Study Manual
2023 / 2024

Minor Audio Visual Design
30 EC - 840 hours

INSTITUUT VOOR MEDIA
HOGESCHOOL UTRECHT

COMMUNICATION & MULTIMEDIA DESIGN

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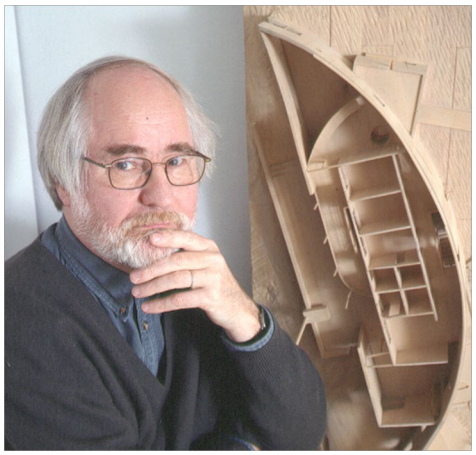
“A masterful artist makes the viewer/reader think, see and experience other things than what he/she is actually being exposed to”

- Juhani Pallasmaa



“The value of a great film is not in the images projected in front of our eyes, but in the images and feelings that the film entices from our soul”

- Fritz Lang

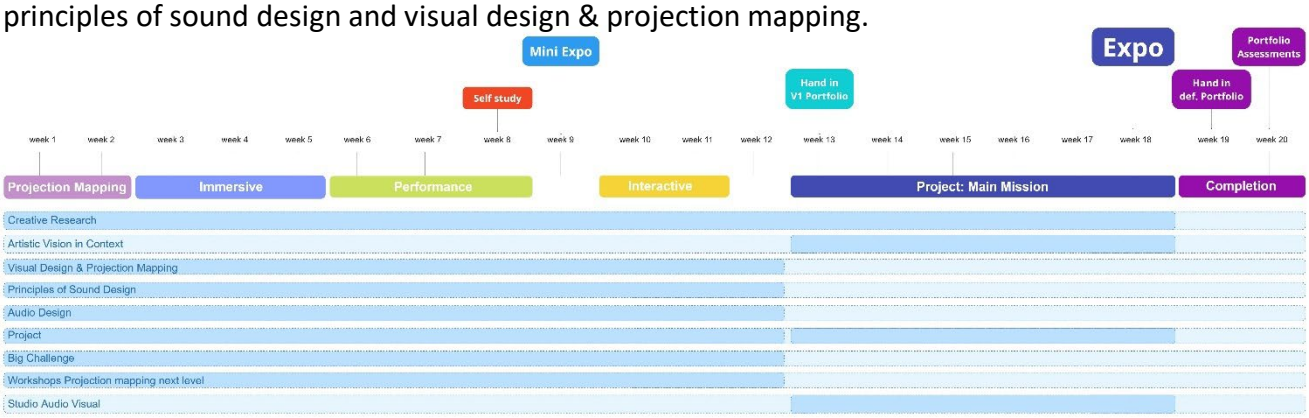
1.1 Introduction

This Minor teaches you how to develop audio-visual installations for the purpose of creating a story, a feeling or an experience with" a physical space or object. It helps you develop your skills (audio production and visuals) and knowledge, and ultimately your own audio-visual installation to create a story or a feeling with a place or an object. To develop this installation effectively, you will be conducting ongoing and iterative research, with the emphasis on research and finding inspiration (Gaver et al., 1999).

In the end, it is all about the story and the meaning (or function) of a very specific environment or object and about the way in which media can really put those stories, meanings and functions, literally, 'in the spotlight'. With the help of audio-visual media - and perhaps interaction – you will design your own intervention that can give a spot or place a completely different character.

1.2 Structure of the Minor

This Minor consist of four chapters: 'Basics - beyond the screen', ‘Immersive - total experience', 'Performance - the visible artist' and 'Interactive - audience in control'.
The programme is concluded with the main mission of six weeks and an exhibition. During the four chapters you will work in teams, but the main mission will be completed in duos.
During the first four chapters, you are offered various courses: creative research, audio design, principles of sound design and visual design & projection mapping.



