

SPACE FOR TALENT

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Quality Commitments Plan
2019–2024

SPACE FOR TALENT



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INTRODUCTION

*Art changes
Education changes
Art changes education
changes art¹*



DESIGN

PHOTO: ARTEZ

INTRODUCTION

Art gets people thinking. It asks questions and constantly reformulates them. Sometimes it provides answers — sometimes to questions that have not been asked. This makes artists a driving force behind change in society. It is our responsibility to optimally equip our students to perform this role with their talents. As the motto of our educational vision suggests, this is not possible without the educational institution itself constantly looking for that change; both within and outside its walls. As our institutional strategic plan puts it:

‘ArtEZ looks for places where it perceives that interesting developments are taking place, where change is tangible and where that change is provoking a reaction. It is students and alumni who make places relevant. They help to shape the arts, the professional field and society there. From studio to classroom; from stage to community centre; from catwalk to care institution.’²

The advance study funding becoming available from the student loan system for investment in the quality of education gives ArtEZ the opportunity to take great strides in our ambitions at the interface between education, art and society.

In this plan we set out ArtEZ’s approach within the framework of the quality commitments for the period 2019–2024. This puts us line with the six themes of the Strategic Agenda of the Ministry of Education, Culture and Science (OCW) and the joint agenda of LSVb (the Dutch students union), the ISO student forum, the Netherlands Association of Universities of Applied Sciences (VH) and the Association of Universities in the Netherlands (VSNU)

This plan does not stand in isolation. The direction we are setting links in within the aims of the Art Education Next (KUO Next) agenda³, our Institutional Strategic Plan *Here as the centre of the world*⁴ and the Educational Vision *Art changes*. Moreover, we have closely involved the students and members of staff in choosing the themes, formulating the objectives and working them up into intentions.

² ArtEZ, *Here as the centre of the world. Institutional Strategic Plan 2016–2021*, p 5.

³ Netherlands Association of Universities of Applied Sciences, ‘KUO Next for the academic years 2016–2020’, 8 November 2018, vereniginghogescholen.nl.

⁴ ArtEZ, *Here as the centre of the world. Institutional Strategic Plan 2016–2021*, available at artez.nl. In 2018, the institutional strategic plan received an interim evaluation at an ArtEZ-wide away day.

HOW TO READ THIS DOCUMENT

This plan outlines ArteEZ's approach to the themes in the quality commitments, illustrated with examples throughout.

The plan is accompanied by an elaboration setting out the intentions per academy and detailing and costing the ArteEZ-wide intentions.

In **Chapter 1**, we give reasons for the choice of themes and show how they link in with the broader context: art education in the Netherlands, the history and DNA of ArteEZ, the institutional strategic plan and the educational vision. We also explain why we are focusing on three themes in our approach to the quality commitments.

Chapter 2 describes how the plan came about: the steps we took and how and when the relevant stakeholders, especially students and lecturers, were involved.

Chapter 3 discusses the three themes that make up ArteEZ's approach. We describe the work we have already done on them in 2019. For each theme, we then explain which objectives we have formulated for 2020–2024 and which intentions these lead to, ArteEZ-wide and at academy level. We also give examples from specific academies in order to illustrate those intentions and objectives. A multi-year budget is included.

In **Chapter 4**, we look at the delivery of the intentions. This demonstrates how we are embedding implementation within the organisation and the regular planning and control cycle. We also detail how we will be ensuring that the co-participation structures are closely involved in implementation.

IMAGES OF ARTEZ



DESIGN

PHOTO: STUDIO COLLECTOR



DESIGN

PHOTO: STUDIO COLLECTOR

1. PHOTO: GEERTJAN KUPER
2. PHOTO: ARTEZ

3. PHOTO: ARTEZ
4. PHOTO: JEANETTE HOEKSTRA



MUSIC

PHOTO: YURI KEUKENS

Met een zacht gesis komt de frisdrank tot leven. Ongeduldig trekt de minosaurus de fles uit je handen. Hij gooit het dopje op de grond en klokt de fles dan ineem keer achterover. De fles wordt platgedrukt omdat er geen lucht bij kan komen. 'Ah', zucht de minotaurus. 'Hier krijg je nooit genoeg van.' Hij legt de fles op een trede, stampt erop en gooit hem dan in de prullenbak naast de woonwagen. Die begint al aardig vol te raken. Hij doet de deur van de woonwagen open en trekt een fles Cassis tevoorschijn.

'Hulp nodig daarbij?'
Loop terug.

