

ASSESSMENT PLAN

Bachelor of Fine Art &

Bachelor of Fine Art & Design in Education

2018/2019

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1. Introduction

Since 2013, the Bachelor's courses Fine Art (BFA) and Fine Art and Design in Education (DBKV) have been classified in the HKU Fine Art school, and from 2015 the courses have been housed in the HKU Pastoe location. The HKU Fine Art Bachelor's courses are linked in their aim of training students as visual artists with a drive to create and a drive to share. On the courses, students learn to communicate on the basis of artworks. They are given the tools for learning – through art – to relate to themselves, to others, to society and to the world around them. The courses share the goal of providing the highest quality of artistry, a rounded artistic development and positioning in the professional field. The courses are also linked in their ambition to continue to develop. Both courses are currently taking important steps in reviewing their curriculum, whereby re-evaluated educational visions underpin their aim to develop the following:

- more cohesion in the separate curricula;
- reinforcement of the connection between the artistic and research-related or educational practice;
- more focus on differentiation, customisation and coaching of the individual study path;
- more focus on the positioning of students with regard to the (future) hybrid professional field.

Nevertheless, the two Bachelor's courses do have some important differences. Whereas the Bachelor of Fine Art focuses on the development of the student into an independent, self-organising visual artist, the Bachelor of Fine Art and Design in Education trains students for a hybrid or combined professional practice as an art educator and visual artist. At HKU, therefore, the two courses are shaped separately in different curricula and with their own didactic approach. At the same time, there is sufficient overlap in the structure of the curricula and the assessment to be able to draw up a single assessment plan for both the HKU Fine Art Bachelor's courses. Where necessary, the differences are clarified. A separate assessment plan has been drawn up for the Master of Fine Art, in collaboration with HKU Theatre.

This assessment plan describes the vision of assessment and additional assessment procedures and criteria, as applicable in the courses Bachelor of Fine Art and Bachelor of Fine Art and Design in Education. The assessment plan corresponds to the HKU assessment framework (see:

<https://medewerkers.hku.nl/hkubreed/onderwijszaken/toetsreglementen.htm>) and is intended for an internal target group (students, lecturers and the Board of Examiners), as well as for external accountability during accreditations. The assessment plan can be accessed through the HKU staff portal and the student portal.

1.1 Structure of the assessment plan

This assessment plan is organised in seven sections, which set out the vision (section 2), the assessment practice (section 3) and the final level (section 4) of the HKU Fine Art Bachelor's courses. Section 5 focuses on the lecturers and examiners, and section 6 discusses quality and quality assurance. The final section deals with reflection, planning and points for improvement for both Bachelor's courses.

1.2 Drawing up the assessment plan

The assessment plan aims to outline the process of testing and assessment that takes place within the HKU Fine Art Bachelor's courses, with the goal of:

- providing insight into the vision and method of assessment;
- providing insight into the way in which the courses ensure that students achieve the learning outcomes;
- providing insight into how the courses link up in the long term with the dynamic professional field;
- providing insight into improving and assuring the quality of assessment;
- providing students and lecturers with information regarding the tests and the assessment.

The assessment plan's main aim, therefore, is to document the current agreements concerning the assessment method within the courses, and it also serves to set out new plans and developments and to organise subsequent steps.

Updating the assessment plan is an integral part of the courses' annual system. The assessment plan is updated straight after the process of updating the examination programmes (between March and June). The assessment plan is submitted to the school's Board of Examiners for advice. Based on the recommendations, the definitive assessment plan is drawn up by the director of HKU Fine Art no later than the start of the new academic year.

2. Vision of assessment

The HKU Fine Art Bachelor's courses aim for their students to graduate with high-quality artwork. The courses therefore pay great attention to assessing the quality of the artwork, through both lecturer and committee assessments. In order to achieve this high quality of students' artwork, a great deal of attention is paid to those aspects we believe to be essential for the rounded development of the students, e.g. curiosity, focus on surroundings and theoretical reflection. This also applies to the Fine Art and Design in Education course, where not only do we aim for development of artistry, but also assess how students contribute to the artistic development of others, on the basis of their personal vision of art and art education, and their didactic and pedagogic skills. For both courses, this means in concrete terms that important assessment moments (such as the high-stake assessments - see section 3.5) test not only the artistic quality of the students' work, but also aspects like an inquiring attitude and collaborative, communicative and self-organisational skills.

High-quality artistic work does not lead automatically to students successfully entering the professional field of fine art or a permanent professional artist's practice. The courses therefore pay a great deal of attention to entering and finding a position in the (future) hybrid professional field. The courses challenge students to place their own work, personal development and personal position in the context of the professional field and to make choices within their education on the basis of their personal ambitions. From year 2, for example, students on the Fine Art course describe their Individual Study Path (ISP), in which they indicate in which area of fine art they wish to operate and which steps they need to take in following that path. In year 3 of the Fine Art and Design in Education course, students write a Positioning Plan, in which they clarify how they intend to enter the broad professional field, and how that will lead to certain choices for deepening or broadening within the course. Right from year 1, students of both FA and DBKV can include positioning activities or individual study activities in their programme.

