



Koninklijke Academie van Beeldende Kunsten

Hogeschool der Kunsten Den Haag

TypeMedia

Limited Study Programme Assessment

December 2013

Introduction

This is the assessment report of the TypeMedia masterdegree programme offered by Hogeschool van de Kunsten Den Haag (KABK)/ Royal Academy of the Arts. The assessment was conducted by an audit panel compiled by KABK and has been approved prior to the assessment process by NVAO. In this report the audit panel gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system of NVAO* (22 November 2011).

The site visit took place on October 15th 2013.

The audit panel consisted of:

Mr. prof.dr. h.c. E. Spiekermann (chairperson, representative profession/discipline)

Mr. P. Barnes (representative profession/discipline)

Mr. dr. K. van der Waarde (representative profession/discipline)

Ms. I. Gers (student member)

Ms. drs. P. Göbel acted as secretary of the panel.

The study programme offered a review; form and content according to the requirements of the appropriate NVAO assessment framework. The panel studied the review and visited the study programme. Review and all other (oral and written) information have enabled the panel to reach a deliberate judgement.

The panel declares the assessment of the study programme was carried out independently.

Utrecht, December 16th 2013

Panel chairman

Mr. prof.dr. h.c. E. Spiekermann

Panel secretary

Ms. drs. P. Göbel

Summary

TypeMedia is a full time one year master course of the Koninklijke Academie van de Beeldende Kunsten in the Hague. Each year around twelve students from all over the world come to the Hague for this highly specialized course.

The panel assesses TypeMedia as an **excellent** course.

Standard 1

TypeMedia is the finest of its kind in the world, outstripping those at the University of Reading (United Kingdom), ECAL (Lausanne, Switzerland), Cooper Union (New York, USA) and others. The professional field is in constant need of new typefaces and students that graduate from this course can supply these new typefaces. TypeMedia has formulated competences that represent the requirements of the professional field. The intended learning outcomes are formulated in a specific and concrete way. The level of the course represents the master level. Teachers and students alike go for the highest level and quality. Students that graduate from this course will be prepared for the professional field in the best possible way.

The panel assesses the intended learning outcomes as **excellent**.

Standard 2

The course has developed over the years and has improved since the last accreditation. The panel is very impressed with the contents of the one year masters course. In the programme students start with drawing exercises. The design of the letterforms is introduced through the study of contrast produced by classic writing tools. In the end the student can apply the technique to new shapes with increasing abstraction and greater precision. The revival project is a recent addition and an intelligent approach to looking at the history of typefaces.

The high intensity of the one-year programme was confirmed in the interviews during the audit. The intensity also represents the production process where in a limited timeframe a type designer has to produce a product that can be sold. The panel heard in the interviews that students receive a lot of tutoring both in group context as well as in one-to-one discussions about the work.

The panel is impressed by the number and the quality of type designers that are connected to the course. The teachers are very dedicated and involved. They all spend more time on tutoring and coaching than what they are paid for. According to the panel this is one of the factors that makes the course in the Hague so outstanding. Teachers spend a lot of unpaid time on coaching students, and the coordinator does a great deal of administrative work himself.

The panel feels the teachers and the students deserve a larger studio and perhaps a separate staffroom. At present a teacher has to find a space where he can talk with a student and often end up using the canteen.

The panel assesses the teaching and learning environment as **excellent**.

Standard 3

The system of assessing is an ongoing process where teachers give students feedback on their work. The criteria the teachers use to assess the work of the students are articulated, and students know what is expected of them and what quality is required.

In the Review TM shows the comments of the professional field and award reports on the quality of the work of the graduates. Everyone of these comments praises the high quality of the work of the graduates. The panel has studied all the exam work of the students that graduated in the passed six years. The panel is impressed by the quality of the work of the students.

During the audit visit the coordinator told the panel that of the 130 students in the past twelve year only four did not graduate. When a student does not quite meet the expectations the teachers review his portfolio to see if they have missed something.

