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**Bachelor Circus Arts
Codarts Rotterdam
University of the Arts**

Report of the extensive programme assessment
26 June 2018

Utrecht, The Netherlands
September 2018
www.AeQui.nl
Assessment Agency for Higher Education

Colophon

Programme

Codarts Rotterdam
University of the Arts
Programme: Bachelor Circus Arts
Title: Bachelor of Arts
Location: Rotterdam
Mode of study: full-time
Croho: 34128
Result of institutional assessment: not applied for

Panel

L.W.J.M. (Lisa) Janssen MA, chair
P. (Paula) Crabtree MPhil, domain expert
T.A. (Tim) Roberts, domain expert
S. (Søren) Flor, domain expert
H. (Hans) Bloo MSc, domain expert (distinctive feature)
A. (Anna) Laederach MA, student
J.M. (Jesseka) Batteau PhD, secretary

The panel was presented to the NVAO for approval.

The assessment was conducted under responsibility of AeQui VBI
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Summary

On 26 June 2018 an assessment panel from AeQui evaluated the Bachelor Circus Arts at Codarts Rotterdam. The committee determines that each standard is of either satisfactory or good quality; the overall quality of the programme is **satisfactory**. This four-year, full-time programme consists of 240 ECTS and aims to educate broadly employable circus artists with a distinctive signature who are able to collaborate with fellow circus and performance artists.

Intended learning outcomes

The intended learning outcomes are in accordance with the expected (inter)national level and orientation of a Bachelor of Circus Arts and are qualified as satisfactory. The programme has formulated a professional profile and matching end qualifications in close consultation with the (international) professional and educational fields. The panel judges that the 11 competencies – subdivided in four professional roles – are concrete and adequate, meeting the current demands of the working field.

Curriculum

The panel is positive about the content and admission policy of the programme and judges these as **good**. The orientation and structure of the programme meet the requirements of a bachelor's programme in circus arts and are judged as **satisfactory**.

The programme offers a close-knit and energetic study community as well as a rich study environment that is student-centred, offering each student individual guidance and support throughout the study trajectory. Students are not only trained in achieving the required skills in their specialisation but are also given the opportunity to develop and integrate supporting disciplines and competencies. Throughout the programme, there is a strong focus on health, safety and wellbeing, teaching students to develop a professional attitude that contributes to a healthy and safe circus art practice. The programme offers an extensive intake-procedure that ensures that qualifications of incoming students are aligned with the content and goals of the programme.

Staff

The panel qualifies this standard as **good**. The staff members and study coaches of the bachelor's programme are qualified and highly dedicated to the education and support of students as they progress through the programme. All staff members

have extensive experience in the performing arts. The panel applauds the strong sense of community shared by both the staff and management, which helps create an open and safe atmosphere in which students can develop their talents and skills. Also, the close collaboration with the Student Life team and the awareness of health and wellbeing issues ensures that the staff is well equipped to deliver responsible and professional circus artists. Students praise the knowledge, skills and experience of the staff and coaches and appreciate that they are valued and supported in their individual trajectories towards a profession in the circus arts

Facilities

The panel qualifies the material facilities as **satisfactory** and the tutoring system as **good**.

The building where Circus Arts is temporarily housed offers sufficient room for regular training classes and all the necessary facilities and training materials for teaching students the various circus disciplines. The panel is confident that the move to a new location in 2019 will provide more space for presentations and the expansion of training hours as well as improve opportunities for the development of circus materials. The panel judges that the quality of the tutoring within the programme is very high and supports students in every possible way and in this sense is fully aligned with the high demands and workload of the circus arts profession. Students are positive about the accommodations and facilities and praise the manner in which they are supervised. The programme provides good information about the curriculum and the Student Life programme. The panel is positive about the programme's aims to develop a more cohesive digital learning environment.

Quality assurance

The panel judges this standard to be **good**. It observes that the programme has a shared desire for continual improvement and that it actively

involves its students and teachers in its quality assurance processes. The panel establishes that reviews and evaluations have resulted in concrete improvements to the programme in recent years. It applauds the programme's open attitude and the manner in which input from teachers, students and all relevant partners is taken seriously.

Assessment

The panel qualifies the assessment procedures of the programme as **satisfactory**.