Students' development on the courses, therefore, is frequently demonstrated in a context that it is not completely predefined and which is largely personal. This is taken into account in the assessment policy of the HKU Fine Art Bachelor's courses because:

- There are various types of modes of assessment on the courses (e.g. an individual assessment of artwork, an oral presentation, a written examination or the assessment of working in practice through an internship assessment). This corresponds to the diversity of the students and the type of competencies that are assessed;
- There is also a variety of lecturer and committee assessment, whereby lecturer assessments mainly zoom in on more specific (specialist) assessment criteria, and committee assessments (such as the 'schouw') zoom out more and discuss and assess the overall development of the student from a more holistic perspective, assessing aspects like self-organisational skills and the capacity to contextualise one's own work with regard to personal professional ambitions;
- The summative assessment moments are primarily intended to determine the standard and to find out whether the perceived quality meets the set norm. However, they also have an important formative function, as students receive important feedback and feedforward during the assessment or as a result of it. The students experience this feedback and feedforward as very instructive, as shown in the semester evaluations (EVALs), for example.

This personalised and differentiated approach requires expert coaching and suitable didactics, as well as extra attention in order to guarantee the precision and transparency of the assessment practice. The HKU Fine Art Bachelor's courses therefore strive to guarantee the highest possible quality of the assessment practice in the following ways:

- The mode of assessment and the assessment criteria are always made clear to the students before the start of the module and are restated on the assessment forms. So it is always clear to the students what they will be assessed on in the module. By using these assessment forms with assessment criteria that are related to or derived from the final competencies of the courses, the validity of the assessments and the achievement of the final level are guaranteed;
- Students' development is regularly assessed by a committee, whereby the committee reaches a joint opinion following consultation;
- The courses ensure that the assessment remains reliable, honest and relevant by requesting feedback on the assessment practice from external experts (who join the assessment process as advisory members) and students (through the aforementioned EVALs);
- The Board of Examiners proactively schedules content-related themes concerning testing and assessment, and carries out several spot checks a year to guarantee the assessment quality.

It is important that the assessment process is clear to students, as testing is an integral part of the learning process. The two Bachelor's courses have therefore each developed an interpretation of the set final qualifications.

Bachelor of Fine Art: IMPACT model

The Bachelor of Fine Art has developed the IMPACT model: a model through which the course articulates which specific areas need to be developed by the student and what is involved in the developments in these areas. The word IMPACT stands for 'Inhoud, Materialisatie, Presentatie, Attitude, Context en Taal' in Dutch (Content, Materialisation, Presentation, Attitude, Context and Language). The precise definition of each aspect of IMPACT in the different study years can be found in the rubrics as discussion documents of the protocols of the 'schouw'. To give an idea, however, a concise description is given below:

- The I (Content) refers to the intention of expressing meaning or achieving effect in the artwork;
- The M (Materialisation) refers to the form (material, method and/or media) of the artwork, through which the content-related intention is expressed;
- The P (Presentation) refers to the way in which the artwork is presented in the space;
- The A (Attitude) refers to students' attitude regarding their own work process and that of others;
- The C (Context) refers to the extent to which students demonstrate awareness of relevant frames of reference and succeed in relating to them;
- The T (Language) refers to the extent to which students are able to articulate their work and working method and put them into a (theoretical) context.

The IMPACT model is used throughout the whole four-year course, thus giving the definitions concrete meaning for the students and future artists. The terminology that is used leaves enough scope for the personalised study path, yet also provides enough of a framework for assessing development. The model provides a reference point and enables students to become aware, step by step, of the various criteria and the content-related scope and depth of these criteria for their artwork, and of their relevance for their future professional practice. The IMPACT model also ensures coherence and collective responsibility regarding the development of the various aspects.

The aforementioned holistic vision of the visual artist's development can be seen in the IMPACT model. In the assessment, its primary focus is not just on the quality of a (final) product, such as the artwork or a presentation, but also on matters that steer towards long-term professional artistic development, such as experiment and research in a process, a flexible, self-motivating (study) attitude, attention to the context surrounding the student's own artwork, and communication and collaborative skills.

Bachelor of Fine Art and Design in Education: make, analyse and share

Within the Bachelor of Fine Art and Design in Education, artistic development is placed in the context of developing skills as an art educator. In the curriculum, this is achieved by explicitly defining and assessing the qualifications to be obtained in terms of the dimensions 'making' (creating artwork), 'analysing' (gaining knowledge and skills in the field of art and culture) and 'sharing' (focused on teaching how to create and contemplate: professional didactics and pedagogy). The classification in the dimensions making, analysing and sharing makes it possible to define clear pathways and reinforces integration of the different competencies.