The panel assesses the assessment system and the achieved learning outcomes as **excellent**.

Recommendations

The panel would like to make the following recommendations for the TypeMedia programme.

Standard 1: intended learning outcomes

The recommendation of the panel in relation to this standard is to maintain the current level and develop through the integration of new requirements of professional practice.

Standard 2: educational learning environment

Based on the TM Review and the interviews, the panel would like to make the following six recommendations about the educational learning environment: There is no doubt about the current excellence of the course, but this excellence is under threat by a number of issues. The following recommendations mention these issues. If these don't get addressed, the next panel will not be able to give another recommendation of excellence.

Recommendation 1: **Funding:** Reward staff for their time.

Recommendation 2: **Independence:** Keep the MA course TypeMedia independent from other BA and MA courses.

Recommendation 3: **Accommodation:** The panel suggests that the accommodation should be improved. A studio with more space, a staff common room, a good storage room for the work of all graduates and students, and 24/7 opening hours of the studio.

Recommendation 4. **Budget:** Clarify this issue and provide adequate funding to the course leader.

Recommendation 5: **Development:** The panel suggests to make more use of this collective knowledge and skills by designing specialised modules for type designers. Use the knowledge and skills they have for specialized courses for type designers in the professional field. The course is so rich that it could easily expand into even more specialist areas.

Recommendation 6: **Presentation:** The panel would like to encourage the course to present themselves more accurately. The panel feels that TM is too modest about its quality and achievements. The panel would like to recommend the course to be proud of what they have created. They should make better use of their quality by writing it down and communicating it to the wider world: the KABK itself, Dutch and European administrations.

Recommendation 7. **Numerical presentation:** make figures public. Detailed information about for example the pass rates, total number of students, fte's for staff, hours per student was readily available during the interviews, but the figures were not mentioned in the TM review-report.

Standard 3: Assessment and achieved learning outcomes

Both assessments and learning outcomes are of outstanding quality. The panel cannot make any recommendations.

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1 Basic data of the study programme

Administrative data of the study programme

1. Name study programme as in CROHO	TypeMedia
2. Registration number in CROHO	09106
3. Orientation and level study programme	Hbo-master
4. Number of study credits	60 EC
5. Variant	Fulltime
6. Location	Den Haag
7. Previous year of audit visit and date decision NVAO	Previous visit: December 2007 Decision NVAO: July 2013
8. Code of conduct	

Administratieve institutionale data

9. Name institute	Koninklijke Academie van Beeldende Kunsten
10. Status institute	Funded body for higher education
11. Result institute audit	Pending

2 Assessment

The panel describes the findings in the review, documents and interviews, and the considerations and conclusions of each standard of the NVAO assessment framework for the master programme TypeMedia (TM) of the Koninklijke Academie van de Kunsten (KABK). The final judgement concerning the study programme will be presented in chapter 3.

Standard 1 Intended learning outcomes

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

Description and findings

In the Review¹ type design is described as a creative discipline that is founded on aesthetics, technology and history. The professional field is characterized as: “Graphic designers, typographers, publishers, corporations, ad agencies and governments demand new typefaces. A lot of digital type is now produced by small companies (10 to 15 people) and independent, self-employed designers. Many call themselves foundry or library; all of them have become publishers of software. Most new typefaces are created by independent designers who license their work to, or sell through, international distributors. The Monotype group is the biggest in terms of intellectual property assets, but Adobe and FontShop are not far behind. Fonts can now also be used on the web, and this has given rise to companies that license and *host* fonts for use on websites. For instance TypeKit (now acquired by Adobe) and Google Web Fonts.”

According to the Review² all modern type design tools are programmable. Students are therefore expected to be able to write simple to complex programs to address specific problems in the production and design of type. On the other hand TM needs teachers that have direct experience in the field (ref. Standard 2) of type design and the combination of aesthetics and modern technology.

