

Master's guide
Visual and Audiovisual Arts
2024-2025

School of Arts
KASK – Royal Conservatory

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Introduction

During the Master in Visual and Audiovisual Arts, students are given the opportunity to grow as an artist and/or designer. It focuses on further developing and shaping your own artistic process. Students who hold an academic Bachelor degree are invited to hone their craft in a self-proposed Master's Project. The content of this artistic Master's Project will be framed with many opportunities for reflection, research and discussion. The opportunity to make independent artistic choices within a strong framework is thoroughly developed in the Master's program.

To optimize the opportunities and possibilities of your own Master's proposal, there are several strict procedures you must follow in order to enroll in the Master's program. The staff of the School of Arts considers this appropriate because a structured transition ensures the most personalized guidance and support for each student.

The Master's programs offered by the School of Arts – KASK are closely aligned with the graduate programs already available in the Bachelor's programs:

- **Master in Visual Arts**
 - Graduate programs: Fine Arts / Textile Design / Fashion / Photography / Graphic Design / Autonomous Design
- **Master in Audiovisual Arts**
 - Graduate programs: Animation film / Film

The Master's Programs in Visual and Audiovisual Arts are organized in both Dutch and in English. More information can be found on our website at www.schoolofarts.be

The aim of this guide is to inform students and teachers who mentor Master's students about the structure and content regarding the Master's program. Moreover, it clarifies what is specifically expected of mentors and Master's students. It also addresses practical and organizational matters (such as re-enrollment, seminar selection, submission of Master's proposals, mentor assignment, ...) which are detailed towards the end of the booklet.

If specific questions arise throughout the year, depending on the nature of the questions, you can also contact the Master coordinators, the head of student affairs (pascal.desimpelaere@hogent.be) or your [student counsellor](#). In case of unclear or incomplete information or suggestions for a next version of this information booklet, please contact the head of student affairs.

In any case, we wish all students and mentors an open and engaging interaction with each other. We are convinced that working with mentors can be a strong, inspiring, and enriching experience for the Master's student, helping to further shape their development as an artist, designer, or filmmaker.

1. Starting the Master

A student who obtains the (academic) Bachelor's degree in a graduate program can enroll in the Master's program for that same graduate in the following academic year.

If a student wishes to choose a different graduate in the Master's program than the one followed in the Bachelor's program, or if they wish to enroll in the Master's program more than one year after obtaining the Bachelor's degree, they must first contact the student counsellor and the coordinator of the desired program. Afterwards, the student must register for the orientation test as described in the procedure on the website.

A student who still needs to complete a few courses from the Bachelor's program, but already has the desire to start the Master's program, should contact the study counsellor. Together they will determine the composition of the course package.

In any case, the guiding principle is that the Master comes AFTER the Bachelor. However, students who have not yet earned credits for certain Bachelor's courses, can still start the Master's program. Combining Bachelor courses with enrollment in the Master is subject to certain restrictions:

- Students who did not pass one or more courses of the main course unit 3rd Bachelor or 'dossier' cannot enroll in the courses [Master's project](#) and Thesis. They can, however, attend seminars and/or elective courses (Arts in Practice, master class or courses from the Ghent University Association).
- Students who only need to complete theoretical courses from the Bachelor's program can start the Master. It will however be ensured that the number of credits they take on remains realistic.
- Students who need to retake courses for a third time may be denied enrollment in the Master's program.
- Students who still need to earn more than 27 credits from the Bachelor's program cannot enroll in the Master's program under any circumstances.

Students from other art programs in Belgium or abroad should follow the guidelines as described on the website. In case of questions, they can always contact the student counsellors of the respective program.

2. Overview of the Master's program

The Master's programs in audiovisual and visual arts consist of a number of fixed courses and, depending on the chosen specialization, some variable courses. The complete contents, objectives, forms of evaluation, ... etc. for each discipline can be found in the Master's course descriptions on our website (www.schoolofarts.be).

Master Visual Arts: textile design, graphic design, fashion & Master Audiovisual Arts: animation film

Course title	Credits	Timing
Master's project	29	Year
Thesis	9	Year
Theoretical seminars (to be chosen for 12 credits)	12	Sem 1 or sem 2
To be chosen for 10 credits: <ul style="list-style-type: none"> • Arts in practice (3/4/6/10) • Elective courses within the association (3/4/6/10) 	10	Sem 1 or sem 2 or Year
Total	60	

Master Visual Arts: fine arts and autonomous design

Course title	Credits	Timing
Master's project	29	Year
Thesis	9	Year
Masterclass	4	Year
Theoretical seminars (to be chosen for 12 credits)	12	Sem 1 or sem 2
To be chosen for 6 credits: <ul style="list-style-type: none"> • Arts in practice (4/6/10) • Elective courses within the association (4/6/10) 	6	Sem 1 or sem 2 or Year
Total	60	

Master Visual Arts: photography

Course title	Credits	Timing
Master's project	29	Year
Thesis	9	Year
Theoretical seminars (to be chosen for 12 credits)	12	Sem 1 or sem 2
To be chosen for 10 credits: <ul style="list-style-type: none"> • Arts in practice (4/6/10) • Elective courses within the association (4/6/10) • Masterclass (4) 	10	Sem 1 or sem 2 or Year
Total	60	

Master Audiovisual Arts: film

Course title	Credits	Timing
Research and development	6	Sem 1
Master's project	23	Year
Thesis	9	Year

Theoretical seminars (to be chosen for 12 credits)	12	Sem 1 or sem 2
To be chosen for 10 credits: <ul style="list-style-type: none"> • Arts in practice (4/6/10) • Elective courses within the association (4/6/10) • Participation filmset (4) 	10	Sem 1 or sem 2 or Year
Total	60	

Further on in this Master’s guide, each course will be explained in detail.