- In **making**, students present their artwork and research to their supervisory lecturer in the various modules. Student and lecturer discuss the work and the lecturer asks questions. In the assessment moment, plenty of attention is paid to feedback and feedforward, mainly focused on the chosen method, the themes addressed or the development of a personal style. The assessment of the artwork takes place mainly through lecturer assessment.
- In **analysing**, the focus is on knowledge of and research into Art and Cultural History and the application of art analysing skills. Assessment therefore often takes place in the form of taking an examination, writing an essay or lesson scheme and/or giving a presentation.
- In **sharing**, the focus is on teaching others to create and contemplate. Although didactic and pedagogic skills are also addressed in subjects in the domain of creating and contemplating, assessment of these skills takes place mainly in modules like Basis Teaching Post (BDO), Skills, Psychology and internships.

The 'schouwen' are integral assessment moments, in which the student's development over the whole span of the course (i.e. making, analysing and sharing) is assessed by a committee. In assessing professional and didactic skills, extra weight is lent to critical reflection skills and an investigative, inquiring and open attitude.

The list of the terms creating, contemplating and conveying starts expressly with the term making. We see creating something yourself as the basis for inspiring and coaching others. Creating artwork contributes to the identity of the art educator. Process-oriented work, recognition of expressive power, experiment and individuality are therefore important aspects of creativity, which the course wants to see reflected in the students' process, while challenging students to stimulate these aspects in others, in their conveying role, and recognising and naming them in artworks, in their contemplative role. On the course, creating ideally takes place on the basis of involvement and engagement; from a connection with others or with the world. A focus on surroundings and an investigative attitude are therefore also essential characteristics of creativity on the course Bachelor of Fine Art and Design in Education.

This educational vision is reflected in the assessment policy, for example, by the many competencies that are assessed in a number of important modules, showing that students are required to link up their roles as creator, contemplator and conveyer in a meaningful way. For instance, students are expected not only to create high-quality artworks independently, but also to be able to communicate in a useful way about their work and that of others, and explain how their vision of art fuels their development as an art educator. Reflection is a key concept in this, and plays a prominent role on many of the

assessment forms (in particular, those of the important integral assessments - such as the 'schouw'). The relevant module descriptions explain how the different modules define 'reflection' and how it is assessed. The course recognises the great effect of feedback on learning and motivation, so devotes a lot of time and attention to formative assessment. The course also focuses strongly on (authentic) learning in practice. An important part of the course is internships, whereby students are assessed on their meaningful contribution to the learning process of others through didactic and pedagogic skills. Besides its own observations on the internship process, the course also involves the evaluation of the internship provider and the student's own reflection on their development.

The part-time variation of the Fine Art and Design in Education course has a special set-up for graduate artists and designers who wish to reinforce and deepen their professional and didactic skills. This variation of the course therefore focuses mainly on deepening students' existing knowledge of art and culture and their art analysing skills (analysing), and on acquiring didactic and pedagogic competencies (sharing). The broad, diverse intake and the variety of the students' professional backgrounds and ambitions requires expert coaching, flexible pathways and 'customised' didactics. This takes place, for example, through assessment based on personal pathways. In year 1, for instance, this is seen in the Assessment Modules, such as Assessment A, in which students present their own personal development plan. In year 2, students take Positioning Modules, which assess the extent to which students make meaningful links between their vision of the profession, didactic (design) choices and initiative in realising their individual study path.

3. Assessment practice

3.1 Structure of the assessment system

In the HKU Fine Art Bachelor's courses, there is a gradual increase in the complexity of the material and the independence of the students, and the curriculum is divided into four phases: exploring, deepening, professionalising and positioning (Fine Art and Design in Education) and exploring, deepening, positioning and professionalising (Fine Art). Each study year is equally divided into two semesters, comprising modules and a seminar period in the first two years.

Each module is rounded off with an assessment. The mode of assessment can vary per module: an assignment, a presentation, a project or paper, or an examination, etc. The variety and diversity of modes of assessment contributes to measuring the different competencies. Both the mode of assessment and the criteria on which students are assessed are announced beforehand in the module descriptions.

An integral assessment takes place at the end of each semester. These integral assessments, such as the 'schouw', play an important role in the assessment practice of the HKU Fine Art Bachelor's courses. An integral assessment is one where knowledge, insight, skills and attitude are assessed together and at competency level on the basis of different pillars of the course. In fact, the courses state that the integral assessment is about more than just the sum of the individual module results. In practice, this means that although work from different modules is presented at the 'schouw', this work is not assessed according to the same assessment criteria, but from a more overarching, supra-module development perspective. In concrete terms, this means that besides the overall quality of students' artistic development, their attitude and self-organising and reflective skills are also assessed, whereby students gain a complete idea of their progress on the course.

The HKU Fine Art Bachelor's courses have two ways of assessing whether the intended learning outcomes of a module have been achieved: a lecturer assessment or a committee assessment. Important high-stake assessments, like the 'schouw', are assessed by a committee.