These courses address themes from the four chapters: basic elements of audio-visual storytelling, immersion, performance and finally interactivity. In addition, they offer you the basic and in-depth knowledge and skills to take on the main mission with confidence.

Halfway through the semester you will have the opportunity to exhibit your partial assignments for visual design and audio design during a (small-scale and internal) exhibition. This is an interim expo which takes place around week 10. There will also be a peer feedback moment during which, together with the mentor and a peer student, you will be reviewed on your development within the Minor based on the learning objectives.
During the last 6 weeks of the Minor you will be working on the Minor’s main mission, namely: developing your own audio-visual installation for a given environment or object. This mission is developed based on a broad demand from a client or partner. The main mission is therefore exploratory and free in its interpretation and the thought-process used. During the subject 'Project', you will build your installation and test it, and you will receive feedback on it on a weekly basis. The subject 'Studio audio-visual’ gives you the opportunity to process the feedback and to try out new ideas for the improvement of your installation. During this process you will receive support from professionals in the audio, visual and interactive field.
During the course 'Artistic vision in context' you will be working on an essay that supports your installation on a theoretical level. 'Creative Research' will run throughout the Minor and is designed to help you explore new ideas and to try out new research methods. We conclude the Minor with an exhibition and with a portfolio assessment (30 EC).
The objective at the end of this Minor is for you to have built a portfolio, showing that you have experimented horizontally, that you have worked in an explorative manner, have developed your own vision of the given topic and that you have created an installation that you are tremendously proud of.

1.3 The chapters

Chapter 1

Projection Mapping Basics - Beyond the screen

A projector and a beam of light, creating a picture when the light reaches the solid surface. It seems simple and it is a technique originating back to 1896. It was revolutionary, and up until this day still a discovery of great significance to us. We still know it as a cinematic experience, usually displayed to the audience in a 2D format. But what if we let the space play a part in the experience as well? What if we go beyond the well-known flat projection frame? If we don't let the projection surface be the flat canvas, but if we let the light play through various materials? Let's make stories by using the space and materials as our projection canvas.

Sound plays an essential role in the experience of the story. It is not just the simple bystander that happens to be there for support; sound can have a steering function. Sound can give us something that images cannot show us.

Chapter 2

Immersive - Total experience

In 1896, when the 50-second film 'L'arrivée du train' by the Lumiere brothers was played in a movie theatre, the theatregoers stormed out. The train came towards the camera and people thought that it came right through the screen into the theatre. For that time, it was an immersive experience for the audience. Now, in the 21st century, we have become quite used to the audio-visual medium. We are still looking for that total experience to draw the audience into a story. Stimulating the senses is an important part of immersive design. Movement, temperature, smell, light, image and sound can all be components you will be working with.

Chapter 3

Performance - The visible artist

It is undeniable, a performance is real. The artist or designer plays a role in their own installation. There are countless visual artists dedicated to creating a 'live' experience. But also, within the realm of the music industry, there are more and more artists seeking to mix their own performance with a distinctive visual show. Max Cooper is a great example. He is a techno/house/minimal DJ & producer from London, known for his emotional techno often approached from a scientific perspective. His live sets are supported by wide-ranging visuals that draw you into his performance.

Chapter 4

Interactive - Audience in control

The role of the visitor is indispensable in the experience of an audio-visual installation. After all, they receive and experience the work that you created. But what if you give this audience an important role in your installation? So that they can actively participate, making the meaning of your work visible? The work 'In order to control' by the 'Nota Bene Visual' collective is a good example of how an apparently playful typographical installation invites to bring a deeper meaning about ethical and moral issues to the surface.

2.1 Individual portfolio assessment

The Minor is tested based on a portfolio assessment (30 EC)

During the semester, you will be collecting both professional products gathered during the courses and your own work in your portfolio. With this, you can demonstrate that you have achieved the required learning goals at a sufficient level. Next, you will substantiate and discuss your portfolio during the assessment.

Portfolio

At the end of week 12, you must submit the first version of your portfolio. In this version you show the professional products that you have developed for 'Visual design’and 'Audio design'. The deadline for submission of the complete portfolio falls in week 19. To this version, you add the professional products that you have developed during the main mission for the subjects 'Project', 'Creative research', and 'Artistic vision in context'. So, you put all professional products in your portfolio, to demonstrate that you have met the learning objectives. For clarity on which professional products this relates to, we would like to refer you to the various courses from page 9 onwards. Besides these products, you can decide for yourself what you want to display in your portfolio that can be of added value to the achievement of your own formulated ambition.