3. Pedagogical framework in the Master's program

3.1 Mentors

In the Master's program, students are given the space and autonomy to continue focusing on artistic research and further develop their individually crafted artistic practice. The Master's program is therefore fully oriented towards this goal. To provide students with sufficient support to deepen and establish themselves in their chosen research topic and its context, the school opts for a dual mentorship approach. A theory mentor and a practical mentor will together supervise both the Master's project and the Thesis. This dynamic interaction benefits the student significantly. Students have the freedom to choose their mentors for finalizing their Master's project and Thesis. The details of how this is organized will be explained further in this Master's guide.

3.2 Seminar guidance

In the theoretical seminars, students are taught by teachers who are engaged in artistic research practices. Teacher [Helena De Preester](#) oversees the Master seminars. Students can approach her with any inquiries.

3.3 Guidance for Arts in practice

Students who choose to do an internship as part of Arts in practice are supported and guided by an on-site internship supervisor as well as the coordinator of Arts in practice.

3.4 Master coordinator

The Master coordinator does not initially provide individual content guidance but is responsible for creating a supportive and stimulating pedagogical context for the group of Master's students. The student must enroll in the studio work of their graduation program and interact with other students and instructors. In consultation with the Master coordinator and mentors, this may also play a role in the assessment of the permanent evaluation.

The Master coordinator can undertake various initiatives that do not interfere with the mentors' guidance but add an extra dimension to the Master's Thesis and the Master's program. Some examples include:

- The Master coordinator **supports the initiation** of the Master's students' projects and holds guidance meetings with students in their choice of mentors.
- The Master coordinator organizes periodic **meetings** with the Master's students from the graduation program to discuss progress in their Master's projects and to allow students to be inspired by the process of their peers.

- The Master coordinator is **responsible for the final jury** (see below) and acts as the chairperson. The Master coordinator assembles the jury, in consultation with students. Where possible, the Master coordinator facilitates input from mentors.
- The Master coordinator also pays attention to the **social and pedagogical aspect of the Master's students as a group**. In this context, the Coordinator may organize extra-muros activities (exhibitions, museum visits, workshops, guest speakers, study trips) with the group of Master's students.
- The Master coordinator organizes **interim presentation or evaluation moments**. These are presentation sessions where students show the progress of their artistic work to each other, to instructors, mentors, or external parties. All mentors can be involved in these presentation moments so they gain a broader view of Master's projects within the graduation program. There may be feedback sessions with other students and mentors from different students. Participation in content-related activities within the graduation program, such as feedback or presentation moments, is part of the mentors' responsibilities. Mentor attendance is strongly encouraged. Mentors can always contact the Master coordinator for more information.
- Throughout the Master's year, the Master coordinator may **invite external experts, former students**, or others who can be involved in presentation moments, interim evaluations, workshops, ... etc.
- The Master coordinator is attentive throughout the year to bring together and/or involve mentors in activities organized by the Coordinator whenever possible and meaningful.

4. Master's project

The Master's project is an artistic work based on research. On a substantive level, the project is assisted by two mentors.

The starting point is the [Master's Proposal](#), which the student submitted at registration. The further development and formulation of a premise, based on the Master's proposal, will happen in the first part of the academic year by means of preparatory research work and the start-up of the realization of image, design, performance or film.

During the academic year, the student will continue this process by creating a work of art and/or design and/or film/animation in a personal and critical manner. This work will reflect a creative and critical attitude regarding the medium. The acquired competences have to enable the student to realize a work that contains sufficient quality to be meaningful in the artistic field of activity outside the school context. The work will show an independent practice of the arts on the level of a beginning researcher / artist / designer.

The process and the journey that the students undertake throughout the Master's Project, will be covered in the [work dossier](#). This work dossier is a permanent report, a record of working in a Master's context. It encompasses a clearly documented and as clearly as possible described set of all relevant elements of the development process in which the (audio)visual work was formed. This file is the account that gathers and discloses artistic choices, thematic references, plastic developments, contemplations, source material tapped, ... Its size and form can be freely determined and also depends on the field of study and the chosen project.

4.1 Who evaluates the Master's project

The course unit Master's project is assessed by both mentors and an external jury. The Master coordinator calculates the results and enters them into the grading database.

4.2 What is evaluated in the Master's project

Both mentors assess the process of the student's artistic work. The external jury judges the student's final result or product. The specific learning outcomes are described in the [study files](#).

4.2.1 Process evaluation

The assessment of the process can be made after evaluating the following elements:

- The initiative and the engagement the student has taken within as well as outside the mentoring towards working on the Master's project
- The work dossier as it took shape throughout the year as well as the progress in the artistic process and in the artistic work reflected in the work dossier
- Any reflection reports
- The student's input in the feedback and progress interviews with the mentor

The process evaluation point is formally based on interim evaluations. This means that throughout the year (at least twice) an evaluation of the assessment criteria took place and that this evaluation was communicated to the student. Evaluation sheets were drawn up for this interim evaluation. The student's work dossier is also taken into account in the process evaluation.

4.2.2 Product evaluation

The external judges assess the final product, the student's artistic work, with a grade out of 20.

The student gives a presentation and explanation of the work during the jury. The external judges interview the student. The chairman of the jury acts as a moderator.

The mentors can offer further clarification to the external jury members. The jury is always a public event. However, only the student, the external jury members, the mentors and the chairman of the jury have the right to speak.

The external jury deliberates and provides a grade and rationale. This meeting can take place on two occasions:

- Following each presentation, there's a discussion as well as deliberation with the mentors.
- Once all presentations are finished, the external jury consults and the deliberation together with the mentors follows. The secretary draws up a report.

After deliberation by the external jury, there is an additional deliberation with the mentors.

After all presentations, a global round-up is made by the external jury. All mentors can be present. In consultation with the external judges, the Master coordinator may decide whether students are allowed to attend this global round-up as well.