In the Review³ the requirements of a type designer are described as being able to understand the design principles of type and the historical context of type and reading. He should be able to convert ideas into analog and digital drawings and deliver functional fonts. He should also be able of critical reflection on the design process and the toolchain.

TM has formulated a set of key competences that is required by the professional practice (ref. Appendix 1). The competences are based on the experience in type design by the teachers and on their professional activities in the industry.

¹ *TYPEDIA 2013, A Review*, October 2013, p.7, §1.1

² Id. Note 1, p.7, §1.1

³ Id. Note 1, p.9, §1,2

They therefore represent the professional field as the panel can confirm. The competences are grouped around the areas: what do we make (generating), how do we make it (enabling), why do we make it (context) and how do we talk about what we made (communication)⁴.

“Generating: The TypeMedia program builds on Gerrit Noordzij’s practical approach to studying the fundamental aspects of letterforms: contrast, rhythm, weight and proportion through writing and drawing with various tools.

Enabling: The competencies for tools, technology and process development are addressed in the first semester: the students have to solve increasingly complex problems using industry standard digital tools. This familiarizes the students with the tools, their place in the workflow and how they can play a role in the design process.

Context: Through the year, a program of visits to select museums, archives and collections provide the historical foundation for the course.

Communication: Students should be able to present their work in public, address and discuss the work, reflect on decisions and progress.”⁵

In the Review⁶ TM demonstrates that the intended level in the competences is in line with the Dublin descriptors. For instance students have to demonstrate understanding of the process of type design and the principles of form and they have to be able to generate new and original designs that work in the typographic context for which they are intended. Students can formulate judgements with incomplete or limited information as part of the iterative design cycle. At master level a designer can reflect on his work and his abilities. He can respond and grow to meet the demands of the professional practice. He has learned to collect and analyze information in order to understand the requirements of projects and be able to execute them.

TypeMedia is in close contact with the professional field. TM receives regular visits from type designers and representatives from type companies. Senior designers from Monotype, Hoefler Frere-Jones Type Foundry and Commercial Type visit the course to meet the students. The last five years Adobe has sponsored a workshop for one of their specialized tools⁷.

Considerations and conclusion

According to the panel TypeMedia is the finest course of its kind in the world, better than the courses at the University of Reading, ECAL (Lausanne, Switzerland), Copper Union (New York, USA) and others. The number of graduates who produce successful typefaces after graduating: e.g. Kai Bernau’s Lyon, Berton Hasebe’s Platform, those who start successful foundries, e.g. Ian Party’s Swiss Typefaces, and those who produce outstanding software, e.g. Frederik Berlaen’s Robofont, shows the quality of the course. In addition to this many of the graduates are shaping type design education around the world: Party & Bernau in Lausanne, Berlaen’s workshops in Lausanne and New York.

⁴ Id. Note 1, p.9, §1.2.

⁵ Id. Note 1, p.10, §1.2.

⁶ Id. Note 1, p.10, §1.2.

⁷ Id. Note 1, p.12, §1.4.

TypeMedia has formulated competences that represent the requirements of the professional field. The intended learning outcomes are formulated in a specific and concrete way. Students that graduate from this course will be prepared for the professional field in the best possible way. According to the panel the level of the course represents the master level as can also be deduced from the comparison with the Dublin descriptors. Teachers and students alike go for the highest level and quality.

Based on above mentioned considerations the audit team comes to the judgement **excellent**.

Standard 2 Teaching-learning environment

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

Description and findings

Contents of the program

In the Review⁸ it is explained that the TypeMedia program is rooted in a practical approach to type design: learning by doing⁹. Although the practice of type design is nowadays highly digital, TM wants to make students also aware of the visual effects of the shape: looking at a type and being able to form opinions on what is observed. In the course students therefore start with drawing exercises. The design of the letterforms is introduced through the study of contrast produced by classic writing tools. These tool have influenced the design of typefaces for centuries, and by drawing with them the student trains the eye and internalizes the logic. He can then apply the technique to new shapes with increasing abstraction and greater precision.