On the one hand, the assessment system is intended to determine the final level of the assignments (the summative assessment) and on the other it is intended to help students develop the required competencies by giving feedback. The (formative) assessment is inherent to the education and woven into daily lessons. Each coaching meeting talks about the work and the process, and about the choices students make and the direction they are taking in their work. Nearly every contact moment involves an exchange of feedback, which – as we said earlier – is experienced by the students as very instructive. By using assessment forms with criteria related to the final competencies of the courses, the validity and transparency of the assessments and the achievement of the final level are guaranteed. So besides qualifying, the assessment also has an important reflective and self-evaluating function for the students.

3.2 Structure of the programmes in relation to assessment

Bachelor of Fine Art

Year 1 of the Bachelor of Fine Art is exploratory in character and enables students to gain a proficient overview of the professional fields and to acquire basic knowledge and artistic skills related to the creative work process. There is a focus on learning to experiment. In this first year, an initial exploration of the professional field takes place, for example in the OIL module. Compared to later years, year 1 has more knowledge and skills tests, as it involves relatively more modules that give students the opportunity to become familiar with and practice basic skills in the professional field.

As in year 2 and 3, integral assessments take place in the form of 'schouwen', at the end of block 2 and 4. In the 'schouw', students present their work from the preceding period and give insight into the way of working, the work process and their development in general. The committee looks at all the student's competencies as a whole and at the relationship between the qualities demonstrated, on the basis of the dimensions Content, Materialisation, Presentation, Attitude, Context and Language. The character of the first year is selective, besides being explorative. Passing the 'schouw' is a condition for a positive education recommendation.

Year 2 revolves around deepening. Expansion and deepening take place in relation to knowledge and skills. In this study year, students make their own choices regarding their artwork and Individual Study Path (ISP). Contextualising the art practice also gains importance in this deepening phase. Art theory debates form the basis for a discourse that clarifies the connection between theory and practice and the socio-cultural context of artistic practice. For instance, the Art History module not only provides knowledge about art history, but also challenges students to question the construct of art history.

Year 3 revolves around positioning. The knowledge development that takes place here relates more to the possible professional fields within fine art. At the start of the first and second semester, students create a detailed work plan. The plan is evaluated and adjusted during the ISP talks with lecturers and starts to focus more on their own artwork. Students begin to practice their future artistic skills on all levels, which is an important step in the direction of positioning the final graduation project in year 4, with which students professionalise their work and the artistic skills they have acquired, by working in the professional field. An important example of how students work on this in year 3 is the Worktrade module, which focuses on the experience of working as a visual artist in practice. In this module, students do an internship (e.g. assisting an artist in their studio or in setting up an exhibition, working in artists' initiatives, galleries, museums, art fairs or cultural festivals, or initiating projects themselves that link up with their own work), and afterwards submit an internship report, in which they reflect on their experience of functioning in professional practice.

In **year 4**, the final year of the course, professionalisation is manifested in the focus on students' individual development as an independently functioning visual artist in actual professional practice. The coaching of the graduation project therefore focuses on students' self-organisation and learning to build up a future professional network, besides their artistic development. This implies modes of assessment that look simultaneously at the quality of the artistic achievements and students' ability to organise their own art practice, reinforce their further professional network and communicate about and reflect on the position of their own work in relation to the professional field. This assessment takes place through carefully composed committees, whereby students receive support in both practical

and theoretical areas from the same lecturers. It is a simulation of the many situations that students may find themselves in when they leave the academy. Whether they will work in the museum world or in the context of community projects, it is the case that they will have to deal with several people at the same time, who will see and approach the project or the work from different perspectives. In year 4, students learn to question and develop their own role(s). The student's professional development is also fuelled by the External Expert Day: a formative assessment moment in which a group of independent, external experts discuss the quality of the students' work and give feedback on their opinions to the students. Besides important insights for the students, this External Expert Day also provides important feedback for the course, as the external experts also give feedback on the perceived level and give recommendations and advice concerning didactic adjustments or additions.

Bachelor of Fine Art and Design in Education (full-time)

Year 1 of the Bachelor of Fine Art and Design in Education is also a propaedeutic year. In view of its selective character, being rounded off with an education recommendation, it is important both for the student and for the course to carefully ascertain the extent to which the students' potential and expectations link up to the course, and vice versa. So the first year involves relatively more course-material-related assessment of knowledge and skills than later study years. It concerns assessing skills like use of painting and drawing techniques and spatial work forms, command and application of digital media and use of materials and sources. It also concerns written examinations to round off modules like Cultural History and Art History, in the form of knowledge testing, written assignments or essays. An initial exploration of the professional field takes place already in the first year, in the Basic Teaching Post module, for example, and the Art Orientation module (OOK). From year 1, students also take part in the interdisciplinary projects of HKU-MIX. Here, just as in the case of the various internships, competencies like collaboration, communication and working for a client/school are heavily weighted. Didactic development, vision of the profession and reflection on it are assessed alongside the result. At the end of the MIX project, all students are assessed individually, even if there has been intense collaboration in the project or internship.