— Dore van Montfoort

DESIGN

TEXT: DORE VAN MONTFOORT



FINE ART

PHOTO: STUDIO COLLECTOR



DANCE

PHOTO: ARTEZ



DESIGN

PHOTO: CHRISTIAN HECHT



DESIGN

PHOTO: ARTEZ



THEATRE

PHOTO: SANNE PEPPER



THEATRE

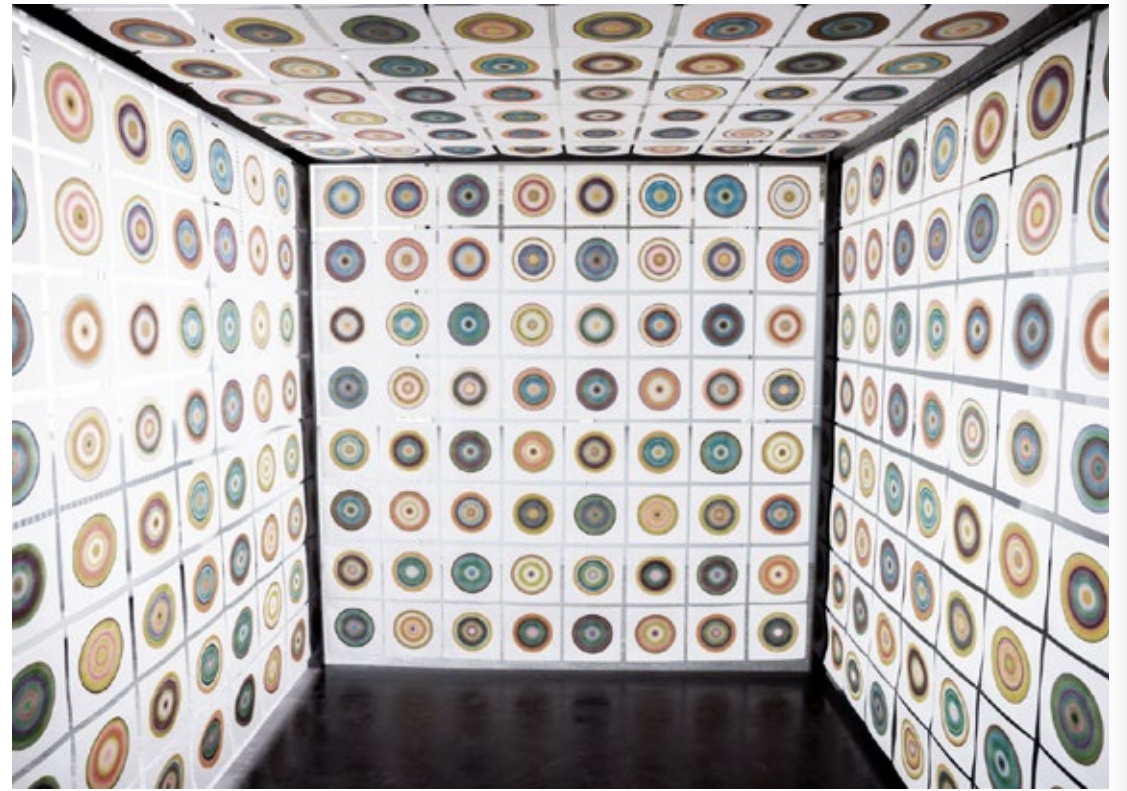
PHOTO: ANNE HARBERS





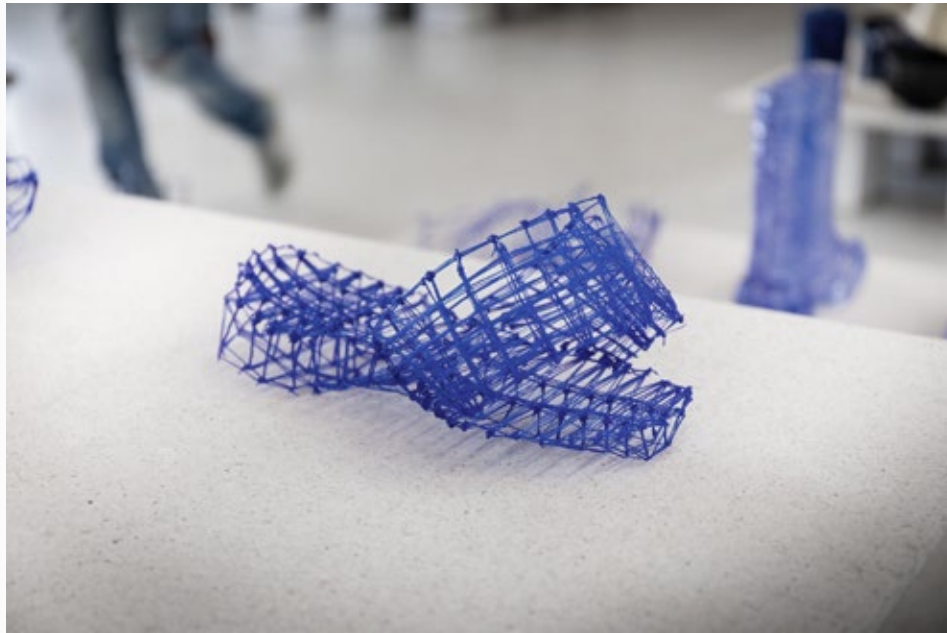
FINE ART

PHOTO: ARTEZ



DESIGN

PHOTO: ARTEZ



DESIGN

PHOTO: ARTEZ

1 – QUALITY COMMITMENTS IN A BROADER CONTEXT

This plan does not stand in isolation. Our choices, objectives and intentions are based on a broader framework. In this chapter we will consider ArteZ's decision to choose three of the six themes from the sector agreement. We set this choice against developments in art education, such as the KUO Next agenda, our history and our DNA, the institutional strategic plan and the educational vision. We also explain which themes within the frameworks of the quality commitments we will be focusing on and how we will be dealing with the other themes.



1.1 — CHOICE OF THEMES

Through our education, we help students in their development into highly skilled artists, designers and teachers in the arts. Everyone with talent gets an equal chance to study at ArtEZ and to get the most out of it. We believe that flexible education, good facilities and intensive support provide the basis for doing so. Within the quality commitments, ArtEZ has therefore chosen to invest in three of the six themes identified in the sector agreement:

- 1 **Differentiation in education**
- 2 **Appropriate and high-quality educational facilities**
- 3 **More and better student counselling**

These themes were chosen in close consultation with students, members of staff, course committees and co-participation bodies (see **Chapter 2**). The choice was informed by the following questions:

- a How do the themes fit within our context, history and vision? How are we linking in with the national policy of the universities of the arts (KUO Next), our history, our institutional strategic plan and our educational vision?
- b On which themes is ArtEZ demonstrably performing well?
- c Which improvements would have the greatest added value at ArtEZ? Where is the greatest need on the part of students and members of staff?

We provide the answer to question c in **Chapter 3**, where we reveal which objectives and intentions ArtEZ members of staff and students have linked to the chosen themes. In this first chapter, we answer questions a and b. To this end, we would first like to outline who we are and what we stand for, so that it is clear how our choices fit within that.

1.2 — QUALITY COMMITMENTS IN CONTEXT

COOPERATION IN ART EDUCATION

Within the Netherlands Association of Universities of Applied Sciences (VH), the Dutch universities of the arts work together to strengthen and raise the profile of the arts sector and the individual institutions. ArtEZ regards this cooperation as very important and also invests in it: the chair of our Executive Board is a board member of the VH; until her departure from ArtEZ in mid-2019 the director Theatre & Dance was chair of the Sectoral Advisory Committee for Art Education (SAC KUO) and our directors and heads of department actively participate in the national meetings of the VH. As a result, we have actively contributed to the joint commitments and ambitions set out in the strategic agenda KUO Next 2016–2020. The role of art education is at the heart of a society that increasingly demands meaning, reflection and innovation. In order to fulfil that role, art education has formulated four ambitions for 2020.

Art education in 2020 is:

- A Open to a diversity of talent: art education in 2020 is maximally accessible to a high-quality and diverse intake of students,
- B Flexible: art education in 2020 is flexible and offers professional training opportunities in the arts at the institution itself and online, full-time and part-time and in various roles,
- C A lab for research & development: art education in 2020 is a recognised place for research & development with a solid foundation for a third cycle,
- D International: art education in 2020 has further expanded its strong international position and developed new cross-border links.

These ambitions are partly based on the ArtEZ institutional strategic plan. As such, they also guide the choice of the three themes from the sector agreement and provide the basis for the educational vision.

HISTORY AND DNA — LOCAL DIVERSITY AND CONNECTION

ArtEZ has approximately 3000 associate degree, bachelor and master students in the disciplines of music, dance, theatre, architecture, visual arts and design, spread between the cities of Arnhem, Enschede and Zwolle. We also offer preparatory programmes in most disciplines in order to admit talented students to our courses. We also provide contract education. ArtEZ traces its origins to several independent and reputable training institutes, which were and are strongly linked to their locations and regions. In 2002, the Constantijn Huygens University of the Arts in Zwolle, the Academy of Art and Industry (AKI) in Enschede and the University of the Arts in Arnhem merged to form ArtEZ. In 2006, they were joined by the Enschede Academy of Music. Our name incorporates the word ‘art’ and the names of our locations: Arnhem, Enschede and Zwolle.

In our current organisational structure, ArtEZ’s decentralised origins are maintained and are still clearly visible. The history of the individual institutes is in our DNA. Our academies each have their own identities, with which they give colour to the education and cultural climate at their locations. ArtEZ cherishes and makes use of those differences. And according to the National Student Survey, students appreciate that fact: they regard the small scale, intensity and strong local roots of the courses as crucial to their quality.

At the same time, the autonomy of the academies also poses challenges for us. After all, sometimes rules, wishes and needs transcend the scale of an academy. These challenges are reflected in the three chosen themes and the wishes of students in relation to them. Their needs are often at the academy level but they sometimes call for a joint, ArtEZ-wide approach. For instance,

students say they would like more flexibility and scope to pursue education across the boundaries of courses and academies (**Theme 1**).

In terms of facilities services (**Theme 2**), ArtEZ strives to provide all students with equal educational facilities, both physically and digitally. Due to the multiplicity of locations and needs, this is an ongoing area of focus. Among other things, students say they would like to see more space set aside in ArtEZ buildings for meeting students from other courses.

Finally, in the desire for student counselling (**Theme 3**), we again see the challenge of needs that are both local and common to all. A stronger focus is also required for the growing group of foreign students and the impact of internationalisation on our education.

Local and university-wide ambitions have been brought together both in the realisation of this plan and the elaboration of the themes, as detailed in **Chapters 2 and 3**.



PHOTO: NICO VAN MAANEN

INSTITUTIONAL STRATEGIC PLAN

Our institutional strategic plan for 2016–2021² sets out ArteEZ's ambitions in three areas:

- 1 **robust education** that focuses on students' artistic, intellectual and personal growth,
- 2 a **stronger position for research** as the key to the development of education,
- 3 ArteEZ as an **enterprising partner in change** at local, national and international level:

"In the coming years, ArteEZ will be investing in its education in order to respond to these changing questions from society. In doing so, ArteEZ aims for greater flexibility; the courses give shape to innovative applications in science, technology and society."

"A student at ArteEZ must be able to draw the maximum benefit from the wealth of different areas of study and international relationships."

"Wherever the support within ArteEZ is located, it always feels close at hand to students and members of staff. The quality of that support is the same for all recipients within ArteEZ in terms of timeliness, reliability and consistency."

"More differences in background, environment and culture generate an even broader conversation at the university, within courses and during lectures. This makes education at ArteEZ richer and more interesting. In the context of the arts, diversity is always productive."⁵

The institutional strategic plan thus provides a good basis for the implementation of the intentions within the three chosen themes from the Quality Commitments Plan 2020–2024. Many ambitions for the themes are already explicitly stated in the institutional strategic plan. In turn, the themes feed into our institutional strategic plan for 2021–2026.