The core of the course originated in the theories developed by Gerrit Noordzij who taught type design at the KABK from 1961 until 1990, and now is a visiting guest teacher. His approach to analyzing and drawing type was successful in the graphic design course. On top of that TM has developed a set of focussed assignments, exercises, workshops, lectures and visits, each of which addresses one or more of the competences¹⁰. The panel is very pleased with the way TM has translated the competences into assignments as is shown in the table¹¹ below:

	Area	Assignments
Generating	Design principles	Writing and drawing assignments. Study of the basic contract types, writing tools (brush, nibs etc)
	Visualization	Writing and drawing assignments. Type Cooker. Contract studies. Revival project.

⁸ Id. Note 1, p.12, §2.1.

⁹ David A. Kolb *Experiential Learning*

¹⁰ Id. Note 1, p.17, §2.2.

¹¹ Id. Note 1, p.11, §1.4.

Enabling	Tools	Learning to work with RoboFont, MetricsMachine and Superpolator. Programming in Python.
	Technology	OpenType, feature scripting, Font Development Kit for OpenType (FDK), basic hinting.
	Process development	Building scripts, planning a family.
Context	History	Revival project. Visits to Meermanno, Plantijn and Joh. Enschedé. Attendance at the Typo Berlin conference, ATypl. Local events.
	Language	Exercises in drawing Greek and Cyrillic scripts, a review of European diacritics.
	Ethics	Introduction to different kinds of contracts and agreements.
Communication	Presentation	The exam presentation, but also the preceding presentations.
	Design application	Process books, handouts, poster,

In the Review¹² it is explained that the assignments in the first semester lay the ground work. Students have to do assignments of varying length. Drawing exercises and a revival research project address the aesthetics and typographic component. Introduction to tools, code, formats and relevant math prepare for the technical component and contemporary type technology. The semester ends with the presentation of the work (all assignments to date) and an evaluation of this work by the teachers involved. The same subjects return in the second semester but now applied to the graduation project. The panel is very pleased with these contents. The revival project is a recent addition and an intelligent approach to teaching of history.

Students are also offered trips, specialized classes and workshops that are spread out over both semesters. Some years include special projects such as hosting a conference or organizing an exhibition. For instance the tri-annual Gerrit Noordzij Prize and the Robothon conferences. These increase the workload of the students, but it also offers them the opportunity to work closely with GNP award winners (e.g. Wim Crouwel, Tobias Frere-Jones) and to meet speakers and attendees of the conference¹³.

With regard to the diversity of the field and the limited time TM has chosen to focus on type design for Latin scripts¹⁴. Although the course provides an introduction in Greek and Cyrillic scripts, it does not include Arabic, Devanagari, Chinese etc. When a student is a native speaker and wants to design a non-Latin scripts type face an external consultant is asked to coach the student. TM also does not focus on very specific historic or academic research and very specific technical procedures.

Applied research and development are at the heart of the program. The design process of a typeface is in itself a research project into form, texture, rhythm and colour.

¹² Id. Note 1, p.11, §1.4.

¹³ Id. Note 1, p.11,12, §1.4.

¹⁴ Id. Note 1, p.16,17, §2.2.

The iterative process of designing makes students reflect on what they are doing and reconsidering possibilities. The revival project requires the student to research the provenance of a typeface in an old publication. The students have to write a thesis and make a revival of the typeface. Teachers offer students ample opportunities to learn by doing and exploring: e.g. during interpolation theory classes *Superpolator* was developed, a now widely used interpolation tool; the exam project *Kalliculator* led to a new font editor *RoboFont*. Teachers initiate small research projects in which students can participate: e.g. *Digitization Experiment* and *Optics*¹⁵.

TM is a full time course and as it is very intense sometimes even more as the panel learned during the visit. It is almost impossible to combine the study with a part time job. From evaluations it becomes clear that students appreciate the pressure. They often come from great distances and at considerable expense, so they want to finish in time. This was confirmed in the interviews during the audit. The intensity also represents the production process where in a limited timeframe a type designer has to produce a product that can be sold.

