnessed of the artistic project response in the evaluation of the students work, too. Also the impact of the art in public space can be part of the student's evaluation.

### Examination board

During the site visit, the panel met with the Examination Board, including the teacher of this master's programme. The committee is independent and has been appointed for whole FHK. It has formulated criteria for the appointment of examiners,. The Examination Board also checks the level students results after completing the programme. The panel comes to the conclusion that the Examination Board is sufficiently in control to guarantee the level of the degree, the panel remarks that the examination board has some vague notion about responsibilities.

The panel summarizes that the assessment procedure and implementation is adequate. Also, there are enough checks and balances to guarantee that the learning outcomes are reached.

### *Conclusion*

Meets the standard

#### 4.4 Graduation guarantee and financial provisions: Standard 4

*The institution guarantees students that they can complete the entire curriculum and makes sufficient financial provisions available.*

##### *Outline of findings*

A long term projection of the budget is annexed in the information dossier. FHK guarantees students that they can complete the entire curriculum, because sufficient financial provisions are available.

The director of FHK and the leader of the Theatre school, under which the programme will be executed, and the management of the programme presented a budget plan. Both this budget and the commitment to make the programme a success demonstrated that necessary financial provisions are taken care of.

The investments needed to start and develop the programme and in the eventuality that some more time is needed to attract sufficient students are covered by available means.

The management also states that the board is supporting the initiative. Fontys Hogescholen also tried to get financial fundings from external organisations.

##### *Considerations*

The panel studied the budget plan for the programme and considers this to be an adequate representation of the revenues and costs to be expected. In the opinion of the panel, the finance is relatively tight. Necessary financial provisions are taken care of, also the first four years after starting by general finance support of FHK. On the basis of the information provided, the panel has no reason to question the financial viability of the programme.

The panel has ascertained that the long-term budget is solid and that Fontys University of Applied Sciences will guarantee a sufficient time for participants to complete the entire programme, including for the budget for 2017 and 2018.

##### *Conclusion*

Meets the standard

#### 4.5 Conclusion

The quality of the programme is assessed as positive, because all standards are judged as positive.

#### 4.6 Degree and Field of Study

The panel recommends to grant the following degree of education: Master of Arts.

The panel recommends the following Field of Study (CROHO-part) : Language and culture

## 5 Overview of the assessments

Standard	Assessment
<p>1. <i>Intended Learning outcomes</i>  <i>The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements</i></p>	Meets the standard.
<p>2. <i>Teaching-learning environment</i>  <i>The curriculum, staff and programme-specific services and facilities enable incoming students to achieve the intended learning outcomes.</i></p>	Meets the standard.
<p>3. <i>Assessment</i>  <i>The programme has an adequate assessment system in place.</i></p>	Meets the standard.
<p>4. <i>Graduation guarantee and financial provisions</i>  <i>The institution guarantees students that they can complete the entire curriculum and makes sufficient financial provisions available.</i></p>	Meets the standard.
<p><b>Conclusion</b></p>	Positive

## Annex 1: Composition of the panel

### *Chair*

**Jeroen Boomgaard** has been working since 1983 at the Department of Art History of Contemporary History at the University of Amsterdam. In 1995 he graduated cum laude at the subject *De verlore zoon* (prodigal son), Rembrandt and the Dutch art history. Since January 2003 he has also been appointed as Professor of Art and Public Space at the Gerrit Rietveld Academy in Amsterdam. He publishes regularly in national and international journals on avant-garde issues and on art and public space.

### *Members*

**Merlijn Twaalfhoven** is artistic director at Foundation La Vie sur Terre. He inspired as a composer by music from distant areas and long gone. But when designing a concert he often seeks inexperienced participants from the local area who work with professionals. This unusual location projects include a wide audience in a total experience for all senses. In special places like shipyards, factories, churches and halls like Paradiso classical works musicians with a farmer fanfare, dj's and children's choirs. As a lecturer 'PopKunst' in art college ArtEZ he examined how new artists audiences can reach without compromising their artistic ideas.

**Philip Lawton** is lecturer in Geography in NUI Galway. He interested in the relationship between society, urban form and everyday life within cities. He has published on sub-themes including urban public space, culture, creativity and the city and urban policy formation. From 2012 until 2014, he was a Lecturer in Culture and Urban Development within the Centre for Urban and Euregional Studies, within The Department of Technology and Society Studies at Maastricht University. From September to December, 2010, he was a visiting researcher University of Amsterdam within the Urban Studies Research Priority Area. Here I expanded upon my research at PhD level and focused on the relationship between social mix policies, urban design, and communal Space.

From 2008 until 2010, he was employed as a postdoctoral researcher on the ACRE – Accomodating Creative Knowledge Research Project at the School of Geography, Planning and Environmental Policy, University College Dublin. The project focused on the role of the creative and knowledge-based industries within the context of an enlarged E.U., and critically examined Richard Florida's 'Creative Class' thesis.