EDUCATIONAL VISION

Change is the leitmotif of ArteEZ's educational vision. As upcoming artists, our students have a role as catalysts of social change, now and in the future: they are agents of change. We must equip them for that role. This has long meant more than just teaching them artistic skills. Society calls for independent, critical, resilient and creative thinkers who can make connections and operate within complex social networks. We offer students the space and support to develop in this regard both within and outside the walls of the institution. In a challenging, demanding and safe environment. That demands a lot of ArteEZ. Of our lecturers and counselling staff. Of the content and structure of our curriculum. Of our educational support and management staff. Of facilities such as ICT and accommodation. It demands great flexibility from the organisation, based on solid and professional foundations. Our objectives and intentions within the three themes all contribute to turning our vision into reality.

1.3 — THEMES IN WHICH ARTEZ PERFORMS WELL

For a relatively small university of applied sciences, it is important to make clear choices in what we focus on. This is why we have weighed up which themes to direct funding from the student loan system to in order to have the greatest possible added value for the quality of education. Following lengthy consultations, we have decided not to include three of the six themes for the quality commitments in our plan for the coming years: lecturer quality, intensity of education and study success. ArtEZ consistently performs well on these themes, as is evidenced by our scores in the National Student Survey (NSE)⁶ and by data from the so-called 1cHO2017 file.⁷ These themes were also raised infrequently during the consultations that were held in the process of writing this plan (see **Chapter 2**). Below we explain in more detail why ArtEZ is choosing not to use the funding from the student loan systems for these themes but rather for the other three.

LECTURER QUALITY

Students have been rating the quality of our lecturers highly for years and are doing so increasingly (see table 1 on the next page: scores for lecturer quality in the National Student Survey over recent years). ArtEZ scores above the national average virtually across the board, especially for challenging education, lecturer quality, group size, quality assurance and study success. The theme of lecturer quality was not identified as a priority theme during the sessions with students and lecturers and in dialogue with the representative council. However, the quality of the support provided by our lecturers and counselling staff, as elaborated in **Theme 3**, was discussed at length.

Our lecturers are characterised by the fact that, in addition to their posts at ArtEZ, they almost all maintain an active professional practice. The use of these lecturers has proven to work and makes the education at ArtEZ unique and distinctive. This approach brings students into contact with the latest insights and methods from practice. In this way, education and practice go hand in hand.

In accordance with the national commitments within higher vocational education, since 2018 ArtEZ has been offering courses in the field of testing and examination (Basic and Senior Examining Qualification — BKE), tailored to lecturers' specific professional practice. As of 2021, all examiners must be BKE-certified. In addition, by 2020, eighty percent of lecturers with posts ≥ 0.4 FTE must have attained a Basic Didactic Skills Qualification (BDB). In 2018 and 2019, ArtEZ worked with HKU on a KUO-specific training programme. In 2019, ArtEZ is developing its own training programme, based on experiences with the HKU programme. This will be used to continue the professionalisation programme in the autumn.

6 Studiekeuze123, 'National Student Survey', available at studiekeuze123.nl/nse.

7 The 1cHO file of the Office of Education (DUO) contains data on the registration of all students in funded higher education in a particular year. See: Netherlands Association of Universities of Applied Sciences, 'Facts and figures', available at vereniginghogescholen.nl/kennisbank/feiten-en-cijfers.

INTENSITY OF EDUCATION

Our education is characterised by its smallness of scale. We have small student populations on every course and the lecturer-student ratio on all our courses is favourable: on average there were 22.5 students per lecturer at ArtEZ in 2017.⁸ Students are taught in small groups and are also often individually tutored by lecturers. As such, they expressed satisfaction about the group size theme of the national student survey for years (see table 2).

During the sessions about the quality commitments, this smallness of scale was also cited by our students and lecturers. They identify this as an important quality of ArtEZ and emphasise the importance of preserving it. ArtEZ recognises this and will continue focus on the small scale and intensity of our courses in the years ahead.

8 1cHO2017 file

9 1cHO2017 file

10 J. Allen, B. Belfi & A. Mommers, *Van startende kunstenaar tot gevorderde: de loopbaanontwikkeling van kunstenaars in de eerste vijf jaren na afstuderen* (From new artist to advanced: the career development of artists in the first five years after graduation), Research Centre for Education and the Labour Market, 2017. Available at hbmonitor.nl.

11 National Student Survey, 2016 and 2018.

STUDY SUCCESS

ArtEZ also does well with regard to student success rates. Over recent years, we have scored significantly better than the national average for the percentages of students graduating within five or eight years (see tables 3 and 4).⁹

ArtEZ is also showing a positive trend in terms of limiting student dropout. The percentage of students being given a negative binding recommendation regarding the continuation of studies (BSA) has fallen and the number of those dropping out after three years of study is limited (see table 5).

Our students continue to do well after graduating. The job prospects of alumni of arts courses have improved considerably over this decade.¹⁰ For instance, the proportion of alumni working at higher vocational (HBO) level has increased from 72 to 78 percent. There has also been a substantial increase in the proportion of alumni working within their own professional field: from 53 to 63 percent. ArtEZ has seen a strong improvement in the position of its alumni in recent years. For instance, the number of alumni looking for work has fallen significantly, from 8.7 percent in 2013 to 2.5 percent in 2017.¹¹

In summary, the good results and the activities already initiated in the themes of lecturer quality, intensity of education and student success rates led to the joint decision not to incorporate them into the Quality Commitments Plan. These themes will receive the attention they deserve in other ways.

1 — Lecturer quality

2014	2015	2016	2017	2018	
3.8	3.9	3.9	4.0	4.0	lecturer quality (average score) ¹²
3.5	3.6	3.8	3.7	3.7	National average for universities of applied sciences

2 — Intensity of education

2014	2015	2016	2017	2018	
4.0	4.1	4.1	4.1	4.1	group size (average score) ¹²
3.8	3.8	4.0	3.9	3.9	National average for universities of applied sciences

3 — Student success rate — students graduating within five years

2010	2011	2012	
62.9	59.4	59.6	% ArtEZ
49.2	48.7	49.6	% national average

4 — Study success rate — students graduating within eight years

2008	2009	
73.0	73.8	% ArtEZ
68.7	67.4	% national average

5 — Student dropout rates

2012	2013	2014	2015	2016	
— ¹³	2.1	2.1	2.0	1.6	% students given BSAs
18.5	17.8	15.8	— ¹³	— ¹³	% of students dropping out after 3 years
20.6	20.7	19.5	18.5	— ¹³	% of students dropping out after 3 years, national average ¹⁴

¹² Scores based on a five-point scale: 1) very dissatisfied, 2) dissatisfied, 3) neutral, 4) satisfied 5) very satisfied.

¹³ No data available

¹⁴ 1eHO2017 file

2 — HOW THE PLAN CAME ABOUT

Many members of the ArtEZ community were involved in the choice of themes and their translation into objectives and intentions. And that was not only true of the content: the design was also an ArtEZ affair. Two alumni of the Graphic Design course were responsible for the design and execution. In this chapter, we explain the role of the co-participation structure, students, members of staff and external parties.



DESIGN

PHOTO: ROBERT BENSCHOP PHOTOGRAPHY

2.1 — ORGANISATION OF THE CO-PARTICIPATION STRUCTURE

The co-participation structure at ArtEZ consists of a representative council (MR) at the central level and eight advisory councils — one for each academy and the central departments combined. All the courses have their own course committees. Within some courses, there are degree programmes which have their own course committees. In total, there are 48 co-participation bodies: 39 course committees, 8 advisory councils and 1 representative council with a total of 230 seats. The representative council is supported by an administrative secretary and is advised by CNV and an external legal expert. The representative council is also a member of the Association of Co-participation Councils of Universities of Applied Sciences and the student members are involved in the Student Participation Consultative Committee. More information about co-participation at ArtEZ is available in the institution's annual reports.¹⁵

2.2 — CHOOSING THEMES AND SETTING OBJECTIVES (SEPTEMBER 2018 – FEBRUARY 2019)

The directors of the academies, together with the representative council, decided on the approach and framework for the plan during an initial assessment. This first draft provided the input for an away day with all the heads of department and for three open brainstorming sessions (one per location). In addition to course committees and advisory councils, individual students, lecturers and other members of staff were deliberately also invited to these meetings. They generated many ideas for the elaboration of the themes and for concrete areas for improvement, both within and outside the themes of the quality commitments. Examples are increased scope for choice, longer opening hours for the buildings and support for organising internships abroad. This round resulted in an initial plan containing three

themes worked out in terms of objectives. This provided the basis for an initial outline budget, with the projected budget being divided between the three themes. A distinction has also been drawn between money earmarked for ArtEZ-wide matters and money for the academies. The budget for the academies was allocated based on average student numbers over the past three years. The results of this phase have been endorsed by the Representative Council and the Board of Governors.