The panel heard in the interviews that students receive a large amount of tutoring both in group context as well as in one-to-one discussions about the work. Every day at school starts with a morning session, mostly in the form of a discussion. Then the students get to work on an assignment and a teacher is there to give feedback. In the afternoons students have to work by themselves. Because of the size of the group and the studio they all work in, it is easy to ask and get feedback from fellow students.

Intake

The program starts in September and ends in June of the following year¹⁶. Almost all applicants come from outside of the Netherlands¹⁷. Most visit the Open Day in January so they can visit the studio, talk to current students and teachers, and see the first semester work. Preceding the Open Day is the Portfolio Day where applicants can present their work to the teachers¹⁸. Every year only twelve students are accepted.

All applicants should have a Bachelors degree (or equivalent) in graphic design, typography or graphic communication. They should be able to stay in the Hague for a year. And as English is the common language they should be fluent in English. All applicants have to write a motivation and have to present a portfolio that shows their affinity for typography, letter forms, type faces and type design¹⁹. During the audit visit the coordinator told the panel that of the 130 students in the past twelve year only four failed to graduate. When a student does not quite meet the expectations the teachers review his portfolio to see if they have missed something.

¹⁵ Id. Note 1, p.29, §3.7.

¹⁶ Id. Note 1, p.16, §2.2.

¹⁷ Id. Note 1, p.12, §1.5.

¹⁸ Id. Note 1, p.12, §1.5.

¹⁹ Id. Note 1, p.56, Appendix B.

Staff

In the Review²⁰ it is mentioned that all teachers are professionally active in the field. They connect their professional experience and network to the department. Teachers should have a substantial portfolio of high quality professional work. According to the panel the CV's and the reputation of the teachers show that they meet those high standards. The panel is impressed by the number and the quality of type designers that are connected to the course. It suggests to make more use of this collective knowledge and skills by designing specialised modules for type designers.

A table in the Review²¹ shows that next to the course coordinator there are three staff teachers who form the core of the team and who teach in both semesters. In addition there are six teachers for either the first or the second semester. Furthermore there are guest teachers throughout the year. Each year they also have a different external examiner. All in all the course has about one fulltime equivalent for twelve students. Because the teachers are very dedicated and involved they mostly spend more time on tutoring and coaching than what they are paid for. According to the panel this probably makes the course in the Hague so outstanding.

Facilities

Students and teachers all work together in the TM studio. The didactic concept, learning by doing, makes it necessary to have a desk and a screen for each student in the studio. Although the studio is cramped the room can just accommodate twelve students. In the studio there is a laser printer, a scanner and a beamer. There is also a small reference library and there are lockers for the students²².

The panel learned in the interviews that the teachers would like to have more room for the staff and storage room for the work of the students. The current studio was chosen because of the possibility to be open at all hours. This did not work out as planned, but the panel was informed that after the renovation the opening hours will be 24/7. Students and alumni pointed out that the studio may be small but that it has a good atmosphere. Due to the smallness students have to talk and collaborate with each other. Furthermore they knew beforehand what to expect as they all visited the studio during the Open Day.

The panel believes the teachers and the students deserve a roomier studio and maybe a separate staffroom. Now a teacher has to find a space where he can talk with a student and most of the time they end up in the canteen, as they told the panel.

Considerations and conclusion

The panel concludes that the course is of outstanding quality as are the teachers and guest teachers. The course has grown organically. According to the panel TM is too modest about its achievements.

²⁰ Id. Note 1, p.21, §2.9.

²¹ Id. Note 1, p.20, §2.9, table 5.

²² Id. Note 1, p.21, §2.10.

The panel would like to suggest that they present themselves more honestly and accurately, and maybe use the knowledge and skills they have for specialized courses for type designers in the professional field.