In **year 2 and 3**, students get increasing opportunity to put their own mark on their development throughout the course. The second year is characterised by deepening, and the third year focuses on professionalisation. During these two years, students gradually start to specialise in some of the possible artistic directions, developing a personal style in doing so. Personal preferences regarding education fields and themes can also be followed, for example in the choice of an internship position. At the same time, students are expected to adopt an increasingly proactive study attitude. Halfway through the third year, a great deal of attention is paid to the personal learning path. In the second and third year, various internships are done, both within the school and outside it. These internship modules are assessed using a competency list (see the internship guide for more information about the assessment of internships). The research conducted by students in year 2 and 3 leads to individual deepening of the material. By presenting their research, students practice not only presentation skills, but also conveying knowledge to their fellow students. For optimal development of their creativity and to reflect their increasing responsibility, students have their own studio from the second year onwards.

Year 4, the final year of the course, focuses on positioning. In their artwork, the Positioning Internship, the subject of the final research and the Positioning Space, students show how their personal qualities and development as an artist and art educator relate to the hybrid professional field and how they have taken specific, relevant steps towards entering this professional field. This implies modes of assessment that look at the totality of the quality of

the artistic achievements and students' ability to explain and organise their own positioning by, for example, making specific choices of subject for the final research or the presentation of the artwork. In their graduation year, students demonstrate their qualities in the dimension of conveying in the Positioning Internship. In this internship, students show their ability to provide independent lessons or educational activities that focus on creating and contemplating art, and their command of the competencies that focus on didactic and pedagogic proceedings. This internship can take place in the art education field within school or outside it.

During the examination, students are assessed on their artistic, reflectively investigative and interpersonal skills, their focus on surroundings, the quality of goals achieved regarding their personal positioning, and the quality of their chosen form of presenting the graduation project. For this final integral assessment in the fourth year, external experts are actively involved in making these assessments, as advisory committee members. Besides giving relevant feedback to the students, these external experts also give relevant feedback to the course after the examination.

Since 2016, the course has also offered an honours track: a module for excellent students, focused on extra deepening or broadening of their artistic, pedagogic and didactic competencies, their focus on surroundings and/or their capacity for critical reflection and development.

Bachelor of Fine Art and Design in Education (part-time)

In the part-time variation of the Fine Art and Design in Education course, the focus of **year 1** is on developing teaching skills and didactic competencies. In the first year, students do internships mainly in the lower years of secondary school, and the modules are set up to take as much account as possible of the concerns arising from this internship. In this first year, therefore, students are assessed mainly through presentations, assignments in which work methods, lessons or lesson series have to be designed, or research assignments. Alongside its own observations of how the internship is progressing, the course also involves the internship lecturer's evaluation and the students' reflection on their own development.

In **year 2**, more attention is paid to the theory domain (Contemplating), in combination with using didactic competencies in a Positioning Internship. On the part-time variation of the course, too, students are given more freedom of choice and positioning scope. For instance, students can now also do their final internship in intermediate vocational education, instead of in secondary school education. Internships are assessed through internship visits, for example, paying careful attention to the advice of the internship supervisor. The internship blog plays an important role in assessing the reflective capacity of the student. In the part-time variation of the course, we work with 360° feedback, in order to better connect the assessment of the internship with the characteristics of a committee assessment. The theoretical modules in year 2 are assessed through written examinations, such as knowledge tests or essays, but also through presentations. The presentation subjects and the presentation mode of assessment contribute to the student's capacity for conveying content.

3.3 Admission

The courses have a selection system for admissions. To be accepted for one of the full-time HKU Fine Art Bachelor's courses, the aspirant student must have obtained a vwo, havo or mbo (level 4) diploma or similar certificate of education. The selection procedure also focuses on artistic talent and its potential for development, and on capacity for critical reflection. This must be demonstrated by the ability to work on the basis of both observation

and imagination, by a certain sensitivity to colour, form, material and rhythm, etc., and by individuality of ideas and a critical attitude to one's own work and that of others. For the Bachelor of Fine Art and Design in Education, the selection procedure also looks at presentation and communication skills and affinity with (art) education.

On the admissions day, aspirant students give an explanation of the work they have brought along (portfolio). For the Bachelor of Fine Art, this takes place following an initial selection based on a digital portfolio. During the admissions day, aspirant students work on assignments that provide input for the assessment, alongside individual admission interviews. The admissions committee (comprising both lecturers and students) checks whether students are admissible for one of the HKU Fine Art Bachelor's courses and advises the director about this. Through this procedure, students are admitted, not admitted or accepted for the Broad Foundation Course or the Foundation Course specifically for Fine Art.

Admission to the part-time variation of the Bachelor of Fine Art and Design in Education is possible for those with a Bachelor's degree in the field of art (Fine Art or Design). An admissions procedure was worked on in 2016, in order to raise the quality of the intake on the one hand, and to attract other target groups to take the course on the other. A review of the part-time programme, creating greater flexibility and customisation, and more opportunities for going faster or slower, has now been put into operation.