2.3 — WORKING UP OBJECTIVES INTO INTENTIONS (MARCH – JUNE 2019)

In the second phase, the objectives were worked up into concrete intentions. The budget was also worked out further. The starting point for doing so was to fulfil the wishes and ideas of the students as far as possible. During this process, it was found that various themes were relevant to one, several or all the academies; those subjects were taken up at the appropriate level. The elaboration took place in several ways:

- a **academy-specific**
in consultation with its course committees and advisory council, each academy created its own project summary with a budget for the elaboration of the three themes. Each academy was also asked to put forward ArtEZ-wide intentions,
- b **ArtEZ-wide**
the academy projects were compared with one another and where there was sufficient overlap, intentions were combined and made ArtEZ-wide. The three themes were worked out into intentions for the whole of ArtEZ,
- c **theme-specific**
additional actions were undertaken per theme and, where necessary, experts brought in to perform the elaboration into intentions as carefully as possible. This took place as follows.

¹⁵ ArtEZ, *Financial Statements*, available at <https://www.artez.nl/dit-is-artez/publicaties/jaarverslag>.

- **Theme 1 educational differentiation:** the elaboration of this theme, which may be described as ‘the way in which ArtEZ consciously allows room for the differences between students and eliminates barriers to individual talent development’, partly links in with an innovation project on flexibilisation launched in 2019 (see also **Chapter 3**).
- **Theme 2 educational facilities:** the ArtEZ accommodation programme, the ICT scan and the innovation project and the ‘Student journey’ study from 2018–2019 are important pillars for this theme. In the ICT scan, the ICT consultancy OGD investigated whether the ArtEZ ICT landscape — hardware, software and services — is fit for purpose in the view of students, lecturers and

other staff. To this end, interviews and a survey were held among students and members of staff. In the ‘Student journey’ study, students were specifically questioned about their experiences with electronic learning environments and the accessibility of study progress and other information.¹⁶ The results of these three projects provided direction for the intentions for **Theme 2**.

- **Theme 3 student counselling:** extensive preliminary investigation was carried out on this theme, too. Interviews were held with academic career advisors, lecturers, students, student counsellors, care coordinators and heads of department. Academic career advisors and foreign students were also questioned by means of surveys. The central question was

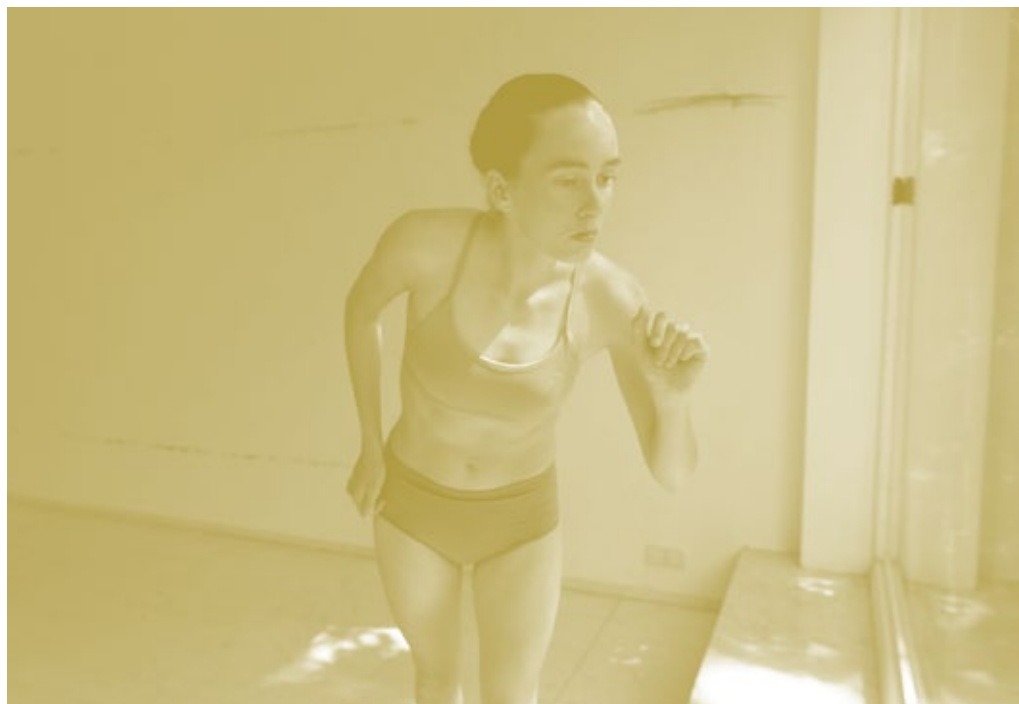
what needs there are in terms of student counselling and which good examples within the institution we can use to meet those needs more widely. The recommendations from this study were translated into intentions under **Theme 3**.

2.4 — FINAL DECISION-MAKING (JUNE – AUGUST 2019)

The elaboration resulted in a long list of intentions. These form the basis for this plan. The plan and the elaboration were again presented to the academy directors, the Executive Board, the Representative Council and the Board of Governors. In addition, the Quality Commitments Committee of the Representative Council provided extensive feedback on the last-but-one version. All the advisory committees were also asked to provide feedback on how their contributions were used.

2.5 — INVOLVEMENT OF EXTERNAL PARTIES

ArtEZ has many contacts and collaborations with external partners, including primary and secondary schools, regional training colleges (ROCs), museums, theatres, music venues, artists, entrepreneurs and municipalities, both on an individual basis and through various initiatives such as the Booster Festival, National Centre Performing Arts, City Deal Zwolle, Fashion & Design Festival Arnhem, Smart City Enschede and PROTO Zwolle. Through these contacts and networks there is regular discussion about ArtEZ’s educational ideas, plans and activities. In addition, the courses consult their professional field committees. In this way, all sorts of intentions have been the subject of discussion at some point. In addition, we have consulted specialists, for example ICT professionals on digitisation and care professionals on how to improve student counselling.



DANCE

PHOTO: ROBERT BENSCHOP PHOTOGRAPHY

K ZAG DE KEUZES EN DE GE
TEIT VAN HET PUNT WAAROP
R ÉÉN TWEE WERD EN DAAR
G NIET GEMAAKTE KEUZE VE
V VADER OP ZIJN SLIPPERS F
ETERS OVER ZANDWEGEN EI
OL IK ZAG MIJN MOEDER DIE
HAAR SLAAPKAMER KILOMET
K ZAG DE BLAREN OP DE HAN
PEN OP DE RUG VAN MIJN ZU
VD OP HET VOORHOOFD VAN
S RENNEND NAAR SCHOOL