Assessment

In week 19 or 20, you will meet individually with at least two tutors from the Minor's tutor team. During this assessment you must give a presentation of max. 5 minutes in which you present your portfolio to the tutors. Ideally, you present what is not yet clearly visible in the portfolio, but what does have to be mentioned. After these 5 minutes, the tutors will ask questions for 10 minutes and a discussion will take place.

The assessment has a reflective character. During the assessment, the student shows that they can reflect in three different ways:

- Looking back on the design process and the realised professional products
- In relation to the value of the knowledge and skills acquired for the overall assignment
- On one's own and personal development towards professional practice

The assessment form with the corresponding assessment criteria can be found in the appendix. In case of a fail and resit, go to page 15.

2.2 Mid-term exposition and peer feedback

Halfway through the semester, you will have the opportunity to exhibit your professional products from 'Visual design & projection mapping' and 'Audio design' at a (small-scale and internal) exhibition. This exhibition takes place between chapters 3 and 4 in week 10. Around this small exhibition, there will also be a moment of peer feedback to help you look at how your process is going so far and what your challenges are, with use of the learning objectives and the assessment form. The mentor of the Minor will facilitate this conversation.

This exposition and moment of peer feedback serve as a formative progress moment and are not summatively assessed with a grade.

2.3 The mentor

Each semester, a mentor will be assigned to you with whom you will discuss your development during the Minor, either face-to-face or in small learning teams. These moments are scheduled in consultation or requested on your own initiative.

2.4 Learning objectives and criteria

A - The student can realise an audio-visual design at 'proof of concept' level

- The realised audio-visual designs fit the given context.
- The visual designs are adequately and professionally produced
- The visual designs show some individuality in style and/or composition.
- The audio- designs are adequately and professionally produced
- The audio designs show some individuality in style and/or composition.
- The portfolio is extensive in its elaboration and there is a clear relation between form and content of the various design.

B - The student is able to take a position in a cultural and/or artistic context

- Current and relevant theoretical questions from the main assignment are identified.
- A clear artistic vision of the main assignment has been elaborated in an artist statement (Essay).

C - The student is able to substantiate decisions and actively take charge of their own creative process

- The research was conducted methodically.
- The designs were created with the use of prototypes and iterations.
- Feedback was actively collected and adequately incorporated into the designs and reports of the creative process.

D - The student is able to formulate personal ambitions within the context of the programme and to achieve these.

- Clear, defined and substantive discussed objectives have been formulated.
- There is a substantive reflection on the decisions made in the design process and the designs realised.
- There is a substantive reflection on one's own decisions in the learning process and insight into one's personal knowledge and skills and points for development.
- It has been discussed how knowledge and skills contribute to personal development in one's own professional practice.

3.1 Courses

3.2 Big Challenge

Each chapter kick-starts with a 3 to 4-hour workshop in which you are challenged to jump in the deep end. This so-called 'Big Challenge' will be presented by guest lecturers or tutors from the Minor team.

3.3 Project

When: Offered throughout the semester.

Description

During the 'Project' course, you will use skills and knowledge you have developed during other courses. You will make various audio-visual installations to help create a story or experience in the space.

The first 12 weeks, during the four chapters, will be a pressure cooker in which you are challenged to present new techniques and concepts translated to audio visual installations. During these weeks you work in teams.

During the last 6 weeks of the course you will be working in duo's on the 'main mission' of the Minor. During this main mission, you will develop an audio-visual installation for a client. Your installation

has to be presented in the given environment of the client or partner. We strive for hi-fi prototypes that together form a convincing exhibition.

Professional product.
You will submit a hi-fi audio-visual installation that will be exhibited during the final exhibition. This exhibition is in cooperation with a client or partner. Time and location are determined in consultation with the collaborating parties. This expo usually takes place in week 19 or 20 of the Minor.
- With your installation an accompanying text must be put up. The format of all text boards used as a class must be the same.
- A registration of your final installation must still be placed on the portfolio.
For more information, go to the assessment form for the corresponding assessment criteria.