3.5 High-stake assessments

High-stake assessments are the main assessments forming the basis for monitoring students' development, or assessments with a weighty and/or selective character. Details of the different high-stake assessments for each course are given below. The high-stake assessments require special quality assurance¹. In principle, therefore, all the high-stake assessments are based on articulated assessment protocols and the many eyes principle (examination committees).

¹ Agreements on this are set out in the HKU Assessment Framework

Bachelor of Fine Art

Year	High-stake assessments
1	Werkschouw 1A Werkschouw 1B
2	Werkschouw 2B
3	Werkschouw 3B
4	Artistic Research Practice I Research Report Artistic Research Practice II

Bachelor of Fine Art and Design in Education

Year	High-stake assessments
VT1	Werkschouw 1A Werkschouw 1B
VT2	Werkschouw 2A Werkschouw 2B
VT3	Project Puber Werkschouw 3
VT4	Project BOUW Positioning Internship Final Research Exposure
DT1	Assessment A Assessment B Internship lower years of secondary school
DT2	Positioning Internship Positioning II

The Fine Art Board of Examiners investigates the quality of high-stake assessments on a random basis.

4. Final level

4.1 Final level

The final level of the HKU Fine Art Bachelor's courses are articulated in national final competencies.

Bachelor of Fine Art

The course uses the competencies from the national course profile Autonomous Fine Art ('Overleg Beeldende Kunsten', 2014), which takes into account the higher professional education (HBO) qualifications and the Dublin descriptors. These competencies are key in monitoring and guaranteeing the intended final level. The competency matrix clarifies how the competencies are divided over the modules that together form the curriculum. At the same time, the course has interpreted the seven competencies (creative skills, capacity for critical reflection, capacity for growth and development, organisational skills, communication skills, focus on surroundings and capacity for collaboration) in its own HKU Fine Art course profile, the aforementioned IMPACT model.

Bachelor of Fine Art and Design in Education

The starting point and benchmark in monitoring the level achieved within the Bachelor of Fine Art and Design in Education is the nationally drawn-up course profile 'Kunstvakdocentenopleidingen'. This profile, along with the associated new competency set, which was developed in connection with the national KunstVak Docenten Overleg (KVDO), was validated at a meeting with the professional practice in 2018. The new competency set includes the following competencies: Artistic, Pedagogic and Didactic, Interpersonal, Focus on Surroundings and Critically Reflective and Investigative. In drawing up the new set of competencies, account was taken of the requirements arising from the knowledge base drawn up for the course, but the choice was made for a competency-oriented approach, characterised by an integral approach to knowledge, skills and attitude. The re-evaluated set of competencies and indicators provides more scope for presenting the courses than the previous set. It was agreed that courses should not state any separate competencies alongside the national competencies as they are now formulated, so that competencies remain compact and recognisable to the outside world as a collective body of ideas. The new competency set is currently (May/June 2018) being incorporated into the curriculum and will be visible, for example, in the module descriptions. In accordance with the principle of constructive alignment, the new competency set is directive in revising the course curriculum. In addition, the competency matrix functions as a check on the internal consistency of the curriculum.

4.2 Bachelor's level and higher professional education orientation

The HKU Fine Art Bachelor's courses are classified as Higher Professional Education. This means that the course produces graduates at Bachelor's level who can perform in professional practice as independent professionals and reflective practitioners. The Bachelor's level on the Fine Art courses is reflected in the requirements we set students in the field of:

- self-organisation in the programme;
- 'creative process' competencies;
- knowledge of and positioning in the hybrid professional field.

The Bachelor's level of the courses means that students, in general, have developed problem-solving or even problem-finding skills, can reflect, can apply knowledge and

insight to new situations, and can deal with a wide variety and complexity of problems. In creating the national course profiles of the Bachelor of Fine Art and the Bachelor of Fine Art and Design in Education, account was explicitly taken of the general qualifications at Bachelor's level and of the requirements for and knowledge base of these courses.

The Dublin descriptors, too, give direction to the nature of the knowledge and insights that can be expected of graduate Bachelor's students (knowledge and insight, and their application), but have also formulated additional requirements concerning the relationship between work and context (judgement-forming), the substantiation of the work by a story (communication) and the readiness for professional practice or subsequent studies (learning skills).

5. Lecturers and examiners

5.1 Lecturers and staff development

Both the HKU Fine Art Bachelor's courses work with a team of course leaders, lecturers, tutors and workshop assistants. Typically for art education, the HKU Fine Art Bachelor's courses have a large group of lecturers in part-time positions. These lecturers come from the professional field, are skilled experts in their field and are well informed on current developments in the art world and art education. The quality of the teams of lecturers is derived to a large extent from the expertise these lecturers have gained – and often continue to gain alongside their position as lecturer – as a professional artist and, with regard to the Bachelor of Fine Art and Design in Education, as a teacher or art educator. The diversity of knowledge, expertise and experience determines the quality of the teams of lecturers. Lecturers *are* the professional field, and they contribute to the discourse on the role of fine art in society through their work, publications, network or participation in projects and events.