DESIGN

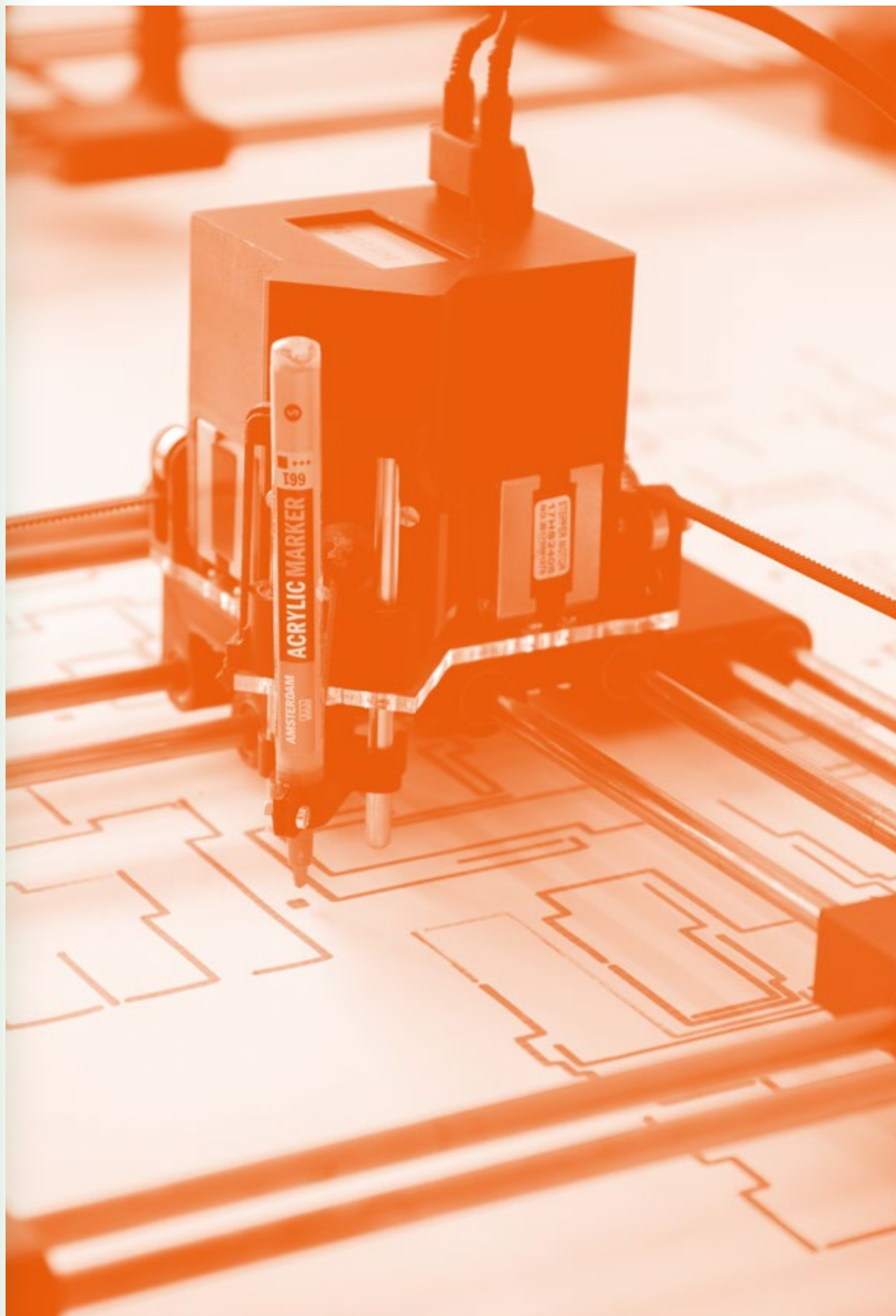
TEXT: SIMONE ATANGANA

¹⁶ Studentreis digitale communicatie ArtEZ 2018, *Inzicht in het huidige gebruik en beoordeling van diverse digitale communicatievormen door studenten*, 2018 (Student journey, ArtEZ digital communication 2018, *Understanding the current use and assessment of various forms of digital communication by students*, 2018.).

3 – THEMES, GOALS AND INTENTIONS

In this chapter, we describe which objectives and intentions ArtEZ has in mind per theme. We discuss ArtEZ-wide intentions and the intentions of the academies. Because the academies differ in terms of education, approach and development, the ArtEZ-wide intentions are only implemented within the academies where they are necessary or useful.

As agreed and in anticipation of the Quality Commitments Plan, ArtEZ has in recent years already started investing through a dedicated innovation fund. Each year, academies and support services have had the opportunity to submit proposals for projects to improve the quality of education and educational support. The theme of the innovation projects in 2019 is diversity, in line with the priorities in the KUO Next agenda. Many innovation projects implemented in 2019 are being followed up in the intentions for 2020–2024. For each of the intentions, a project plan is under development or has already been developed.



3.1 — THEME 1 EDUCATIONAL DIFFERENTIATION

In 2018 and 2019, our innovation fund addressed the theme of diversity, increasing the focus on handling differences between students in education. The discourse conducted about this within the ArtEZ community has led us to devote more attention to creating equal opportunities. In concrete terms, this means removing barriers to all students and prospective students with talent and potential, irrespective of their cultural or social origins or any disabilities. We want all students and members of staff to feel at home at ArtEZ. This focus on diversity is relevant not only in art education (see **Chapter 1**), but also in the professional field, the arts sector.¹⁷

Opting for a greater degree of diversity in the student population means that the differentiation and flexibilisation of our education becomes more important: the diversity of the students results in a greater desire for diversity in terms of content and level, teaching methods and learning pathways. By differentiation we mean the whole package of measures designed to meet the diversity of study questions. An important part of that are measures relating to the further flexibilisation of education, i.e.: attractive and accessible education tailored to students' individual needs. There is a strong focus on this trend among many universities and universities of applied sciences, for example in the pilot projects on the flexibilisation of part-time education. Flexibilisation is a multidisciplinary issue with educational, organisational and technological aspects. In order to draw the right lessons from experiences elsewhere, in early 2019 we launched the initial phase of an exploratory innovation project to define the frameworks and ambitions of educational differentiation within ArtEZ.

¹⁷ As demonstrated by the letter from six directors of National Culture Funds and UNESCO, who want to enforce diversity through grant allocation (D. Boonekamp et al., 'Diversiteit kunst dwingen wij vanaf nu af met subsidie' ('From now on, we will be enforcing diversity through subsidies'), NRC 22 August 2018).

The basic principle underlying differentiation and flexibilisation is that we offer students more scope to shape their education themselves. In the sessions on quality commitments, students explicitly stated that this is what they want: they want more opportunities to pursue education on other ArtEZ courses, more education in the form of workshops delivered by external experts and more learning activities outside our walls. The existing structures and curricula offer too little scope for that, even if interdisciplinary projects do already exist. This desire is also endorsed by the professional field: flexibilisation links in with the de-disciplining of art education. At the same time, we realise that flexibilisation is far from always easy to achieve, because the education then comes to transcend the course and the academy. This means that curricula and classrooms need to be coordinated and course credits allocated. Moreover, we know that further differentiation and flexibilisation make demands of lecturers' pedagogic and didactic skills. We are therefore devoting extra attention to that area. Lecturers need to be properly equipped to support a more diverse student population in order to deliver more flexible education.

A favourable result of differentiation and flexibilisation is that they enable us to appeal to and serve new target groups. For example, flexibilisation of arts teaching courses appeals to an older target group who have already started their careers. Serving this target group links in well with our social role of facilitating lifelong learning as well as offering attractive education to a diverse student population.

Objective for Theme 1 Differentiation in education

All ArtEZ students and members of staff, regardless of where they come from, feel at home in the ArtEZ community.

We will achieve this objective with the following approach.

- 1 The impediments to talent development among students and prospective students will be eliminated as far as possible.
- 2 The ArtEZ educational offering will be made more flexible, with different content and teaching forms tailored to the needs of the diverse student group. The educational programmes will offer students sufficient scope to make their own choices.
- 3 Lecturers will be equipped to achieve educational differentiation.

INTENTIONS FOR APPROACH 1

Eliminating barriers to talent development among students and prospective students.

– Harmonise timetabling

Timetabling does not always take place in a coordinated manner. This is a significant impediment to students being able to follow elements from different degree programmes to meet their individual learning needs. For the current interdisciplinary projects, timetabling has been coordinated. We are going to harmonise curricula step by step, initially within the academies and cities.

For example, all the courses at the Academy of Art & Design Arnhem are participating in the ‘Collective making’ project. This involves a six-week project period being scheduled simultaneously in all the curricula twice a year in which students explore different artistic disciplines. They receive academy-wide practicals in which they work with students from all courses, but also with people and organisations from outside the university. In this way, they are able to gain experience and establish contacts beyond the boundaries of their own disciplines. This also ensures that students from smaller courses gain access to a much broader range of lecturers and learning experiences. In accordance with the principles of differentiation and flexibilisation, students themselves decide which projects they want to participate in.