3.4 Audio Design

When: offered during the first 12 weeks of the semester.

Description
This course teaches you how to produce music and sound with help of Ableton Live (professional music production software). With the help of this programme, you will learn how to compose music and how to record and edit sound.
The focus is on the production process. The subject 'Audio design' is taught once a week for three hours. These hours will be spent on the development of knowledge and skills regarding audio design and audio production in Ableton. During week 12, you will add two products to your portfolio.

Professional products
1 - Soundscape
The choice of environment for the soundscape is free. So you can design this 'environment' yourself (for example: How would Utrecht Central Station sound as a haunted house? Or, can you transform a parking garage into a romantic spot by means of a soundscape?).
You give clear insights on how you will transform the current 'environment' into a desired (or creative fiction) 'environment', with use of the right sounds.
In the sound design, you use 1) sounds that belong to the physical environment (wind, water, etc...) and nature sounds (birds, frogs, etc...) and 2) sounds made by humans or devices built by humans (cars, machines, voices, etc...) and 3) effects that are not noticeable in the chosen 'environment' (non-diegetic sound, white noise, room tone), but which add a certain timbre and character to the sound design of the chosen 'environment'.
The soundscape lasts at least one minute and has a storyline structure (beginning - middle - end). There is enough variation in a soundscape to avoid monotony and immediate recognisable repetitions.

2 - Audio production (genre optional)
Make an audio production (song) of at least 1 minute with a beginning - middle - end, and apply the techniques you learned in the previous weeks during the subject 'Working with Ableton Live'. Also

incorporate your own sounds or sounds collected from the “Sound Design” part of this subject in the audio production.
Decide which genre it will be. You can choose from techno to opera and from pop to jazz; make sure to discuss this with your tutor. Analyse the structure of the genre you want to produce before you start producing.

Submission deadline.
The submission deadline for the professional products is in week 12. You will add these products to your portfolio.
For more information, go to the assessment form and the related assessment criteria.

3.5 Principles of Sound Design

When: offered during the first 12 weeks of the semester.

Description
Unfortunately, there are still misconceptions about the role of sound.
For example, a common misconception is that sound in movies is only used to support what we see on screen. According to this view, you would only have to add a sound tape to a finished movie. Nothing could be further from the truth, of course. During this course, we explore the narrative power of sound and music as part of an audio-visual design.
In addition, this course focuses on developing general knowledge and skills in the field of composition and sound design.
Through inspiration material, short lectures, and exercises, we are introduced to the terms and techniques used by a sound designer. That is how we pay attention to musical elements, such as rhythm, key, melody, and chord changes.
We will discuss techniques such as the creation of contrasts, transitions, the role of 'off screen' sounds and the range of decisions you can make in your sound design to adequately shape the narrative or experience of audio-visual installation.

3.6 Visual Design & Projection mapping

When: offered during the first 12 weeks of the semester.

Description
You could say that our modern (mass) media are very square. We consume most media through rectangular screens or through equally rectangular print media. At the same time, there are more and more opportunities to use (interactive) media outside the screen. For example, in projections on buildings, soundscapes in retail spaces, in the design of the set for a festival or in interactive light installations in an urban setting. This course teaches you how to effectively produce visual material for this type of applications. You realise a design for a projection on a physical object, using the physical characteristics of that object. You learn to think from the shapes and lines that characterise the object. And you learn how to effectively produce media for application in the real, physical world.

The focus is mainly on the production process: the digital production of Visuals.

Professional products
Installation - Abstraction (individual)
Installation - Window to a world (with a group or individually)
Installation - Shifting Context (individually)
Tutorial - (individually)

Submission deadline
You will submit these professional products in the first version of your portfolio in week 12. For more information, refer to the assessment form and the related assessment criteria.

3.7 Projection mapping Next Level

When: offered during the first 12 weeks of the semester.