Lecturers in a permanent position all have didactic qualifications or are currently engaged in obtaining them, and are trained at Higher Professional Education level at least. Many have a Master's degree or similar qualification. In addition, guest lecturers are regularly engaged to give lectures or lead special projects. Guest lecturers work in the professional field, come from various educational backgrounds and are experience experts. They are selected for their knowledge of and passion for their profession, their artistic qualities or their expertise in art education and research projects. As role models, they interest students in their examples from practice, thus making a major contribution to the quality and topicality of the course.

5.2 Examiners

In accordance with the regulations for boards of examiners, examiners are appointed annually by the Board of Examiners. An examiner is appointed on the basis of qualifications and/or expertise. The quality requirements set for examiners are:

- qualification: didactic registration, Basic Examining Qualification (BKE) or Senior Examining Qualification (SKE), and/or;
- expertise: the examiner is expert (on the basis of experience) in the content of the module concerned and in the process of testing, assessment and giving feedback.

When appointing new examiners, a CV is added for the Board of Examiners.

5.3 External experts

The HKU Fine Art Bachelor's courses use external experts from various backgrounds as advisors for various assessments, mainly in year 4. Over the past two years (2016/2017 and 2017/2018), the following external experts have advised on examinations on the Bachelor of Fine Art and Design in Education course:

- Saskia Korsten (Interdisciplinary artist and lecturer in new media art)
- Richtje Reinsma (Interdisciplinary artist and art critic)
- Ellen Oosterwijk (Lecturer in didactic fine art and design)
- Katja Diallo (artistic director of Noordkaap, Dordrecht)

External experts play a major role within the Bachelor of Fine Art, e.g. during the aforementioned External Expert Day, where external experts are involved as advisory members in the assessment process, thus guaranteeing independence and enabling students to receive external professional feedback. Over the past two years (2016/2017 and

2017/2018), the following external experts have advised on examinations on the Bachelor of Fine Art course:

- Krijn de Koning (Visual artist)
- Bonno van Doorn (Visual artist)
- Maze de Boer (Visual artist/Scenographer)
- Peggy Franck (Visual artist)
- Bart Lodewijks (Visual artist)
- Hadassah Emmerich (Visual artist)
- Marijn van Kreij (Visual artist)
- Peter Fengler (Visual artist)
- Maria Roosen (Visual artist)
- Jacco Olivier (Visual artist, Lecturer at Frank Mohr Institute)
- Falke Pisano (Visual artist)
- Arjan van Helmond (Visual artist)
- Laurie Cluitmans (Curator and art historian)
- Bram de Jonghe (Visual artist)

As mentioned above, the external experts play an important role in assessing the course against professional practice. External experts bring views from outside into the course and therefore form an important touchstone. They also give feedback on the examination procedure, which benefits the quality of the assessment process. External experts give feedback on the basis of questions like the following:

- Do you think the examination protocol is clearly formulated?
- To what extent did your own assessment/impression of the students' work generally correspond to the committee's assessment?
- Would could we improve in the way the examination is set up?

6. Quality and quality assurance

6.1 Quality assurance

The HKU Fine Art Bachelor's courses use the criteria below in aiming to provide valid, reliable and clear testing and assessment:

- The module descriptions and testing the module descriptions against the course profile;
- Using 'schouwen', in order to enable integral monitoring of the progress towards the intended final qualifications (but also the monitoring of the internal consistency of the curriculum);
- Using intersubjectivity in the decision-making process and involving advisory external experts;
- Set assessment forms and criteria;
- Plenty of attention to the development-oriented function of assessment, with both feedback and feedforward;
- Carrying out regular evaluations with students, lecturers and external experts;
- The working method of the Board of Examiners, which guarantees the quality of assessment and the students' final level.

6.2 HKU Fine Art Board of Examiners

The Fine Art Board of Examiners is responsible for guaranteeing the quality of assessment and the students' final level. The Board of Examiners is composed of lecturers with expertise in the course content. The Board of Examiners works in accordance with HKU procedures, such as those set out in the Regulations for Boards of Examiners, the HKU Assessment Framework and additional protocols on assessment by boards of examiners and archiving the burden of proof. All these regulations can be accessed through the staff portal. In recent years, HKU has invested in the facilitation and composition of the Board of Examiners, thus reinforcing its role. Much attention has also been paid to schooling and training, and to developing a flanking policy to support functioning.

7. Reflection, planning and points for improvement

In this final section, we reflect on last year's development agenda and look ahead to next year.