– Working with APL

Our student intake is highly diverse. We want to take seriously the skills those students have acquired before coming to us without compromising our quality requirements. ArtEZ is launching a study into working with Accreditation of Prior Learning (APL) for our bachelor and master programmes. For example, Fine Art and Design in Education (DBKV) at the Academy of Art & Design Zwolle

organises education in separate modules. This allows both current and prospective students to take more control over their curriculum and learning pathways. There is greater flexibility in the order in which they complete the different modules and in the courses and degree programmes they draw on in their choice of modules. Exemptions are possible on the basis of previously acquired skills.

– Eliminating practical barriers to flexibilisation

We know that flexibilisation has significant implications for quality assurance and accreditation of education. Practical objections and regulations can be an obstacle. Based on research, we are developing a design for a validation committee and we are adapting the course and examination regulation in order to enable flexible pathways.

INTENTIONS FOR APPROACH 2

Flexibilisation of the ArtEZ educational offer.

– Broadening the content

In recent years, discussions have been held within the ArtEZ professional field about ‘decolonising the canon’. We view the visual arts, design, dance, architecture, music and theatre very much through a western prism. We would do well not to narrow our perspective on art and the development of our body of ideas. The influx of foreign and, in particular, non-western students also makes this clear within ArtEZ — Vermeer and Bach are not directly part of these students’ personal frames of reference. This has led to the insight that Dutch students of different cultural backgrounds might also have a desire for a different educational content, with a non-western perspective on art and culture. For this reason, the arts teaching courses at ArtEZ have launched the ‘Cracking the code’ innovation project, which creates more room for cultural diversity and inclusiveness in the curricula of those courses.

– Digitisation of educational content

Since the 2018–2019 academic year, ArtEZ has been offering the course Composition for Film Online. Thanks to digitisation, this course is independent of location and can therefore also be used in other courses. This is an example of how the digitisation of educational content contributes to the flexibilisation of education. After all, students can easily follow parts of other courses or follow the education at a time of their choice. Moreover, in this way a student's learning pathway can be extended: on the one hand by starting earlier, on the other hand as further professionalisation and development in the context of lifelong learning. This extension may affect the design and financing of our education: in this connection, we are looking with interest at the experiments in Learning Outcomes and Demand Funding in part-time education. Potential students can also get a better picture of the options available within the courses at the ArtEZ academies in this way.

– Accelerating through knowledge-sharing and application

We want to bundle all the available experience and knowledge in the field of flexible teaching forms and testing and make them available to all the courses. To this end, we are setting up a support platform to share information and make use of the accumulated expertise. On this platform, templates are also shared for descriptions of education and testing.

INTENTIONS FOR APPROACH 3

Lecturers are adequately equipped to achieve differentiation in education

– Training lecturers and assessors

ArtEZ is working hard to ensure that our lecturers meet the BDB and BKE standards by 2021. This basic training will be extended from 2021 onwards with

the addition of two follow-up courses focused on improving the quality of education and developing and delivering flexible education. The same applies to assessors of alternative pathways, who assess portfolios and the quality of education and testing programmes.

– Improving digital skills

Recent research shows that many lecturers are not making sufficient use of digital opportunities to shape and support education because they lack the knowledge to do so. For example, students have told us that lecturers could make better use of opportunities to collaborate independently of time and location. Low-FTE contracts are often an obstacle to development in this regard. For this reason, we will be training lecturers in this area. We are starting with a programme to help current lecturers catch up and set up facilities for new lecturers.

3.2 — THEME 2: APPROPRIATE AND HIGH-QUALITY EDUCATIONAL FACILITIES

At ArtEZ, we develop knowledge and skills through making. In addition to the regular classrooms, our education needs space where students can study, practice, work, exhibit and perform. The quality of educational facilities is therefore a decisive factor for the quality of our education and research. At the same time, our education is less and less tied to the physical location of the university. Students work at a variety of locations — physically and digitally, within and outside the university, in the Netherlands and abroad. The flexibilisation of education will cause this to increase. In order to achieve ArtEZ's ambitions, substantial investments will be needed at several locations, for both physical and digital facilities.

We have extensively catalogued the wishes of students and members of staff in this area. In 2018, an accommodation programme

was drawn up to adapt accommodation to the requirements of the education of the future. In addition, in 2019 we commissioned an ICT scan to test whether ArtEZ's ICT landscape is adequate and future-proof in the eyes of students, lecturers and other staff. In the *Community Building* innovation projects (2018 & 2019), a plan was made to provide information for students (electronic learning environment, study progress, etc.) in the near future. The ArtEZ community is actively involved in all elements of this plan (see chapter 2).

The wishes of our students and lecturers are numerous and diverse. ArtEZ takes this seriously and is making improvements at all locations. Regular physical modifications are included in the accommodation programme. The quality commitments offer scope for 'extra' wishes. For instance, students

and lecturers want to make the technical workshops of the three Art & Design academies more accessible. Our students would also like to see more spaces to meet students of other courses for *community building*).



MUSIC

PHOTO: ARTEZ

Objective for Theme 2

Appropriate and high-quality educational facilities

ArtEZ has facilities that enable flexible education at various locations — physically and digitally, within and outside the institution, in the Netherlands and abroad.

We will achieve this objective with the following approach.

- 1 ArtEZ is investing in community building, physically and digitally and within and outside ArtEZ. For instance, there are more spaces where students from different courses can meet. ArtEZ is also building a modern digital environment in which users can collaborate and all the relevant information is available.
- 2 We are designing ICT systems and facilities to support flexible education at all locations. Improvement takes place in consultation with students and lecturers.

INTENTIONS FOR APPROACH 1

investments in community building.

– Home base

In order to increase students' sense of having a 'home base', we are making all sorts of relatively small modifications to our buildings. The ideas for doing so come mainly from students. For example, making better use of communal spaces and outdoor areas, purchasing benches, making changes to interiors and creating exhibition space. The result is more room for meeting others and an increased sense of feeling at home at ArtEZ.

That 'sense of home' is a particularly important factor in the master programmes. Students and lecturers work from a home base and maintain a network of locations in the Netherlands and abroad which are appropriate to the educational content. That links in with a student population made up largely of international professionals with their own artistic practices. This development has been underway for several years and, for example, is fully integrated within the DAI master. Following their lead, several courses will be cataloguing students' wishes with regard to these 'home bases' in 2020, for example the possibility of delivering education at partner organisations or institutions for the arts. This will be followed by implementation in the following years.

– Student-focused use of space

We are going to make better use of rooms in our buildings by making them suitable for multiple functions. For example, the Academy of Theatre & Dance is expanding the number of multifunctional rooms through improvements to the indoor climate and decor and by extending the opening hours. As a result, students can make greater use of the rooms, as is their explicitly stated wish.

– Media libraries 2.0

We are going to turn the media libraries into places that are more inviting for meeting others and gaining knowledge and inspiration. In addition, the digital facilities of the media libraries will be improved.

– Upgrading the digital learning environment

The ArtEZ intranet and the digital learning environment are no longer up to date in technological and functional terms. Digital communication with and between students and lecturers needs to be improved and to better match the facilities for physical meetings. We have in mind an integrated solution for the electronic learning environment and intranet. In this way, we will create a portal where students are not only able to find their results and submit work digitally but can also obtain information about events and activities. Functional specifications will also be made, based on the various tasks, needs and backgrounds of the users. The upgraded digital learning environment will then be implemented step by step from 2020.

– Creating information points

There is a desire for good and accessible information about matters that all or many students have to deal with, such as copyright or accommodation for foreign students. Students will be given the opportunity to ask questions online that will be answered by specialists.

INTENTIONS FOR APPROACH 2

Adequate ICT support for flexible education

— Modifying central systems for flexibilisation

Flexibilisation of education has implications for all the supporting processes and systems. For example, existing systems need to be linked, which requires standardised data. ArtEZ uses Osiris as its student information system. By incorporating more processes into Osiris, data exchange between different processes is assured and processes become clearer and simpler. We have made a start on this in recent years. Over the coming years, we want to make better use of the Osiris Student and Osiris Document modules, among others, and start using the Osiris Zaak module. This will mean that the entire student dossier is kept in one place and we can also incorporate data from the dean's office into Osiris, for example. In addition, we will evaluate existing processes in Osiris and in other systems in the light of flexibilisation — for example, admission, timetabling, financial processes and management information.