Attention: The jury does not give final individual feedback to each student afterwards. This can only occur at the scheduled feedback session.

4.3 Guidelines in grading Master's project

In order to support mentors and judges in determining an exact score as well as to guarantee a certain reliability across all assessors, it was decided to work with the [ECTS grading scale](#) developed at European level to guarantee a similar assessment across various European countries.

The grade of the process evaluation counts for 30% of the final result. The grade of the product evaluation accounts for 70% of the final grade for the course unit Master's project. The partial grades are proportionally reconciled by the Master coordinator into a single grade on a scale of 20 and entered into iBamaflex.

Grades are given during the June examination period. There is no possibility for a resit exam. If students do not pass, they must re-enroll for the course unit the following academic year (the student again pays registration fees and special study costs; the credits for the re-enrollment will again be deducted from the learning credit).

4.4 Organization of the Master's jury

The jury of Master's project takes place during the June examination period. There is no possibility for a resit exam. The Master coordinator is responsible for:

- the composition of the external jury
- checking the composition of the jury members with the students
- practical organization of the jury's visit
- appointing a secretary for the jury

The composition of the jury is finally decided by the Master coordinator and the dean.

All students participating in the external jury also present their work during Graduation, unless the student and the Master coordinator agree otherwise.

Mentors are required to be present at the time of the jury. The exact dates will be communicated by the start of the second semester at the latest. Despite the fact that the mentors themselves are not part of the external jury, it is possible for them to be questioned by the members of the external jury about the Master's project and the student's progress.

4.5 Jury report

During the actual jury and the jury deliberation, the secretary is responsible for preparing and finalizing an accurate report. The report consists of following elements:

- A written jury report per student, including a motivation (signed by the chairman)
- A completed template for each student who failed to meet the final competencies for the course unit Master's project (signed by the chairman)
- Supplemented with the interim evaluations, provided by both mentors (signed by both mentors).

5. Research and Development (Film only)

Within the Master Film, the course unit Master's project starts simultaneously with an additional course unit 'Research and Development', that is included in the first semester of the Master.

This course unit focuses on the preparation, the start-up and the process-oriented development of a film project which will be further elaborated and realized in the course unit Master's project (23 credits).

The objective of the course unit is to clearly formulate an artistic vision - as soon as possible at the start of the Master's program - by describing the initial set-up and intentions of the work and tracking it in a work dossier.

In doing so, the student is able to align the preparatory work and the work dossier with the substantive discourse contained in the work.

The student starts with a preparatory study, formulates a substantive research question related to the audiovisual work and initiates the realization of an audiovisual project. The student also builds a network of peers for feedback based on trust.

Within the Film program, this is an important course unit that ties in with the Master's project, as the Film Master's project usually involves a wide range of substantive and practical aspects. It also almost systematically involves a collective process that necessarily has to proceed in a lot of successive time-consuming steps, from screenplay development and pre-production to editing, mixing and grading.

5.1 Who evaluates Research and development

The course unit is assessed by both mentors and the Master coordinator Film. The Master coordinator calculates the results and enters them into the grading database.

5.2 How is Research and development evaluated

The course unit Research and development is assessed based on the following elements:

- a permanent evaluation of the artistic process based on a work dossier that encompasses the process of the concept development, the actions taken (image and sound tests, mood board, script, letter of intent, pre-production-steps, ...)
- the presentation of the process
- a feedback session – with a report – with the student, the Master coordinator and the mentors

6. Thesis

In the course unit Thesis, the student conducts a linguistic, discursive research resulting in a written paper. This demonstrates their ability to carry out discursive research and report on it with a degree of independence.

The student writes a paper of at least 10.000 words on a freely determined topic in consultation with the mentors, which, while it may be related to the Master's project, functions as an **autonomous research project**. One's own artistic work may be presented as an illustration of the issues addressed. The research question, development of the theme and conclusion should be clear and consistently reasoned. The Thesis and the Master's project are supervised by the same mentors.

6.1 Who is evaluating Thesis

The course unit Thesis is graded together by both mentors. (=quoting in consensus or mean of two grades on a scale of 20)

The theory mentor takes the lead in the assessment of this course unit. This means that the theory mentor is responsible to determine a grade together with the practice mentor (grading on a scale of 20). The Master coordinator gathers the scores and enters them into the grading database in Bamaflex.

6.2 What is evaluated in Thesis

Through written communication, the student makes a critical, original, idiosyncratic but, above all, convincing contribution to the knowledge of a specific topic in a given field, whether or not related to artistic practice. This text is not a description of the Master's project. On the contrary, the students distance themselves from their own practice and show that they are capable of developing new insights.

Indicators:

- ✓ The student is able to **independently** (after consulting with both mentors):
 - select a research subject that shows a critical and inventive attitude
 - formulate an original and relevant research question
 - monitor the progress of the research project
- ✓ The student is able to develop the research question using **sources**:
 - has sufficient knowledge and understanding to select useful and relevant sources
 - is able to analyze the source material and reflect on it
 - is able to relate the source research to the artistic practice, if applicable to their research
 - is able to consistently apply a standardized system of source management
- ✓ The student is able to communicate about the conducted research both in **writing** and **orally**
 - Composing an accessible, well-formulated, balanced and logical structure
 - Expressing the underlying reasoning in an unambiguous, comprehensible, logical and convincing way.
 - A correct use of language (grammar, spelling) is required.

6.3 How is the Thesis evaluated

To support mentors in arriving at an exact grading as well as to ensure a certain reliability across all assessors, it was decided that all mentors will take into account a clear ranking. The ranking is an [ECTS grading scale](#) developed at European level to ensure similar assessment across various European countries. For the sake of applicability and usability for the course unit Thesis, the following guidelines for grading should be observed.

As with the Master's project, the student is expected to take sufficient initiative for supervision.