Description
While “Visual design and projection mapping” center around crafting content intended for projections, these workshops primarily cover the art of projection itself. The workshops are designed to help you understand and utilize projection as a powerful storytelling tool. The workshops have two main focuses:

1. Learning to how to use projection effectively: Within the workshops you will learn how to effectively and creatively use video mapping software. This software makes it possible to project images or videos onto three-dimensional objects or surfaces, often creating an illusion of movement or transformation. You will learn the technical aspects of setting up a projector and using video mapping software.
2. Creative use of physical space and objects: Beyond just the technical aspects, the workshops also emphasize creativity. You will be encouraged to experiment with various ways to incorporate the physical space and physical objects as part of your storytelling. This could involve projecting visuals onto unconventional surfaces or objects to enhance the narrative and create a more immersive experience for the audience.

3.8 Creative Research

When: offered throughout the semester.

Description
During this Minor, conducting research is an important part of the creative process. Research has a very specific function: it is not just about explaining and understanding a situation. It is also - or especially - about finding inspiration.
In this course, you will conduct research from a creative and artistic perspective.
The goal of the research is to find original and surprising ways to shape your media production and to find out how you can realise your ideas. During this process you work in iterations that are in line

with your own project. In each module, we will visit an exhibition that fits the module you are working on at that time. These excursions are essential for this course, and we think it is important for you to make sure that you are able to participate. The excursions are included in the planning.

Professional products

You must submit an overview of the research you conducted for the subject 'Creative research'. In addition, you have to describe the process steps that you made during the 'Project' subject and the development of the audio-visual installation for the main mission.

Submission deadline

The requested professional products are part of the final version of your portfolio that you must submit in week 19. For more information, refer to the assessment form and the related assessment criteria.

3.9 Artistic Vision in Context

When: offered in week 13 to 18

Description

A powerful multi-media work is recognised by the well-thought-out vision behind it; through its work, the artist shows a clear perspective on the chosen subject. In this course, you will learn

1. To ask the right questions to give direction to your research.
2. To use these questions to find a wide range of qualitative sources and
3. To relate and contrast these questions
4. Develop your substantiated personal vision of the theme.

Professional product

You write an individual essay on the given theme of the main mission. This essay meets the following criteria:

- Your starting point is the theme of the main assignment combined with a substantive aspect of the work which you will develop within the project subject. This will be the core of your essay.
- Your essay is a visually richly supported argument about the development of one's own vision on the matter by discussing and relating at least 12 diverse qualitative sources from the cultural, journalistic, or scientific field. You show how these sources have contributed to the development of your own vision.
- Your essay meets the APA standard and includes a reference list.

For more information, go to the assessment form and the related assessment criteria.

Submission deadline

The written essay should be part of the final version of your portfolio which has to be submitted in week 19.

4.1 Reading list

Articles students are required to read are freely available and are also offered as a collection by the tutor at the start of the courses. This means that the tutor will make the material available. Part of the reading list is project dependent and must therefore be collected by the students themselves. No study books have to be purchased for the Minor. We work with articles that are freely available through open source and we encourage the use of open-source software (also in the projects).

4.2 Minor materials

In order to realise the project, you must use very specific software. In any case, you will be working with the programmes Ableton Live (audio) and 'Madmapper' (projection mapping software). These types of software require the use of a laptop. A good graphics card is therefore highly recommended. In addition to these two programmes (which are discussed in the courses), other software tools may be necessary for the realisation of the project. Students are responsible for purchasing the software (we do NOT provide it). Furthermore, think of a sketchbook, markers and pencils that you can use during class.

4.3 Additional costs

Additional activities, such as a museum visit, travel expenses and material costs, are to be paid by the student. We always try to check which software licences students can get from the school and which programmes they can purchase themselves (sometimes free of charge). Please be aware that the additional costs associated with this minor amount to approximately 300 Euros.

5.1 Grading in general

Grade (1 - 10) + substantiation

After the deadline or the presentation, the assignment will be assessed within a term of 15 working days (unless there are founded reasons for extending this term). The assessment form with feedback from the tutor will be sent to you or handed out in class. Once the grade has been entered into Osiris, the assessment is final. The actual final grade is non-negotiable. However, a feedback meeting with the tutor can be requested, in which the feedback can be explained in writing or orally.

Not Attended (NA)

The NA is given if a. you have not submitted any work, b. you have not fulfilled the submission requirements with the work you submitted. NA in the period that you had registered for a test means that the test opportunity has lapsed. NA is not an assessment. You will not receive any feedback on the content, but only on why the submission requirements were not met.
After the assessment of the portfolio and the assessment conversation, the tutor will give you a completed assessment form with feedback. You can schedule a meeting with your tutor if you have any questions about this.