— Multifunctional use of space

The Academy of Art & Design Enschede (AKI) will be getting new furniture that meets the functional requirements for varied use of rooms — for example, functions such as group work, meetings, inspiration, relaxation and co-creation. AKI will also be purchasing mobile equipment, allowing more efficient use of its building and rooms.

— Modernising digital audio-visual resources for loan

Students want more and better digital audio-visual resources which they can borrow for projects, assignments and presentations. We are investing in sufficient and modern digital audio-visual

resources at all locations. We also need to make it easier for students to ask for advice on using them.

3.3 — THEME 3 MORE AND BETTER COUNSELLING FOR STUDENTS

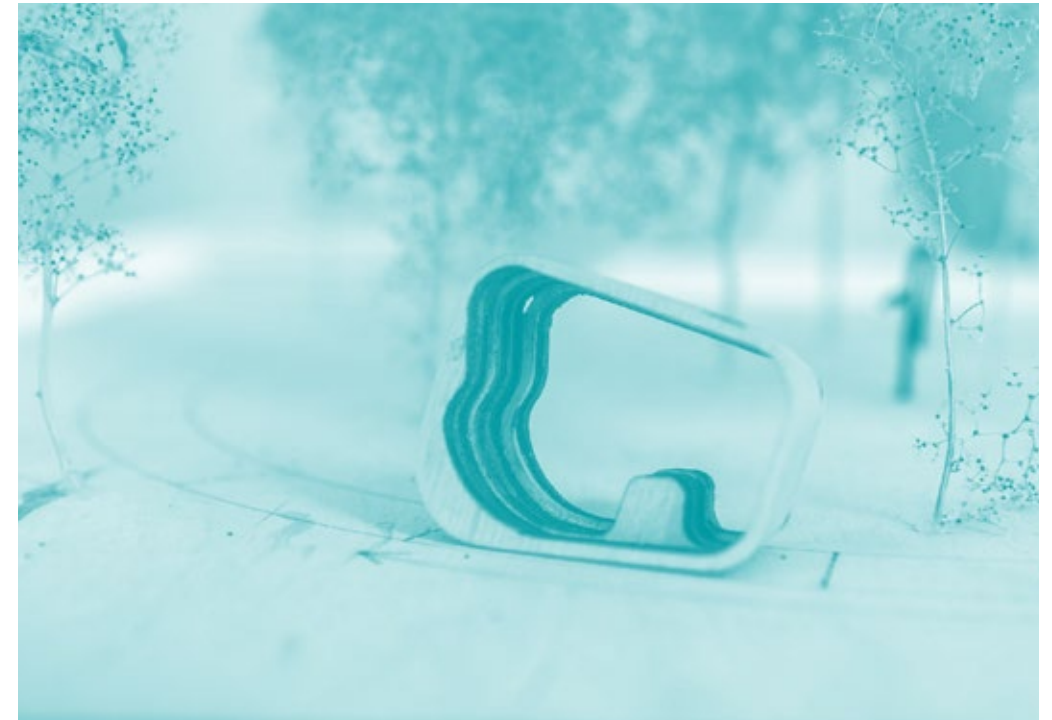
Good counselling is of paramount importance for talent development. We have been working intensively on the quality of counselling we provide over recent years, but there is still room for improvement. We have therefore carried out extensive research to catalogue the wishes of all stakeholders on this theme (see **chapter 2**). In addition, we have used the National Student Welfare Action Plan from 2018 as a guide. ArtEZ also participates in the National Student Welfare Network.

Research shows that students explicitly want more intensive, personal and independent counselling. In order to enable lecturers, academic career advisors, student counsellors and other student support staff to perform this important task better and more carefully, they need to be given sufficient time and space and the right training to do so. There is already a lot of expertise within ArtEZ and we are going to use it across academies. In addition, there is a desire for a number of shared provisions which are currently lacking, such as a student psychologist. Flexibilisation of education also has consequences for support. After all, the number of options that students can choose from both within and outside their own courses will only increase over the coming years. That calls for cross-curricular support in making study choices, another provision that is new to us.

There is a particular focus on our foreign students. Their numbers have increased in recent years (from 15.9 percent in 2015 to 19.4 percent in 2018). They not only need support with their studies but also with living in a culture that is unfamiliar, certainly to non-Europeans. Since 2017, we have invested substantially in facilities for this group of students, for instance in the *Support for*

International Students Improvement Plan innovation project. But the transition to a truly international educational community is still in progress. One aspect of that is for more ArtEZ students to make use of the opportunities to complete internships or follow education abroad.

Another group that needs attention are the students with disabilities. Their numbers have increased in recent years from 18.9 percent of the total number of students in 2016 to 23.3 percent in 2018.¹⁸ These students are supported by the student counsellors. In terms of education, academic career advisors and lecturers provide tailor-made counselling. ArtEZ is taking steps to make sure they are better equipped in this area.



ARCHITECTURE

PHOTO: CHRISTIAAN DE BRUIJNE

Objective for Theme 3 More and better student counselling

More intensive, personal and independent counselling is available for students.

We will achieve this objective with the following approach.

- 1 The counselling offer will become more diverse and more tailored to the needs of students. There will be support within and outside the student's own academy. Important themes are academic career counselling, support for choices in more flexible education, preparation for professional careers, handling stress and study pressure and studying with a disability.
- 2 Those responsible for supporting students will be better facilitated to perform this task properly and carefully. For instance, academic career counsellors and lecturers will receive training in supporting students with disabilities.
- 3 Support for foreign students will be intensified in line with the *Support for International Students Improvement Plan*.

INTENTIONS FOR APPROACH 1

The counselling offer will become more diverse and more tailored to students' needs. They will receive more support with their studies.

– Expansion of general support provisions

ArteZ is making a number of provisions available to all students, regardless of their educational background. In 2020, we will continue to implement this with student counsellors, academic career counsellors, lecturers and students. Among other things, there is a need for a student psychologist, coaching, advice about financial problems, prevention programmes, balance and welfare facilities, skills training and a greater focus on intercultural skills. We will be drawing on the knowledge and facilities within the academies and at partner universities of applied sciences.

We provide good communication and information about the available facilities, for both students and those supporting them. In addition to the shared facilities, there is scope for the courses and academies to interpret this theme in accordance with their own wishes and aims.

– Professional coaching

Students sometimes have a need for coaching with an (artistic) practice component and a professional development component which is not met within the curriculum. The master programmes will be using external expert supervisors combine expertise with a solid grounding as coaches. This will create an external supervisors' network and a system for one-on-one supervision pathways for students with complex support needs at an artistic and professional level in 2020–2021.



EDUCATION IN ART

PHOTO: ARTEZ

– Expanding facilities for students with disabilities

From 2020 onwards, the student counsellors will have more hours for supporting students with disabilities and for gathering and sharing knowledge about this field. There will also be better facilities for the academies who need it, such as modified equipment, a buddy project and special laptops. We will also be providing better information for these students and their student counsellors, including on requesting additional provisions through the Board of Examiners. In addition, we are drawing up a better policy for alternative testing.

– Making better use of knowledge and facilities

Within the academies there are many examples of good student counselling and relevant networks, such as the extensive 'Music & Health' programme of the three academy of music sites and the network of the Academy of Theatre & Dance in the (para)medical and sports world. We will be making smarter use of these when intensifying the student counselling for ArtEZ as a whole.

– Better counselling for students who go abroad

We will be extending the provision of information to students who go abroad or are thinking of going abroad to study or do internships. The goal is for more students to take advantage of this opportunity, to be better prepared when they set off and to inspire other students after returning home. We will be training members of staff to play a role in this.

– Expanding support for independent entrepreneurship

More than half of our graduates go on to be self-employed. In the annual survey, alumni report that they need more support when starting up their own businesses. Alongside the provisions that already exist within the curricula and at our Art Business Centre, we will be using our own alumni to increase awareness among students during their studies of what starting one's own business involves. They can also provide direct personal support for graduates.

– Curriculum counselling

As a result of flexibilisation, students have ever greater freedom of choice in putting together their curricula. We will train members of staff so they can support students in making appropriate individual choices.