On some points the panel thinks the course deserves more than it gets. Although it is not within the powers of the course management the panel would like them to have more budget for human and physical resources. Teachers spend a lot of their free time on coaching students and the coordinator does the majority of administrative work himself. The panel feels the accommodation could be improved on, e.g. a studio with more space, a staff common room (they now share the studio with the students), a good storage room for the work of all the graduates and the students, and 24/7 opening hours of the studio.

Based on above mentioned considerations the audit team comes to the judgement **excellent**.

Standard 3 Assessment and achieved learning outcomes

<p><i>The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.</i></p>

Description and findings

As design is not an exact science the assessment is based on how the work was created and how the process took place, as well as on the results. A student needs to learn to be in control of every step in the process.²³

In the first semester the assignments students are working on, are discussed weekly. Depending on the assignment this is done individually or collectively. At the end of the semester each teacher grades the assignments of each student. The student has to show the completed assignment as well as the various stages of development. The teachers also looks at the results of assignments from other teachers. The progress is discussed with the student. The assessment as well as the summary of the discussion is sent to the student. Students have to get a positive evaluation from each teacher in order to continue in the second semester. So far all students have passed the first semester.²⁴

During the second semester the students review their work with the staff teachers every week. This is usually an individual review: looking at new print outs and asking questions that invite the student to explain and reason about the steps taken. The teachers regularly discuss the progress of the students. These informal discussions happen almost every week when they meet at the KABK or by e-mail.²⁵

At the end of the second semester the examination takes place. Students work on their exam project from January until June.

²³ Id. Note 1, p.23, §3.1.

²⁴ Id. Note 1, p.23,24, §3.2.

²⁵ Id. Note 1, p.24, §3.2.

Beforehand the students are informed about the exam requirements and the criteria (as was confirmed in the interview the panel had with students and alumni). The requirements and criteria are written down in a separate document. Four intermediate presentations are scheduled in the second semester. Here a student presents the state of the project in front of an audience of the other students and second semester teachers. These presentations are not graded, but feedback is given and the progress is monitored and discussed with the student. Several weeks before the final exam each student has a green light review with the staff teachers and the coordinator. This review assesses whether the quality of the work is such that it can reasonably be expected to pass at the exam. Sometimes a student needs more time.²⁶

The exam consists of a presentation about the project and some items produced for the exhibition. The student gives a presentation and explains the steps in the process. In a separate process book he documents his work: the steps, sketches, experiments etc. Finally each student designs a large format poster that explains and shows the project. The presentation, book and poster are assessed independently from the typefaces.²⁷

In the interview students told the panel that they had to work hard on their project. They are very much left to their own devices, have to do the research themselves, write a proposal etc. They do have the reassurance they can always consult one of the teachers.

According to the alumni TM prepares them well for the professional field. Many go on to work at the leading type foundries, others start their own, whilst several have entered teaching. Some return to normal graphic design practice enriched by the year in the Hague, and add new levels of competence to their lettering. In the Review TM shows the comments of the professional field and award reports on the quality of the work of the graduates. Everyone of these comments praises the high quality of the work of the graduates.

The panel has studied all the exam work of the students that graduated in the passed six years. The panel is impressed by the quality of the work of the students. Looking at the work the panel sees several important distinctions. There is a great variety in the form of typefaces created, from Latin to non Latin, from text to display, from sans to serif. The quality of design and production is high within such a short period of work. And finally the panel would add that the originality is high; as good as any typefaces produced in the professional field.

Quality assurance

The staff teachers and the course coordinator have several meeting a year that deal with a specific theme (e.g. end of semester, intake, exams), but other topics like assignments and evaluations are discussed as well. The Exam Committee consists of the staff teachers, the course coordinator, other first and second semester teachers and the external examiner, as is laid down in the Exam requirements.²⁸

²⁶ Id. Note 1, p.24, §3.2.

²⁷ Id. Note 1, p.24, §3.2.

²⁸ Id. Note 1, p.25, §3.4.