Resit

If you get an unsatisfactory grade or an NA, you have the opportunity to take a resit during the next module by registering in Osiris for test opportunity 2, 'Portfolio Assessment'. In consultation with the tutor, a deadline is set for submission of the components that must be retaken. The portfolio must be submitted as a whole during a resit.

Object

If you disagree with the assessment from your tutor/examiner, the first step is to discuss it with the tutor/examiner. If the outcome of this conversation does not give you enough clarity and you continue to disagree with the assessment, you can lodge an appeal within six weeks of the assessment.

If you want to appeal against your assessment, the appeal term starts from the moment the assessment has been registered in Osiris. You can lodge your appeal with the HU Student Legal Protection Office. (OER 7.2)

How to lodge an appeal can be found under Ask HU if you search for 'Lodge an appeal'. The formal procedures are described in the Legal Protection for Students Regulations, available at www.regulations.hu.nl.

6.1 Appendices

Assessment form (see next page)

Learning objective A	Good (7.5 - 10) is satisfactory plus:	Satisfactory (5.5 - 7.5) at:	Unsatisfactory (> 5.5) at:
The realized audiovisual designs fit within the given context.	The student is able to navigate their work in various environments and forms of presentation. The main assignment is meaningful as an experience of the completed work.	The student understands the language and codes of a given context. Decisions regarding style, form, content and the practical realisation of the designs show attention to the context of an assignment. The main assignment was realized in a professional manner in the eyes of an uneducated public.	There is little or no attention to and/or control over the context of the design. Lack of production quality visibly detracts from the designs presented
The visual designs are visually adequate and professionally created *The visual designs show some individuality in style and/or composition.* *The audio designs are adequate and professionally produced in terms of sound engineering.* *The audio designs show some individuality in style and/or composition.*	The designs are convincing and inspiring for the professional field. Effective use of specific stylistic features and/or psychological mechanisms in the visual designs. The visual design is convincing to an experienced viewer. The chosen solution shows its own and autonomous vision of the given task. The sound quality of the realized designs is – in addition to professional discussions – convincing for an experienced listener. The chosen solution shows its own and autonomous vision of the given task.	The designs demonstrate professionalism and craftsmanship to a target group that is not substantively trained. There is a relationship between the overall concept or story (content) and the visual designs (form). The designs show the uniqueness of iterations of the finished design process. The mix of sounds is balanced and shows only small inconsistencies that are not immediately audible to the untrained listener. There is a relationship between the overall concept or story and the audio designs. The designs show the uniqueness of iterations of the finished design process.	The designs cannot (yet) be presented to the target group in this form. The visual designs are based solely on technical capabilities. The designs can be traced directly back to an existing design and/or are not original Errors in production quality directly affect the listening experience of the untrained listener. The designs can be traced directly back to an existing design and/or are not original.
The portfolio is extensive in elaboration and there is a clear relationship between form and content of the various designs.	The results of the main assignment and the portfolio are recorded and presented in a convincing manner. The designs presented bear witness to a well-thought-out consideration of the relationship between form and content.	Knowledge and skills are presented in conjunction in the portfolio. There is some connection between the designs presented and the relationship between form and content.	There is little to no coherence in the portfolio as a whole and/or the method of recording and presenting detracts from the work.

Learning objective B	Good (7.5 - 10) is satisfactory plus:	Satisfactory (5.5 - 7.5) at:	Unsatisfactory (> 5.5) at:
Current and relevant theoretical questions are identified from the main assignment.	The (backgrounds to the) questions give rise to and/or insight into a well-founded professional discussion (philosophical, artistic, sociological, psychological, etc.)	The questions are complex ('how...', 'why...') and grounded in a theoretical basis	Questions are simple (look-up questions) and/or not very challenging Questions are not founded and/or the ground for questions is based on a personal opinion
A clear artistic vision of the main assignment has been elaborated on in an artist statement (Essay).	Knowledge from various domains (art, culture, science, journalism etc.) is brought together in a critical and/or original way	The contents of relevant theories and concepts have been discussed Relevant existing works by professional/recognised makers have been analysed in relation to (the subject of) the main assignment The perspective of other makers in relation to (the subject of) the main assignment has been described in terms of content There is a clear and clearly described own perspective (opinion) on (the subject of) the main assignment	No or hardly any relevant theories and/or concepts have been used There is no or hardly any attention for the work and/or perspective of other makers No own opinion/perspective has been expressed