His PhD, which he carried out at the Department of Geography, Trinity College Dublin, focused on examining the relationship between the planning, design and everyday use of urban public space. Here, he examined the everyday use of public space in three cities; Dublin, London and Amsterdam. While highlighting the dominance of private actors within the recent transformation of public space, it also illustrated the continued importance of personal and communal memory and attachment to place within the public Space of cities.

### *Student member*

**Eline Leo** is masterstudent Educational Sciences at de University of Amsterdam

*Assisting staff*

- **Astrid Koster MSc**, Educationalist and owner Edukos Advies, secretary (certified);
- **Frank Wamelink, MSc**, NVAO policy advisor and process coordinator.

## Annex 2: Schedule of the site visit

The panel undertook a site visit on 9 September 2016 as part of the external assessment procedure regarding the professional master Master Performance in Public Space of Fontys University of Applied Sciences in Tilburg.

### Agenda

09.00 – 09.15	Welcome and short meeting panel	
09.15 – 10.15	Start with Meet & Greet + tour building, learning environment. Oresentation documentation	Team + management
10.15 – 11.00	Session 1 – Programme management	<ul style="list-style-type: none"> <li>- Karen Neervoort, MSc, Director FHK</li> <li>- Jur van der Lecq, Managing director Theatre</li> </ul>
11.00 – 12.00	Session 2 – teachers and designers curriculum	<ul style="list-style-type: none"> <li>- Aart Strootman, MA MM, Conservatory,</li> <li>- Anne-Marije van den Bersselaar, MA, Dance Academy,</li> <li>- Heleen de Hoon, MA, Academy for Circus &amp; Performance Arts,</li> <li>- Paul de Bruyne, MSc, Academy for Theatre,</li> <li>- Marc Glaudemans, PhD, Master of Architecture and Urbanism</li> </ul>
12.00 – 13.00	Panel meeting during lunch ( <i>closed meeting</i> )	
13.00 – 13.30	Session 3 – Examination Board	<ul style="list-style-type: none"> <li>- Anton Negggers, chair FHK Examination committee</li> <li>- Rene de Klein, chair FHK examination chamber theatre</li> <li>- Heleen de Hoon, MA (from master PPS)</li> </ul>
13.30 – 14.15	Sessie 4 – representatives workfield	<ul style="list-style-type: none"> <li>- Jeanne van Heeswijk (per skype from US, artist),</li> <li>- Prof. dr. Pascal Gielen, director research centre Arts &amp; Society RUG</li> <li>- drs. Gosuin van Heeswijk, MSc, head of department Makers &amp; Art institutions BKKC.</li> </ul>
14.15 – 15.45	Final panel meeting during lunch ( <i>closed meeting</i> ) (If the panel has any questions, the management / development team can recalled here for answering a few final questions)	
15.45 – 16.00	Session 6 - Feedback	

## Annex 3: Documents reviewed

### *Programme documents presented by the institution*

- Information dossier Initial accreditation Master Performing Public Space (PPS). April 2016.
- Attachments to the information dossier:
  - Appendix 1 Final qualifications Performing Public Space
  - Appendix 2 Description of the curriculum, including literature list
  - Appendix 3 Overview of the curriculum
  - Appendix 4 Educational vision and concept (Dutch)
  - Appendix 5 Teaching and Examination regulations (TER)
  - Appendix 6 Overview of staff
  - Appendix 7 Positive macro-efficiency decision
  - Appendix 8 Overview of the work field
  - Appendix 9 Budget
  - Appendix 10 Organizational chart FHK
- Additional documents:
  - Overview interviews and meetings working field and academic field PPS
  - 160905 Teaching and Examination Regulations
  - 160905 PPS rubrics portfolio assessments
  - 160905 Concept Study Guide Master Performing Public Space
  - 160905 Assessment policy Master Performing Public Space

### *Documents made available during the site visit*

- Study guide
- Rubrics portfolio assessment
- Assessment policy
- Teaching and Examination regulations (TER)
- Overview of interviews, meetings and feedback from partners and experts in working field and academic field (MDT fase)
- Rapport kwalitatief onderzoek Performing Public Space
- Validation working field report interview Wendy Moonen report interview Katja Heitmann report interview Rob van Rijswijk report session Prof. Dr. Arjen Wals (social transformative learning) report session Prof. Dr. Pascal Gielen, Geert Overdam and Gosuin van Heeswijk (validation)
- CV Anne-Marije van den Bersselaar
- CV Paul de Bruyne
- CV Heleen de Hoon
- CV Aart Strootman

## **Annex 4: List of abbreviations**

ba	bachelor
EC	European Credit
FHK	Fontys School of Fine and Performing Arts (in Dutch: 'Fontys Hogeschool voor de Kunsten', FHK)
hbo	hoger beroepsonderwijs
ma	master
NVAO	Nederlands-Vlaamse Accreditatieorganisatie
wo	wetenschappelijk onderwijs

The panel report has been ordered by NVAO for the initial accreditation of the programme professional (hbo) master Master Performance in Public Space of Fontys University of Applied Sciences.

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