Mentors are expected to make the students sufficiently aware from the start of the academic year that they also have to write a Thesis. Possibly the start of a Master's project and a deepening of artistic choices can also help the student find a relevant topic for the Thesis.

It is important that mentors clearly point out the difference between the Thesis on the one hand and the work dossier on the other. The Thesis is mainly a written work that starts from a well-defined theoretical question. The work dossier is a document in which the student clarifies the process within the Master's project (and can contain both written and visual documents). The Thesis is thus by no means a description of the Master's project.

The theme of the Thesis is not required to be linked to the Master's project. The student may therefore choose to further explore a specific topic within the domain of the Thesis without a direct link to the Master's project.

A resit exam session is provided for the course unit Thesis. The student can therefore deliver the Thesis in both June and August.

The deadline for submission of the Thesis must be strictly adhered to and is communicated in advance in Asimut by the student affairs department.

Submission of the Thesis is done digitally. Each student must make the Thesis available online at <https://masterproef.hogent.be>. Once the student has uploaded the Thesis, the tutor will also be able to log in to the website via a personal code (same code as for e-mail and Chamilo) and consult the Thesis. Thus, paper copies will not be handed in at the secretariat. However, mentors who would like a paper copy can ask the student for one. Students who would also like to provide a paper copy to mentors may of course do so as well.

Instructions for students regarding the uploading of the Thesis:

This is the link to the page where you can upload your Thesis: <https://masterproef.hogent.be>

Step 1: Create a Thesis folder with all necessary data and save.

A guide with instructions is provided.

Step 2: Upload a pdf-version of your Thesis.

7. Theoretical Seminars

The theoretical subjects framed in the Bachelor's program are offered in the Master's program in the form of Seminars, in which students put together their own package tailored to the nature of their own practice. At the start of the academic year, students register for three theoretical Seminars of their choice from the total of about 30-40 options offered.

A theoretical seminar is usually organized on a semester basis at the rate of about two hours per week. A seminar is a working lecture within which problem- and research-oriented work is carried out. It is thematic and not overview-oriented.

The content of the theoretical Seminars in the Master's program covers all kinds of topics and themes linked to the fields of visual and audiovisual arts. The specific focus of a seminar is based on a teacher's research. Boundaries of artistic disciplines may be crossed in the process.

Students are expected to attend all classes of the chosen Seminars. Half of the points are based on active participation during classes.

Mentors are not involved in the course units Seminars.

All information regarding the theoretical Seminars as well as the enrolment procedure can be found in the specific information [brochure](#) published annually on the website.

Students can submit their choices via the designated online form (see introduction info bundle Seminars) during the weekend preceding the first teaching week of the new academic year.

8. Elective courses

Depending on their specialization, the student can choose 6 to 10 credits within the Master's program. The student can select one of the following courses or a combination of them.

8.1 Arts in Practice (3-4-6-10 credits)

Contemporary audiovisual arts, visual arts and design are related to a broader field of cultural and social practice. This course unit links the artistic production to the public domain of discussion, visual research, product development, audiovisual realizations and exhibition design. In a broader context, the focus of this course unit is on 'dealing with context in art practice'.

Examples include:

- Professional engagement in the cultural community
- Organizing and participating in an art project or festival
- Internship in a company or a cultural institution with an outlined task as designer or exposition designer
- Participation in community projects to which Master's students can contribute on an artistic level
- Experiential work related to one or more aspects of production in the audiovisual field
- ...

You can register for Arts in Practice for 3, 4, 6 or 10 credits. One credit roughly corresponds to about 25 to 30 hours. Students can be active in Arts in Practice starting from the summer recess following

their Bachelor's program until the second exam session of the academic year in which they are enrolled in the Master's program.

Depending on the chosen project, some students will work full-time for a couple of weeks. During this period it is possible that students may be less active in their Master's project and/or Thesis. Other students can spread their working hours over several months, which allows them to combine the project with other educational activities.

An important criterium of Arts in Practice is that it may not overlap with the activities of the student in the Master's project. There has to be a clear distinction between the Master's project and Arts in Practice. Mentors who have questions regarding the activities of a student and a possible overlap with the Master's project can contact the coordinator of Arts in Practice. They can also submit interesting options outside of school that meet the criteria for Arts in Practice to the coordinator.

Before a student can start an internship as part of Arts in Practice, there should be a contract made and signed by three parties: the student, the workplace and the school.

8.2 Course units within the Association of the University of Ghent (3-4-6-10 credits)

In this curriculum every student can opt for elective courses that are organized elsewhere within the Ghent University Association. This concerns courses offered by either Hogeschool Gent, Ghent University, Arteveldehogeschool or Hogeschool West-Vlaanderen. For more information concerning the procedure and possibilities, please contact the study counsellor of your program.

8.3 Masterclass (4 credits)

In the Master in Fine Arts, Autonomous Design and Photography, students can choose from a number of Masterclasses in which they can further deepen their practice. During the Masterclasses the students work together with artists and pedagogues representing various forms of the arts for a short but intensive period of time. More information can be obtained from the Master coordinator.

Attending a Masterclass is mandatory for students in the Master's program in Fine Arts and Autonomous Design and optional for Photography students.

8.4 Participation filmset (4 credits)

In the Master in Film, students can choose the additional option Participation filmset (under Arts in Practice) for 4 credits.

In doing so, the student takes a substantial commitment in the audiovisual production of a fellow student Film (Master or third Bachelor (in this case Filmproject 2) at KASK. The student has a significant role in a film set for image, sound, production, set dressing, et al., as main responsible or as first assistant. This may concern both a fiction or documentary film production.

In any case, the proposal has to be approved by the course coordinator. Different aspects should be listed in this proposal: the content of the function, the motivation of the student, the estimated time scheme, and the name and the contact details of the fellow student-director.

