

## ANNEX 1

Location: online Date minutes: 01-10-2024

## Minutes LUCA Validation committee meeting 2

→ Visual Arts Sint-Lucas Ghent, Visual Arts C-Mine Genk

Date and time meeting: 25-09-2024, 14:00-16:00

Ref: 2024 HVB-B2

### Members:

- Bart Raymaekers (chair and member of LUCA-board)
- Leen Decin (member of LUCA-board)
- Klaus Jung (expert from pool of EQ-arts)
- Janneke Ravenhorst (expert from pool of MusiQuE)
- Hellen van Berlo (secretary of the committee, head of department of Education & Quality assurance)

## 1 Introduction

The procedure for the last two programs of Visual Arts is clear for all members.

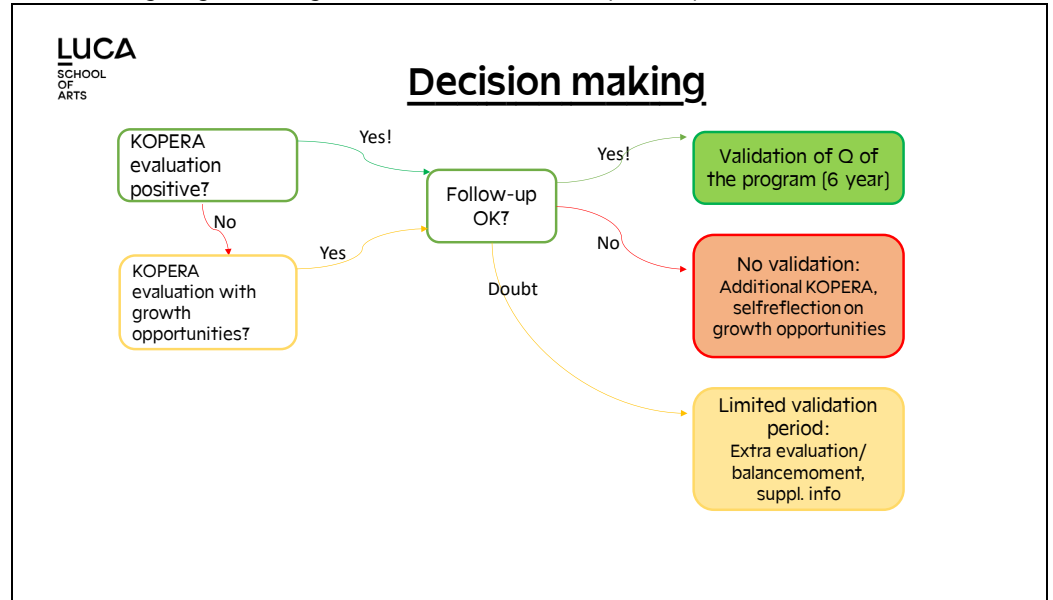
### Assignment committee

Main question:

Does the program have a good quality culture, following the PDCA-cycle to ensure the quality of its education?

- Final decision on quality by validation committee, leaving room for appreciative dialogue for the KOPERA-panel
- Distinction between validation of quality and supporting quality
- Decision shows quality of education as an integral part of LUCA's quality culture with its clear policy cycle

The following diagram was given as an overall decision pathway:



All the relevant documentation was gathered in an overview connected to the several phases of the KOPERA process and the follow-up afterwards. This information was made accessible through links in this overview.

**LUCA**  
SCHOOL  
OF  
ARTS

## Documentation

File on which the decision will be taken consists of:

- Critical selfreflection by program for KOPERA together with their Profile text
- KOPERA report
- Documentation follow-up meeting KOPERA
- Documentation follow-up in policy cycle LUCA

Available: program portfolio

## 2 Visual Arts Sint-Lucas Ghent and C-mine Genk in general

The chair provides all members the opportunity to express their overall opinion or observations based on the two directories with several documents of the Visual Arts programs.