After the exams the year is reviewed by the staff teachers, including the quality of the works, the results of the assignments, organizational and curriculum matters, comments of the external examiner, etc.²⁹

Considerations and conclusion

The panel is convinced that TM is doing exceptionally well in achieving the intended learning outcomes. The quality of the graduates is outstanding. The panel has seen the work of all graduated students of the last couple of years and was impressed by the quality of the work.

The system of assessing is an ongoing process where teachers give students feedback on their work. The course has developed over the years and has improved since the last accreditation. The criteria the teachers use to assess the work of the students are articulated, and students know what is expected of them and what quality is required.

The panel would like to recommend the course to be proud of what they have created. They could improve their public face by writing it down and communicating it more to the world outside typography. Outcomes of a benchmark could also illustrate their quality.

Based on above mentioned considerations the audit team comes to the judgement ***excellent***.

²⁹ Id. Note 1, p.25, §3.4.

3 Final judgement of the study programme

Assessments of the standards

The audit team comes to the following judgements with regard to the standards:

Standard	Assessment
<i>1 Intended learning outcomes</i>	Excellent
<i>2 Teaching-learning environment</i>	Excellent
<i>3 Assessment and achieved learning outcomes</i>	Excellent

Conclusion

The audit panel assesses the quality of the master course TypeMedia of the Koninklijke Academie van de Beeldende Kunsten in The Hague as **excellent**.

4 Appendices

Appendix 1: Competences of the study programme

	Area	Assignments
Generating	Design principles	Understanding and analysis of <i>contrast, rhythm, form</i> and <i>proportion</i> in type.
	Visualization	Drawing skills, both on paper and digital techniques.
	Innovation	Ability to generate original work
Enabling	Tools	Mastering and critical analysis of industry standard tools and formats. Understanding of basic programming and the relevant Application Programming Interfaces (API).
	Technology	Thorough understanding of current type technology and format requirements.
	Process development	Analysis of requirements and criteria, evaluation of the work, project planning.
Context	History	Understanding the history of the industry: key figures, typefaces, work and technology. Visits to key museums and libraries.
	Language	Research in language and orthography to understand the context of letters.
	Ethics	Introduction to legal and ethical topics related to type design.
Communication	Presentation	Presentation skills and participation in critical discussion of projects
	Design application	Good typography and graphic design skills.

Appendix 2: Survey study programme

Form studies:

- Drawing exercises
 - Writing with broad nib, pointed nib
- Contrast
- TypeCooker
- Carving

Research and Theory

- History of type technology, algorithms, design theory
- Revival project

Technical

- Python introduction
- Applied robofab scripting
- FDK introduction and workshop

Visits

- Bijzondere Collecties UVA
- Museum Meermanno
- Museum Joh. Enschedé
- Plantijn Moretus
- Koninklijke Bibliotheek
- Typo Conference
- misc.

Exam project

- Formulate and execute a typeface family
- Document the process
- Present the results, book, slides

Appendix 3: Expertise members auditpanel and secretary

	Deskundigheid (als beschreven in het beoordelingskader)					
	Domein	Internationaal	Werkveld	Onderwijs	Audit	Student
Mr. prof.dr. h.c. E. Spiekermann (chairperson, representative profession/discipline)	X	X	X	X		
Mr. P. Barnes (representative profession/discipline)	X		X			
Mr. dr. K. van der Waarde (representative profession/discipline)	X	X	X	X		
Ms. I. Gers (student member)					X	X
Mevrouw drs. P. Göbel (Secretary)					X	