Four credits correspond to 108 working hours. Therefore, a student can complete these hours in approximately 13 days of 8 hours work/day, or approximately 10 days of 10 hours (or more) work/day. This can be spread over a maximum two different film sets.

The assessment is based on a self-evaluation report from the student, read and completed by the fellow student-director. Different parameters are taken into account: effort, attitude, communication, creative contribution, technical skills and administrative accuracy. Based on this evaluation report and, if relevant, a follow-up discussion with all involved parties, the course coordinator will assign a grade.

9. Mentors

9.1 Objectives of the mentorship

In the Master in Visual and Audiovisual Arts the artistic research holds a central position. The subject of this research is directly related to the practice. However, theory also plays an important role. To give the student sufficient support to delve into the chosen research topic and its context and to establish their profile, the school opts for a dual mentorship.

One theory mentor and one practice mentor jointly supervise both the Master's Project and the Thesis, creating an engaging and thorough interaction to the benefit of the student.

This synergy provides a strong framework in which the student acquires academic competencies and becomes familiar with artistic research.

The choice to work in a 'student-centered' manner, narrowing the gap between practice and theory, is a continuation of the process that the student has covered in the Bachelor's program:

- The course unit Dossier in the second semester of the 3rd Bachelor concludes the Bachelor's program. In this course unit the student is guided by a practice mentor and a theory mentor. The student reflects on the Bachelor's process through a portfolio and explores opportunities for further development for the future. In this sense, the course unit Dossier is preparatory to the Master's process both on the level of content and guidance aspects.
- Where the student was intensively involved in studio work and supervision during the Bachelor's program, this guidance is structured differently in the Master's program as a step towards graduation.
- While the Bachelor focuses on a double objective of broadening and deepening the artistic spectrum (through studio work, as well as various theoretical courses and the elective package), the Master's student will choose mentors with a specific specialization. With this specialized support, the Master's student will further develop their artistic course and discourse.
- Whereas the Bachelor's program focuses on theory courses that often provide an overview, the theory courses in the Master will be based on the student's choices related to proper artistic research.
- Whereas the Bachelor's student is particularly instructed in the medium by choice, the Master's student is expected to further unfold their own process. The student partially chooses their own guidance in the form of two mentors. This mentorship aims to provide the student with even more opportunities to orient and profile themselves as a

designer/creator/artist/filmmaker, both in relation to the program and, more importantly, in relation to the professional field.

9.2 Searching for mentors

Each student writes a [Master's proposal](#) by the start of the academic year. This Master's proposal includes at least a blueprint of the substantive and practical-organizational setup of the Master's project.

During the first two weeks of the new academic year, all teachers who could potentially be mentors are maximally available for discussion. This is the ideal time for a student to present their Master's proposal, along with a selection of work, to potential mentors.

It is very important that the mentor does not respond affirmatively to a request for mentorship too quickly, but that the student and teacher engage in a substantive conversation regarding the student's intentions and objectives in the Master's project and Thesis. Based on this interaction, a consensus must be reached between teacher and student that this mentorship is an appropriate choice in this regard.

If a teacher sees potential in a possible mentorship but does not yet feel that the Master's proposal presented is sufficiently strong, it is a good idea, before committing, to ask the student to develop the Master's proposal further. The further elaboration of the Master's proposal (and possibly a second interview) can provide a definitive answer as to whether student and teacher are on the same page. This provides additional opportunities for a strong start in the Master's process.

During the conversation with the student, the student's choice regarding other mentors (mentor theory / mentor practice / possibly a third mentor) is also discussed. If needed, a mentor can assist a student who is still in doubt about choosing a second mentor in the search process.

Even if the teacher, together with the student, determine that a collaboration may not be ideal, it is important to provide the student with further feedback on which teachers could add significant value to the Master's project. If the teacher does not have immediate insight into this, the student can also always turn to the Master coordinator of the graduation program.

If the chosen practice mentor is not a teacher in the student's studio, it is advisable to check whether the choice is indeed appropriate in terms of content. For specific questions on this matter, both mentor and student can always contact the Master coordinator of the graduation program.

9.3 Formal registration of the mentorship

The student must announce their mentors at the start of the academic year. To do this, a mentor form has been created, which can be completed via the TEAMS page Master's project/Thesis. A copy of the **Master's proposal** must always be attached to this mentor form.

After the student submits the form, the listed mentors will receive a digital request to confirm their mentorship. "It is important that the mentor confirms this; only then is the mentorship formally in order.

The mentor forms are reviewed in collaboration with the Master coordinator of the graduation program, the study counsellor and the dean. Exceptionally, certain mentor choices can be refused on justified grounds. Student and mentor will be informed immediately.

For example: A practical teacher has taken up a theoretical mentorship or vice versa.

For example: A particular mentor has taken on a very large number of mentorships which could compromise optimal guidance of students.

9.4 Student who can't find a mentor

Students who cannot find a mentor must report this to the Master coordinator and student counsellor as soon as possible; they will advise and support the student. Possibly, the student will be asked to elaborate or reformulate the Master's proposal.

If no mentors have been found by the end of November, the student will submit a dossier via [Paul Lamont](#) to the dean by the 1st of December at the latest, containing:

- revision of the Master's proposal according to the advice of the Master coordinator
- overview of already contacted mentors
- advice of the Master coordinator

It is the dean who, based on the submitted dossier, can convene the relevant Master coordinators and department heads to develop a proposal for potential mentors, which will be given to the student. If the student does not find a mentor even after this procedure, the student will be assigned a mentor.

A student who does not find a mentor by the deadline and fails to submit a dossier to the dean on time is no longer entitled to guidance from a mentor. This student will only have a pro forma inscription in the Master's project and/or Thesis at that time and can no longer pass the course.