- The committee emphasizes the importance of enthusiastic teachers in relation to wellbeing. Enthusiastic teachers are crucial for students, and schools must continuously care for their teachers. At times, a direct correlation can be observed between enthusiasm and [a lack of] wellbeing. A healthy culture should give sufficient attention to the wellbeing of all staff. How can teachers receive constructive feedback and integrate it into their practice? The financial situation of higher education in Flanders is an important complicating factor. Schools can only support their teachers and manage a healthy workload with the financial resources available. The issue of having too many students was raised. It was explained that the financial system in Flanders does not provide additional budget when student numbers exceed a certain threshold. Consequently, no more staff members can be recruited beyond this point. LUCA is fully aware of the delicate balance between the human factor and resources (infrastructure and funding). LUCA has invested considerable effort in revising the HR cycle, where constructive feedback and creating a stimulating and safe environment are essential. Additionally, the Department for Safety, Health & Environment (VGM) is responsible for an extensive action plan that is being rolled out. The committee greatly appreciates this effort and recognizes it as an important role for the validation committee to help stimulate as part of a healthy LUCA culture.
- A question was raised regarding how different programs align with one another. It was explained that programs within the same domain meet in so-called 'core groups' and in the overarching educational committee. The new organizational structure, called LUCA.éen, is already being implemented. In this new structure, permanent committees are formed that unite all programs within the same study domain— in this case, the POC Visual Arts & Design. Furthermore, there are various LUCA-MEET initiatives, where teachers from all programs meet to exchange good practices and inspire each other.
- Differences were observed in how follow-up is presented. Some documents were easier to read than others. While the follow-up is certainly present, the connection to other processes needs to be made clearer. The formats used for different documents should be drafted in such a way that all relevant information for external parties, such as this committee, becomes more accessible. The distinction between what has been done, what remains unfinished, what has been discussed, and what has been concluded should be made more readable. The same applies to the link with policy plans. Interesting initiatives were noticed by the committee that seemed to be taken up spontaneously, but the connection to policy plans was not always entirely clear. Nevertheless, the committee emphasizes that these should be seen as recommendations. There is enough evidence to conclude positively on the validation of quality and the closing of the PDCA cycle. All the information needed for in-depth investigation is present.
- Is quality assurance actually improving programs? An explanation was given regarding how the quality culture of the programs has developed over the past few years. In the past, much depended on enthusiastic teachers, while now, responsibility for the quality of the program is shared by a community that fine-tunes approaches to assessment, educational visions, etc. This is what should also be demonstrated in the documents: how teachers incorporate constructive feedback.

- The committee appreciates the overlap between the panel members for the different locations of the Visual Arts programs, as this supports the exchange of good practices and alignment where necessary.
- The committee inquired about the exact role of the KOPERA panels in determining which topics require follow-up. In KOPERA 2.0, the role of the panels was altered. They no longer needed to conclude with a judgment. This change was made following an extensive evaluation involving all stakeholders in the KOPERA process. One of the conclusions of this evaluation was that to foster a truly constructive and appreciative dialogue, which ends in meaningful feedback for the program, it would be best to remove the dual role of 'judge' and critical friend. Additionally, removing the final responsibility from the panels and placing it with LUCA makes it clear that LUCA takes ownership of the quality of its own programs and stands by the ultimate decisions regarding their quality and quality assurance.

### 3 Visual Arts Sint-Lucas Ghent

- The programs of Brussels and Ghent seem comparable. It is interesting to note that Ghent maintains a distinction between disciplines, while Brussels does not. It would be relevant for LUCA to observe how these different approaches work and determine what is most effective.
- The self-reflection report and the profile text were well-written, although they appeared somewhat overambitious.
- Most of the action points of Sint-Lucas Ghent were mentioned in the follow-up meeting (opvolggesprek), although the action plan itself is rather concise. The documents of the follow-up meeting confirm that the necessary follow-up is being done.
- The committee feels that the KOPERA-report on Ghent is more critical than the others. However, in the follow-up-meeting all points were addressed and taken up well. The overall conclusion on the follow-up on quality issues is positive.