Appendix 4: Program for the site visit

Monday 14 October 2013		
Evening	Arrival of panel at Parkhotel, Molenstraat 53, 2513 BJ Den Haag	
Thursday 15 October 2013		
From	Until	
09:00	11:00	Preparatory meeting of the panel.
11:00	12:00	Meeting with management and coordinator: <ul style="list-style-type: none"> • Mr. Jack Verduyn Lunel, director of the Royal Academy of Art • Mr. Erik van Blokland, teacher • Mr. Jan Willem Stas, course coordinator • Mr. Iskandar Serail, quality assurance officer
12:00	13:00	Lunch break
13:00	14:00	Meeting with teachers: <ul style="list-style-type: none"> • Mr. Erik van Blokland • Mr. Petr van Blokland • Mr. Peter Verheul • Mr. Peter Bi'lak • Mr. Paul van der Laan • Mr. Jan Willem Stas
14:00	15:00	Meeting with students and alumni <ul style="list-style-type: none"> • Mrs. Nina Stössinger • Mr. Mark Frömberg • Mr. Alexandre Saumier Demers • Mrs. Slávka Pauliková • Mr. Edgar Walthert • Mr. Kai Bernau
15:00	15:15	Tea break
15:15	16:15	Final discussion in the panel, conclusions
16:15	16:30	Break
16:30	17:00	Feedback from panel to management and coordinator <ul style="list-style-type: none"> • Mr. Jack Verduyn Lunel, director of the Royal Academy of Art • Mr. Erik van Blokland, teacher • Mr. Jan Willem Stas, course coordinator • Mr. Iskandar Serail, quality assurance officer

Appendix 5: Documents examined

Exam project books, containing project descriptions, sketches and final work of the following students:

2007-2008: Francesca Bolognini, Alessia Castelli, Mathieu Christe, Roland Dill, Berton Hasebe, Thomas Klau, Johannes Lang, Ross Milne, Jonathan Pierini, Gustavo Soares

2008-2009: Laure Afchain, Khajag Apelian, Marta Bernstein, ,Ján Filípek, Abi Huynh, Ondrej Jób, Holger Königsdörfer, Charles Mazé, Dan Milne , César Puertas , Sueh Li Tan

2009-2010: Martina Flor , Jon Glarbo, Frank Grießhammer, Friedrich Grögel, Yohanna My Nguyen, Slávka Pauliková, Tânia Raposo, Kristyan Sarkis, Brigitte Schuster, Irina Smirnova , Nils Thomsen

2010-2011: Yassin Baggar, Marina Chacur, Colin Ford, Jan Gerner , Malte Herok, Linda Hintz , Sun Jung Hwang, Alpan Kirayoglu, Emma Laiho, Kunihiko Okano, Florian Schick, Lauri Toikka

2011-2012: Noe Blanco , Aliz Borsa , Joe (Hsuan-Hao) Chang, Dave Foster, Christine Gertsch, Pradnya Naik, Sveinbjörn Pálsson, Daniel Perraudin, Miguel Reyes Cabrera, Alexander Roth, Aleksandra Samuĵenkova, Hrvoje Živčić

2012-2013: Tania Alvarez Zaldivar, Étienne Aubert Bonn, Barbara Bigosińska, Maria Doreuli, Sun Helen, Isdahl Kalvenes, Adam Katyi , Troy Leinster , Diana Ovezza, Lukas Schneider, Teo Tuominen, Bernd Volmer

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TypeMedia.org website, containing:

- admission requirements;
- course descriptions;
- blogs;
- references to websites for each consecutive year
other resources for the students.

Appendix 6: Summary theses

The panel has seen all the work of the graduates of the past six years.

Appendix 7: Quantitative data regarding the study programme

Input/Output TypeMedia

2007-2008: 100%
2008-2009: 100%
2009-2010: 100%
2010-2011: 91,7%
2011-2012: 100%
2012-2013: 100%

TypeMedia is a one year course, so further distinction between phases in the study does not apply. The input-output-ratio is defined as the percentage of the student intake that graduates within two years as a maximum. In reality, in all years mentioned, only one student dropped out and one student suffered from a delay of half a year. All others graduated well within one year.

Face-to-face instruction hours per week: 28,55.

Student-teacher ratio: 1,1152 fte for 10 students, i.e. 1:8,97 (2013-3014).