9.5 Guidance of the Master's student

Of course, the choice the student makes in terms of content will result in different practical and organizational approaches to supervision. Here is an overview of the guidance and support a student can receive:

- Both the **Master's project and the Thesis are supervised by both mentors**. According to the vision within the Master's program, it is important that both mentors are involved in both the Master's project and Thesis. **Three sessions** (at the start, midway through the academic year, and in the final stretch) where the student discusses their progress with both mentors is the minimum goal. At the start of the academic year, a structure for supervision will be agreed upon with the student. It is important to have **regular periodic meetings**. While weekly meetings may not be necessary, a biweekly (2 to 3 hours) or extensive monthly (4 to 6 hours) meeting is essential.
- **Who takes the initiative?** Mentors are expected to clearly communicate their expectations regarding meetings and the frequency of supervision to the student at the start. Later in the process, it is the student's responsibility to take the initiative in the supervision. It is the mentor's duty to contact the student if the desired initiative is delayed or insufficient.
- **The Master coordinator** acts as an intermediary between the student and the mentor. If the mentor notices that the student is not taking the initiative and does not respond to emails/invitations, the mentor should report this to the Master coordinator. The coordinator should address this with the student. Similarly, the student can approach the coordinator if they experience difficulties making arrangements with the mentors.

- The mentor invites all students monthly or bi-monthly for a **reflection and progress meeting**, where feedback among students is a key lever in the supervision (in addition to individual contacts).
- The mentor can provide material (in the form of exhibitions, theater, literature, etc.) to the student, and where useful, joint activities with both mentors and the student can be included in the supervision (e.g., visiting an exhibition together).
- In addition to progress meetings with the student (and the work presented), **studio visits** also take place (e.g., the mentor visiting the student's studio and vice versa, if possible, or the mentor attending a rehearsal/try-out). Especially if the practice mentor is not a teacher in the student's studio, a minimum encounter with the studio (and any teachers working within the studio) can be very beneficial for the supervision.
- Mentors encourage students to meet not only when material is ready but also to involve the mentors in the process. Mentors are there even when everything is still in development—during experimentation, speculation, trial and error, etc. Collaborating on methodology or navigating an impasse together is just as important as responding to completed material.
- Within the Master's project, students are required to create a **work dossier** in addition to the artistic work. A work dossier refers to a permanent report. It is a record of the work within the Master's context. It includes a clearly documented and as detailed as possible account of all relevant elements from the development process in which the work has been shaped. This dossier thus contains and reveals the artistic choices, thematic references, aesthetic developments, reflective discussions, sourced material, etc. The form of the work dossier depends on the chosen project.
- Students are also encouraged to take notes on progress and feedback meetings with the mentors. We refer here to reflection reports as commonly used in most Bachelor's programs. These notes or reports are also elements within the work dossier.
- Both **mentors** are the key individuals to guide and support the student in terms of content and artistic choices. They bear the **ultimate responsibility for the process**. The student should always be encouraged to further develop the Master's project within the studio environment of the School of Arts where possible. Evidently, they will also encounter **peers and teachers** (who are not their mentors). These individuals can add value to the Master's project. It is also possible that the student can consult specific teachers for particular technical issues or artistic questions related to the Master's project. Mentors should, on one hand, maintain and encourage this openness but, on the other hand, ensure that this openness does not obstruct the focus and content development of the student regarding the Master's project.
- As expected, it is also the responsibility of the supervising mentors to encourage the integration of externally incoming students into the program and school culture. For specific questions, mentors can also refer students to the Master coordinator, student administration, or study counsellor.

10. Practical Information

10.1 Master Days

To ensure that all students are well-informed and can start smoothly with their Master's program, we organize Master Days. These begin at the end of the orientation week. The following days are crucial for addressing several practical matters related to the program. Here is an overview of the schedule:

- **September 19/20:** General information session, meeting with the Master coordinator, discussion with the coordinator of Arts in Practice, information session on the Thesis
- **September 21/22:** Submit choices for Master seminars
- **First 2 weeks of the academic year:** Mentors are fully available and ready to be contacted for introductory meetings and discussion of the Master's proposal

Both during the preparation and the completion of the Master's program, students use several digital applications. To keep everything organized, here is an overview of a few key items:

10.2 Re-enrollment: iBamaflex

Through iBamaflex.hogent.be, students can consult personal and enrollment-related data. Through the module 'my re-enrollment', students can indicate which program and which specific course units they wish to enroll before the start of the new academic year.

10.3 Mentor list, mentor form & Master's proposal: TEAMS

Once a student is registered for Master's project and/or Thesis, they are automatically added to the **TEAMS page** ['Master's project & Thesis'](#). Through this page, a student can view the **mentor list**. For each mentor, you can find the subject area to which they belong, their specializations, their availability, the languages in which they can provide guidance and their contact details.

In addition, a student can fill out the [Mentor Form](#) through this page. On this form, the student indicates whether they are enrolling in the Master's project and/or Thesis, specifies which mentors they will be working with and uploads the Master's proposal. A Master proposal is a text of minimum 1, maximum 2 pages typed. The text contains:

- ✓ working title
- ✓ a concrete description of the project to be carried out
- ✓ a personal motivation based on one's own history as a student
- ✓ any attachments: film script, plans, sketches,... etc.

In addition to the text, the student also adds a portfolio. This can further support the Master's proposal, for example, in terms of visual language, themes, thematic affinity, technical, production and artistic competences, motivations, etc.

Once you have discussed your ideas and the final Master's proposal with your chosen mentors and have mutually agreed to proceed together in the Master's program, you need to formalize this. Every

student enrolled in the Master's project and/or Thesis must complete the digital mentor form through this [TEAMS page](#). In addition to filling out personal details, the student is required to upload the detailed Master's proposal and have it signed by the mentors. This is how the mentors officially approve and endorse the Master's proposal.

Once a student is enrolled, they will gain access to the page.

10.4 Seminars: Google Form

The choice of Seminars can be submitted via a specific Google Form. The link to this document can be found at the very beginning of the information bundle for the theoretical seminars. During the weekend prior to the start of the new academic year, the link will be activated and students can submit their choices.