### 4 Visual Arts C-mine Genk

- The program in Genk is the smallest of the three and they tend to look to the others for inspiration which the committee sees as a positive attitude.
- The documents of C-mine Genk could serve as good practices for the other programs: minutes were easier for outsiders to read, and it was also clearer what had been completed and what was still in progress. There was a transparent overview of follow-up points and actions taken. A nice balance was observed between top-down decisions and bottom-up initiatives. For example, unlike in Ghent, the number of students could be increased, and the follow-up documents showed that the program had undertaken several activities to recruit more students. The committee is very positive about the follow-up process and the way the results are presented.

## 5 Decisions

The committee agrees that the quality cycle can be closed for all programs discussed. This conclusion is based on well prepared files and a thorough discussions on general educational policy including the wellbeing of teachers.

**The overall conclusion is that**

**the program Visual arts of Sint-Lucas Ghent demonstrates a strong quality culture, following the PDCA-cycle to ensure the quality of its education, supported by the LUCA policy-cycle**

And that

**the program of Visual Arts of C-mine Genk also reflects a strong quality culture, following the PDCA-cycle to ensure the quality of its education, supported by the LUCA policy-cycle.**

### Signatures

Bart Raymaekers (chair)

Leen Decin

Janneke Ravenhorst

Klaus Jung

**ANNEX 2: CV members of the validation committee**

<p><b>Bart Raymaekers</b></p>	<p>Bart Raymaekers is a professor of Philosophy at the Centre for Political Philosophy and Ethics of the Higher Institute of Philosophy (KU Leuven). He is also the rectoral advisor for culture, art and heritage. He is a member of the Governing Body of LUCA School of Arts.</p> <p><a href="https://www.linkedin.com/in/bart-raymaekers-53961514/">https://www.linkedin.com/in/bart-raymaekers-53961514/</a></p>
<p><b>Leen Decin</b></p>	<p>Leen Decin is a professor at the Institute of Astronomy of the KU Leuven. She is a member of the Governing Body of LUCA School of Arts.</p> <p><a href="https://www.linkedin.com/in/leen-decin-6bb3951a/">https://www.linkedin.com/in/leen-decin-6bb3951a/</a></p>
<p><b>Janneke Ravenhorst</b></p>	<p>Janneke Ravenhorst is secretary of the executive board/advisory board of the Higher Institute of the Arts in the Hague, Netherlands. She has been head of <a href="#">Quality Culture at the Royal Conservatoire</a> for many years. She also serves as a <a href="#">trainer for peer reviewers for MusiQuE - Music Quality Enhancement</a>, is a member of the Working Group involved in the revision of the MusiQuE Standards and a member of the working group involved in the database design of the International Benchmarking Group and member of the program committee on Higher Education of the <a href="#">National Network for Quality Assurance (NNK)</a>. As of 1 January 2024, Janneke will be actively involved in the <a href="#">IN.TUNE European University Alliance</a> as chair of the Working group responsible for Quality Assurance. More information on Janneke's background can be found <a href="#">here</a>.</p> <p>Trained and proposed by MusiQue</p>
<p><b>Klaus Jung</b></p>	<p>Klaus Jung is artist, teacher and art-school-manager. For more information see the current CV. Klaus Jung had various roles in Higher Art Education institutions in Europe, in Trondheim, in Bergen, in Glasgow, in Cologne and in The Hague. The main focus is now on the further development of the own artistic work.</p> <p>He is active in ELIA, chair of several networks, has extended expertise in external evaluations and accreditations in many countries.</p> <p><a href="http://www.kjung.eu">www.kjung.eu</a></p> <p>Trained and proposed by EQ-arts</p>