Bachelor of Fine Art

Reflection on action plan 2017/2018

Action Plan Fine Art 17/18	Reflection
Protocol / procedure Osiris	Last year, a new protocol/procedure was implemented for lecturers, for entering results in Osiris. The new procedure was introduced at a lecturer meeting, and additional support was set up in consultation with the back office Academic and Student Affairs (OSZ). During the implementation, it was apparent that the new procedure and the administrative set-up of the curriculum were not optimal and efficient. At the same time, the original targets remained in place. In the short term, many additional checks and corrections were made by hand, by OSZ and the FA tutors. In the longer term, work has been done on a simplified and more efficient administrative set-up of the curriculum from 18/19, in several meetings between the course leader, educationalist and various persons concerned from OSZ. The implementation and monitoring of this is on the agenda for the coming year.
ISP – curriculum communication to students	Through group discussions at the end of each year, we inform students of the possibilities and options for next year. Which modules can they choose and which lecturers, what are the possibilities and what is involved in an ISP Plan? Through a refresher meeting at the start of the academic year, the possibilities are explained again and any questions are answered in the class. This direct and regular repetition of our procedure, options and the use and necessity of the assessment model has been of particular help in ensuring greater understanding and less uncertainty throughout the year.
IMPACT: reviewing and reinforcing (e.g. in individual assessments)	We have worked towards a clearer introduction and articulation of the IMPACT model. A pilot took place on working with IMPACT assessment models in the form of rubrics during the 'schouwen'. The rubrics were developed on the basis of the need to give students and lecturers even more clarity about what 'IMPACT' involves in the different years and how the development of these course objectives becomes visible. A role was also played by the need to take another critical look at whether it is necessary to give equal weighting to all the IMPACT dimensions in each year. Evaluation by lecturers has shown the pilot to have been successful. An agenda point for the start of academic year 2018/2019 is to process evaluation points arising from the pilot.
Preparing for revision of the graduation programme as of 18/19	A new graduation programme has been developed, which introduces more cohesion between the modules and requires students to pay more attention to relevant collaboration, the professional field and the (content or medium-specific) context in which they work.

Action Plan Fine Art 17/18	Reflection
Preparing for accreditation	Underway.
Reinforcing integration / crossover between theory and practice	In year 4, we worked on cohesion between different parts of the graduation process. The explicit distinction between 'theory' and 'practice' was removed. In the new modules Research Plan and Research Report, the two areas of learning now come together under the name of 'research', whereby theory and artistic practice have to be researched in relation to one another.
New EVALs	A new student evaluation procedure has been set up, which explicitly asks to what extent students are clear about the intended learning outcomes and assessment criteria of the different modules, and how they view the level and method of assessment for the 'schouwen'.

Points for improvement:

- Process evaluation points from pilot on rubrics IMPACT model;
- Further refinement of the use of the IMPACT model in individual assessments;
- Communicate procedure regarding resits more clearly to lecturers and students;
- Increase lecturers' ownership of module descriptions in Osiris Catalogue.

Bachelor of Fine Art and Design in Education

Reflection on action plan 2017/2018

Action plan Fine Art and Design in Education 17/18	Reflection
Monitoring and evaluation of curriculum revision (e.g. 'schouwen'; internship pathway; theory programme; Positioning Internship and Positioning Space)	The curriculum revision has been continued, for example through offering more differentiation possibilities, integrating modules (such as the workshops) and designing new modules (such as the elective module Design, in year 2 of the full-time variation).
Continuation of pilot to improve internship assessment and final research	The question of how we can gain more insight into the development of students and rely less on the 'assessment' of the internship supervisors remains a point for attention, although we have taken steps in a pilot of 360-degree feedback in the part-time course and an 'outside-eye approach' in the full-time course. We are continuing to work on the question of how we can efficiently shape the intersubjective assessment of internships. As far as the final research is concerned, a second-reader session has been set up, whereby the supervisors of the final research come together to go through their assessments and discuss any doubts.
Assessment of knowledge base 2015-2017	The assessment of the knowledge base as part of the project 'Tien voor de Leraar' has been completed. The peer review sessions, in which courses scrutinise each other's cases as a 'critical friend' are still ongoing and are regarded as extremely valuable.
Exploration of digitisation of assessment protocols/portfolio archiving of high-stake assessments	An archiving tool has been developed for internship material and a pilot took place for archiving high-stake assessments in year 1. The evaluation of the pilot and further processing has yet to take place.
Customised assessments for part-time course	A customised admissions procedure has been developed for the part-time course. A pilot is currently taking place in which students receive customised individual coaching in developing their artistic skills and are assessed in accordance with the criteria of the modules from the artistic technical domain.
Preparation for implementation of revised national course profile 18/19	The new course profile and the new national competency set has now been validated and set. In the academic year 2018/2019, the course will commence implementation through, for example, adjusting assessment protocols, thus creating a clear, reducible link to the supra-course competency set.
Review of the honours track	The honours track has been reviewed on the basis of the main evaluation points.
EVAlS	A new student evaluation procedure has been set up, which explicitly asks to what extent students are clear about the intended learning outcomes and assessment criteria of the different modules, and how they view the level and method of assessment for the 'schouwen'.

Points for improvement:

- Take a close look at the integral character of 'schouwen';
- Pay attention to internship assessment as 'committee assessment';
- Revision of part-time curriculum (e.g. evaluation of Positioning Space and customised pathway, pay more attention to 'personal management' on the course);
- Communicate procedure regarding resits more clearly to lecturers and students;
- Improve the relationship between formative and summative assessment.