11. Contact information

Master coordinators

Graphic Design: Thomas Desmet: Thomas.Desmet@hogent.be

Fine Arts: Marlie Mul & Anna Stoppa marlie.mul@hogent.be & anna.stoppa@hogent.be

Textile Design: Joanna Reuse: Joanna.Reuse@hogent.be

Photography : Anne Françoise Lesuisse : annefrancoise.lesuisse@hogent.be

Fashion: Liesbeth Louwyck: Liesbeth.Louwyck@hogent.be

Autonomous Design: Peter Westenberg: Peter.Westenberg@hogent.be

Animation Film: Robbe Vervaeke: Robbe.Vervaeke@hogent.be

Film: Hilde D'Haeyere: Hilde.Dhaeyere@hogent.be

Coordinators Arts in Practice

Graphic Design: Filip De Baudringhien: filip.debaudringhien@hogent.be

Fine Arts: Anna Stoppa: anna.stoppa@hogent.be

Textile Design: Joanna Reuse: joanna.Reuse@hogent.be

Photography: Marie Snauwaert: marie.snauwaert@hogent.be

Fashion: Joanna Reuse: Joanna.Reuse@hogent.be

Autonomous Design: peter.westenberg@hogent.be

Animation Film: Bert Lesaffer: bert.lesaffer@hogent.be

Film: Bert Lesaffer: bert.lesaffer@hogent.be

Student Counsellors:

For questions or uncertainties regarding this document and the procedures described, you can always contact:

Annelies Vlaeminck (Fine arts)
annelies.vlaeminck@hogent.be

Anaïs Van Eldere (Audiovisual arts)
anaïs.vaneldere@hogent.be

Head of student affairs

Pascal Desimpelaere
t: 09/243.36.15
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Student Secretary:

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Website: www.schoolofarts.be

12. Appendix: Master ABC

Admission test: An examination taken by the prospective student before starting in one of the graduation programs of the academic Bachelors in Visual and Audiovisual Arts at the school. Passing the artistic admission test is part of the general admission requirements. The completed artistic admission test is only valid at Hogeschool Gent and for the two subsequent academic years.

Bamaflex: School software for the student administrations. This program is used by the administration to keep all student files. Teachers and mentors have to enter the grades in iBamaflex.

Bridging program: A bridging program is a program that may be required for a student wishing to enroll in a Master's program based on a professional Bachelor's degree. The program aims to provide the student with general academic competencies and discipline-specific fundamental knowledge.

Chamilo: Digital learning platform used within the School of Arts (log in at www.schoolofarts.be). This digital learning platform supports the communication between students, teachers and the administrative staff, among other functions.

Coordinator Arts in Practice: The responsible course coordinator for Arts in Practice. All graduation programs have a coordinator.

Credits (earned): The earned credits associated with a specific course unit for which the student has obtained a credit certificate.

Dossier: Course unit in the second semester of BA 3. This course unit concludes the Bachelor's program and also prepares students for the Master's program. The study files can be consulted at www.schoolofarts.be.

English Master Program: Since the academic year 2009-2010, the School of Arts has also offered the possibility to follow the Master's program in English. English-language seminars are also provided for these students. Mentors working with a student enrolled in the English-language Master's program commit to conducting guidance sessions and providing feedback in English. These students also write their Thesis in English.

EVC: Previously acquired competence, which refers to the totality of knowledge, understanding, skills, and attitudes not formally certified by academic qualifications and/or developed through relevant experience that is sufficiently rooted in practice.

EVK: A previously acquired qualification, which refers to any national or international certificate indicating that a formal learning path, whether or not within education, has been successfully completed, provided that it does not include a credit certificate obtained within the institution and program where the qualification is to be applied.

Exemptions: An exemption is the lifting of the obligation to take an examination for a course or a part of it.

Graduation: Graduation festival, organized in June, where all Master's students who have finished their Master's project present their work to the public. At the level of the graduation program, the Master coordinator and the involved students are responsible for the organization.

iBamaflex: Online software linked to Bamaflex (cf. supra). Via www.ibamaflex.hogent.be, students can consult their personal file at any time, request documents, view their study program and results, re-enroll, report absences, etc....

Individualized study trajectory (GIT-traject): An individualized study trajectory, tailored to a specific student. Specifically, in the Master's program, this often involves a situation where a student is still taking some courses from the Bachelor's program while being enrolled in one or more courses in the Master's program.

Jury: The course unit Master's project is graded partly by the mentors and partly by a jury that may consist of internal and external members. The coordinator of the graduation program is the chair of the jury and is also responsible for assembling the jury. The presence of both the theory mentor and the practice mentor on their students' jury is essential. Absences must be formally justified to the dean. Dates and practical arrangements for the jury will be communicated in due course by the student administration.

Learning credit: The learning credit is a government mechanism that determines how much margin a student has left to continue studying. Each student starting in higher education receives 140 credits. Throughout their studies, students can either lose or gain credits. Students who have no or insufficient learning credit left are not allowed to enroll. For more information, see: www.studentenportaal.be.

Master coordinator: Each graduation program has one Master coordinator. The coordinator addresses any issues with student files in consultation with the student counsellor, manages infrastructure-related matters, organizes meetings with students and mentors, and arranges juries and the graduation showcase. The Master coordinator is also responsible for organizing content-related group sessions for students within the graduation program. These activities can take place both within and outside the school walls.

Master's project: A piece of work that concludes the Master's program. With the Master's project, a student demonstrates analytical and synthetic abilities, independent problem-solving skills at an academic level, or the capacity for artistic creation. The work reflects the student's critical-reflective attitude and research approach (cf. OER).

Master Program: A coherent set of course units aimed at achieving clearly defined objectives regarding knowledge, understanding, skills, and attitudes that the individual completing the program is expected to have acquired by the end of the graduation program.