Learning objective C	Good (7.5 - 10) is satisfactory plus:	Satisfactory (5.5 - 7.5) at:	Unsatisfactory (> 5.5) at:
The research was carried out methodically	The chosen methodology shows uniqueness and fits in aptly with the underlying question of the design	There is a logical structure in the reporting which defines the method of research The decisions in research methods are diverse and appropriate to the creative process.	The research is fragmentary or inconsistent. Decisions in design are not or barely mentioned.
The designs were created through prototyping and iterations	Experiments show a multiplicity and richness of ideas and possible elaborations.	It is clear how the different experiments affect the idea formation and the chosen design solution	The meaning of the (weekly) iterations in decisions in the design process were not or not sufficiently clarified
Feedback was actively collected and adequately incorporated into the designs and into records of the creative process	The research is characterised by critical dialogue in which clear considerations have been made.	During the process, the own work has demonstrably deepened and improved as a result of feedback.	Little or no feedback was used.

Learning objective D	Good (7.5 - 10) is satisfactory plus:	Satisfactory (5.5 - 7.5) at:	Unsatisfactory (> 5.5) at:
Clear, well-defined and substantiated objectives have been formulated	The objectives set are in line with a broader and/or deeper long-term perspective on one's own development in one's own professional practice	Own learning objectives are clearly described and linked to specific actions The set objectives are sufficiently complex and relate to the content of the Minor	The learning objectives are not very ambitious and/or there is no concrete action to achieve the objectives
There is a reflection on the content of the decisions in the design process and the realised designs	There is a critical attitude towards the own design process. The individuality in the creative process is clearly addressed.	The design process and the realisation of the various professional products are compared in terms of content. The differences between professional products and the corresponding steps in the creation process are explicitly mentioned.	Design process and realisation are factually defined. There is not enough explicit attention for the different steps in the creation process.
There is a substantive reflection on the own decisions in the learning process and insight into the own knowledge and skills and development points	Own learning points are discussed with precision and in relation to one's own learning strategy and actions The learning strategy is effective and/or the strategy is/will be adjusted based on effectiveness	Previously acquired knowledge and skills as well as the own development points are explicitly and concretely identified There is some understanding of one's own learning style	There is no or very limited insight into (the level of) own knowledge and skills and/or own learning points There is little or no insight into one's own learning style
It is clearly substantiated how knowledge and skills contribute to one's own development in one's own professional practice	The knowledge and skills acquired are translated in an individual and authentic manner into personal ambitions in (future) professional practice,	The knowledge and skills acquired are concretely translated into one's own (future) professional practice. Overall attention is paid to the individual's gaps in knowledge and skills in relation to professional practice.	There is no or only a limited view on the usefulness and necessity of the acquired knowledge and skills for one's own professional practice

Learning objective per course

Learning objective	Professional product	Course	Tutors
The audio-visual designs The student is able to make an audio-visual design at the level of a 'proof of concept' (A)	Portfolio, including registration of the main assignment.	Project, Visual design & projection mapping, Audio design, Sound design & Storytelling	Leon Coolegem Olivier Stork Carolien Teunisse Jelke de Boer Ronald van Essen Caro Termote
The context The student is able to take a position in a cultural and/or artistic context (B)	Essay	Artistic vision in context, Creative Research	Jelke de Boer Dagmar Donners
The creative process The student is able to substantiate decisions and actively take charge of their own creative process (C)	Process report	Project, Creative research	Carolien Teunisse Leon Coolegem Olivier Stork Jelke de Boer Ronald van Essen Caro Termote Dagmar Donners
Personal development The student is able to formulate personal ambitions within the context of the programme and to achieve them (D)	Assessment, mentor conversation	Subject-transcending, Minor-wide	Carolien Teunisse Olivier Stork Jelke de Boer Caro Termote