INTENTIONS FOR APPROACH 2

Good and careful facilitation of student counselling staff.

– Training academic career advisors

Academic career advisors are lecturers who provide first-line support to students. This gives them a key role in identifying issues, referral and providing support. They need further training and professionalisation in various areas, such as giving substance to their role and defining the boundaries of that role and dealing with different student disabilities. Together with professionals at the academies, including academic career advisors, student counsellors, care professionals and teacher trainers, we will be setting up a training programme that will be partly ArtEZ-wide and partly tailored to the academy, course or individual. This also calls for further elaboration of the frameworks for academic career counselling. In addition to training, academic career counsellors need better support facilities, such as a central point where they can find all the information they need. We will be setting this up. In addition, experienced colleagues will perform the role of a sounding board for advice and consultation.

INTENTIONS FOR APPROACH 3

Intensification of support for foreign students.

– Training members of staff in intercultural skills

Foreign students regularly report coming up against cultural differences in education and in day-to-day life at the institution. Heads of department, lecturers and academic career counsellors have also highlighted the need for greater knowledge and skills in this area. We are organising a training programme for this. This theme will also be included in the training of academic career counsellors

– Training for students

In addition to what we already do during our Welcome Days, we will be putting on workshops for foreign students several times a year to enable them to share their experiences with ArtEZ and Dutch culture. Dutch students will also be trained in intercultural skills.

– Buddy programme for foreign students

Buddy programme for foreign students. The three academy of music locations, Arnhem, Enschede and Zwolle, are launching a buddy programme in which foreign students will be paired up with a senior student. Buddies receive training and train each other through peer-to-peer coaching. Result: foreign students feel more at home.

– Strengthening the International Student Circle

In 2018, the ArtEZ International Student Circle (ISC) was set up. This is a networking organisation run for and by Dutch and foreign ArtEZ students in its three cities. By means of digital channels and events, students share information and knowledge and meet one another.

This creates a community in which students can find each other, help each other and share knowledge. The ISC also involves members of staff and the outside world. Activities run for and by students of diverse backgrounds are, certainly for the international group, an excellent way of creating a feeling of home and as such, ArtEZ whole-heartedly supports the ISC.

– **Accommodation information point**
(see also Theme 2)

Many foreign students lack good support in finding accommodation. ArtEZ has no student accommodation of its own but it will step up its role as an intermediary by setting up an information point.

3.4 – **BUDGET**

ArtEZ's share of the available funding for all higher education institutions from the student loan system is 1.55 percent in 2019. Our percentage share of the available resources is expected to fall in connection with our total market share. As currently budgeted, funding from the student loan system will rise from €1.8 million in 2019 to €5.4 million in 2024; see table on the following page.

Using these figures as a guide, we have drawn up an outline budget for the years 2020–2024 (see table on the following page). In the budget, a distinction is drawn between ArtEZ-wide quality improvements and intentions at academy level. For 2020–2021, the budget has been detailed down to project level. This includes the mid-term (2021) results.



Budgeted funding

2019	2020	2021	2022	2023	2024	2020–2024	
1.82	2.13	3.61	4.52	4.77	5.40	20.43	(amount in millions €)

Budget

		2020	2021	2022	2023	2024	2020–2024
Differentiation in education	Academies	532,000	904,000	1,131,000	1,192,000	1,349,000	5,108,000
	ArtEZ-wide	212,500	361,000	452,000	477,000	539,500	2,042,000
Educational facilities	Academies	426,000	723,000	904,500	953,500	1,079,000	4,086,000
	ArtEZ-wide	426,000	723,000	904,500	953,500	1,079,000	4,086,000
Student counselling	Academies	319,000	542,000	678,000	715,000	809,000	3,063,000
	ArtEZ-wide	212,500	361,000	452,000	477,000	539,500	2,042,000
<i>Total</i>		<i>2,128,000</i>	<i>3,614,000</i>	<i>4,522,000</i>	<i>4,768,000</i>	<i>5,395,000</i>	<i>20,427,000</i>

(amount in euros €)

4 – ORGANISATION, MONITORING AND ACCOUNTABILITY

We will be working hard to put into practice the intentions set out in this plan in the coming years. When doing so, we will make sure adequate capacity and management are available to make progress without the regular education tasks suffering. Monitoring and accountability will be incorporated into the regular quality assurance cycle.



4.1 — ORGANISATION OF IMPLEMENTATION

The implementation of the intentions will take place both within the academies and ArtEZ-wide. In order to maintain coherence and progress, we will be setting up a programme organisation. This will be designed as follows.

INTENTIONS FOR THE ACADEMIES

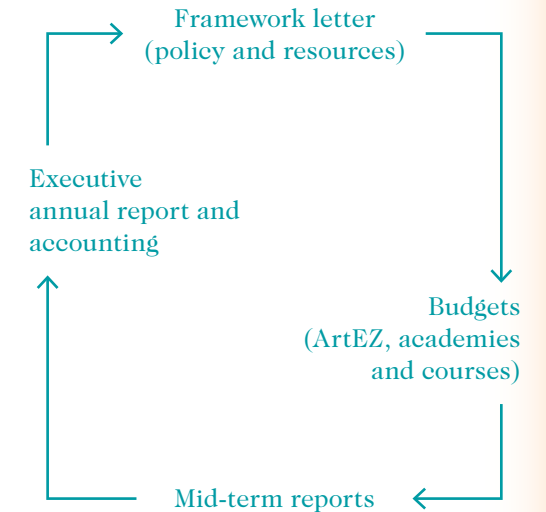
- The academy director is the client. A project leader will be designated per intention, who will be the contractor.
- The implementation of the academy-specific intentions will take be overseen by the management team of the academy.
- Each academy will have a secretary for quality commitments and a contact person for finances. The secretary will act as a link between the academy and the ArtEZ-wide programme organisation

ARTEZ-WIDE INTENTIONS

- The Executive Board is the client.
- The coordination of the ArtEZ-wide intentions is entrusted to a theme coordinator for each theme. The theme coordinators report to the academy directors and the Executive Board at the regular monthly meetings.
- There is a programme controller for the quality commitments.
- Implementation of the intentions takes place in project form or as a line activity.
- The three theme coordinators together with the secretaries for quality commitments of the academies and the programme controller make up the Quality Commitments Programme Group.

4.2 — ACCOUNTABILITY IN THE QUALITY ASSURANCE CYCLE

The ArtEZ quality assurance cycle at the institutional level is shown in outline in the figure below.



Progress on the quality commitments will be incorporated into this cycle. This means that the academy-specific intentions will be part of the annual plans of the academies, with measurable indicators of progress. In addition, the three theme coordinators will make annual plans for the ArtEZ-wide intentions, also with indicators. The directors will discuss progress during their quarterly meetings with the Executive Board. Progress will be reported annually in the executive annual report.

The finances of the quality commitments will be a visible component of the periodic reports and the annual budgets. Since ArtEZ's share of the available funding from the student loan system may fluctuate in the coming years, spending and funding will be closely monitored. Any surplus at the end of the plan period will, if the rules permit, be devoted to education, in consultation with the Representative Council.

In order to monitor and evaluate courses and facilities, we use various instruments, including in any event the National Student Survey (biennial), the Higher Vocational Education Arts Monitor and an annual survey of first-year foreign students.

4.3 — ROLE OF CO-PARTICIPATION BODIES IN THE QUALITY ASSURANCE CYCLE

The Representative Council, advisory councils and course committees have a fixed role in the quality assurance cycle. The Executive Board holds monthly meetings with the Representative Council and will report on progress with the Quality Commitments Plan at those meetings. In an annual evaluation, the Representative Council and Executive Board may jointly decide, if necessary, that adjustment of the ArtEZ-wide intentions is desirable. The Representative Council has set up a Quality Commitments Committee to advise the Representative Council. The programme group will meet with this committee annually. The directors will hold regular consultations with the advisory councils and discuss the progress of the implementation at their respective academies. During these meetings, they may agree to adjust the intentions of the academy in question. The directors will also consult with the course committees of their academies on an annual basis.

Colophon

Content

ArtEZ University of the Arts

Design

ZeroDotZero

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