Master's proposal: Attached to the mentor form, each student formulates a Master's proposal at the beginning of the academic year. This Master's proposal outlines the starting point of the artistic research that the student intends to undertake. It is also the primary document with which Master's students approach potential mentors regarding a possible mentorship. The proposal should be a typed document of at least 1, but no more than 2 pages. The text must include at least: a) a working title; b) a concrete description of the project to be undertaken; c) a personal motivation based on the student's own background; d) any attachments: film script, plans, sketches, etc.

Mentor: The student's personal supervisor for the Master's project and Thesis. The list of mentors, including the distribution of theory and practice mentors, can be consulted on the [TEAMS page](#).

Theory mentor: A theory mentor is a personal advisor for the Master's project and Thesis. The theory mentor is also the coordinator of the "Thesis" course.

Practice mentor: A practice mentor is a personal advisor for the Master's project and Thesis. Teachers who are active within the studio components of the Bachelor's program and appear on the mentor list are potential practice mentors. This mentor is also the coordinator of the "Master's project" course.

Mentor Form: All Master's students must complete a digital mentor form by the end of the second week of the academic year. On this form, students indicate their chosen graduation Master's program, the mentors they have agreed to work with, and the courses they are enrolling in. The form includes an upload section for the Master's proposal. The form can be filled out from the [TEAMS page](#) to which students enrolling for the Master's project and/or Thesis are automatically added.

Mentor list: The complete mentor list can be consulted through the Master's project and Thesis TEAMS page. The document is divided into theory and practice mentors. Here, you can find their specialization, the field of study in which they operate, and the relevant contact details.

Colleagues who discover any mistakes or omissions in this list can report them to the Head of student affairs (pascal.desimpelaere@hogent.be).

Orientation committee: The orientation committee makes decisions regarding candidates who are entering from other institutions or who are transitioning within their own institution to a different specialization than the one they completed in their Bachelor's program. This committee is formed by the School of Arts Council and is chaired by the Master coordinator of the relevant specialization.

Orientation interview: All external candidates for the Master's program, as well as all students within the faculty who wish to change their specialization, are required to have an orientation interview. These interviews fall under the responsibility of the orientation committee.

The orientation committee will discuss the Master's project with the student and review the visual or audiovisual portfolio during the interview. The goal is to provide support, advice, and, if necessary, referrals. The discussion may result in a reorientation recommendation.

Orientation test: Artistic test for students enrolling in the Master.

Preparatory program: A program that may be required for a student who does not possess a diploma that directly grants admission to the Master's program they wish to enroll in.

Proclamation: Announcement of the final results of the students. For the Master's program, this is called a solemn proclamation as it coincides with the awarding of the Master's degree.

Reflection reports: Pedagogical tool to give students not only a writing practice but also more insight into their (artistic) functioning. Each student is required to periodically write a report, providing an update on their progress within the program and the process. The student can further elaborate on the relevance of educational activities (studio work, feedback sessions, theory, extracurricular activities, etc.).

Student counsellor: The person responsible within the department for managing student intake, progression, and exit/graduation. The student counsellor serves as the point of contact for prospective students with informational questions about the content and procedures of the program. Contact information can be found at the end of this document.

Study credits: Each course unit consists of a number of credit points. Study credits reflect the workload of the course unit. Generally speaking, each study credit corresponds to approximately 25 to 30 hours of student workload.

Study files: Describes the educational aspects of a course, including objectives, content, competencies, teaching methods, and evaluation methods. It serves as a guide for the teaching and guidance that students can expect. Study files are available on our website www.schoolofarts.be.

Theoretical Seminars: Each Master's student is required to take 3 seminars per year. Each seminar consists of 4 study credits.

Thesis: The textual result of the student's autonomous discursive and artistic research. This Thesis treats a research question that is more or less independent from the Master's project.

Work dossier: Part of the Master's project. The work dossier makes the artistic process within the Master's project visible. Since the work dossier is closely linked to the process, it is one of the elements that mentors can take into consideration when grading the Master's project. The work dossier also needs to be available for the jury.

Year program: A year program consists of a course unit or a package of course units, for which the student has enrolled in a certain academic year, and for which he signed a contract.

13. Appendix: ECTS Grading Scale

ECTS grading scale (a)	Grading in marks	Grading content	General explanation
A	20 19 18	More than excellent	The student has delivered an exceptionally outstanding, virtuosic performance.
A	17 16	Excellent	The student has achieved a top performance.
B	15 14	Very good	The student distinguishes themselves from the good average.
C	13 12	Good	The student delivered a reasonably good performance.
D	11	Satisfactory	The student has demonstrated just above the minimum required to pass.
E	10	Sufficient	The student has met the objectives of the course.
FX	9 8	Almost sufficient	The student has not met all objectives but was close. The student has not passed the course.
F	7	Unsatisfactory	The student has underperformed.
F	6 5	Poor	The student has performed poorly.
F	4 3 2 1	Very poor	The student has grasped very little and/or has completed very little of the work.
F	0	Not applicable	<ul style="list-style-type: none"> - The student registered but did not take the exam or submit anything. - Fraud or irregularities were detected.

(a) The ECTS grading scale is described on the European Commission's website as follows:

The performance of the student is documented by a local/national grade. It is good practice to add an ECTS grade, in particular in case of credit transfer. The ECTS grading scale ranks the students on a statistical basis. Therefore, statistical data on student performance is a prerequisite for applying the ECTS grading system. Grades are assigned among students with a pass grade as follows: A best 10%; B next 25%; C next 30%; D next 25%; E next 10%.

A distinction is made between the grades FX and F that are used for unsuccessful students. FX means: "fail- some more work required to pass" and F means: "fail – considerable further work required". The inclusion of failure rates in the Transcript of Records is optional.