The panel has established that the assessments of the programme are valid, objective and transparent due to the use of standard assessment forms, the involvement of external assessors during assessments and the role of the exam board. The panel is positive about the fact that the programme's assessments are always conducted in a team setting and appreciates the active involvement of exam board and the assessment committees. The panel recognises that the programme has made relevant improvements to its assessment system and encourages it to continue the development of its assessments through an ongoing critical reflection of its assessment criteria and procedures as well as through the calibration of its grading system.

Achieved learning outcomes

The panel judges that the programme realises its goals and qualifies its achieved learning outcomes as **satisfactory**.

The theses and final projects meet the required level of a bachelor's degree in circus arts and demonstrate that the students have achieved the necessary competencies for a career in the performance arts. The theses show that students have acquired the necessary (applied) research skills and that they are able to report on their findings in an appropriate manner. The alumni of the circus arts programme are satisfied with the manner in which they were prepared for the profession and were able to find employment quickly within the working domain.

Distinctive feature

The panel observes that the distinctive feature 'Health and Wellbeing' for which the programme has applied is unique, relevant and operationalised concretely within the given programme. Codarts has developed an extensive system of support aimed at

improving and monitoring the health and wellbeing of its performing arts students: Student Life. This support system has been fully integrated into the curriculum of the bachelor's programme in circus arts. It distinguishes itself from other circus art programmes through the unique way it has been implemented, establishing a close collaboration between the Student Life team and educational staff members. The successful design of the health system has prompted other institutions and organisations in the field of performing arts to ask for input and support with regard to these themes.

Recommendations

The panel appreciates the individual support and rich context of the programme, which makes Circus Arts a student-centred programme with a strong, dynamic community. The collective desire for quality with dedicated staff and students is a particular strength and leads to alumni who have reached or exceeded their own expectations. The panel observed a massive progress in the development of the programme, notably over the last three years.

Still, the panel judges that there is room for improvement with regard to various aspects of the programme. The panel has formulated the following recommendations which will contribute to the further enhancement of the programme's quality in the future:

- The panel encourages the programme to further develop its vision and aims with regard to the circus arts, clarifying what its profile is in relation to the (international) professional and educational domains and articulating how its graduates may contribute to the future development of the discipline.
- The panel would like to see more opportunities for students and teachers to look beyond the school itself, allowing them to develop a broader view of the profession and art in general.
- The panel encourages the programme to continue the development of its assessments through an ongoing critical reflection of its assessment criteria and procedures as well as through the calibration of its grading system.
- The panel spurs the programme to strengthen its focus on critical reflection and to offer students more exposure to different influences,

thus supporting them in the development of their artistic signature.

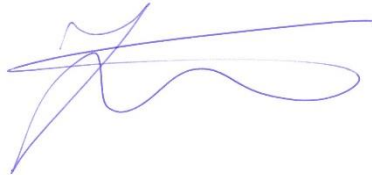
- The artistic and experimental orientation of the theory and thesis trajectory could be strengthened in order to support the students' artistic profile development.

All standards of the NVAO assessment framework are assessed positively; the assessment committee therefore awards a positive recommendation for the accreditation of the programme. It also issues a positive recommendation with regard to the application for the distinctive feature 'Health and Wellbeing'.

On behalf of the entire assessment committee,
Utrecht, September 2018

A handwritten signature in blue ink, appearing to read 'Lisa W.J.M. Janssen', with a large, sweeping flourish underneath.

Lisa W.J.M. Janssen, MA
Chair

A handwritten signature in blue ink, appearing to read 'Jesseka Batteau', with a large, sweeping flourish underneath.

Jesseka Batteau, PhD
Secretary

Overview

The judgements per standard are presented in the table below.

Extensive Programme Assessment

Standard	Judgement
1. Intended learning outcomes	<i>Satisfactory</i>
2. Orientation of the curriculum	<i>Satisfactory</i>
3. Contents of the curriculum	<i>Good</i>
4. Structure of the curriculum	<i>Satisfactory</i>
5. Qualifications of incoming students	<i>Good</i>
6. Staff: qualified and size	<i>Good</i>
7. Accommodation and infrastructure	<i>Satisfactory</i>
8. Tutoring and student information	<i>Good</i>
9. Evaluation of the programme	<i>Good</i>
10 Assessment system	<i>Satisfactory</i>
11 Achieved learning outcomes	<i>Satisfactory</i>
Overall judgement	Satisfactory

Distinctive Feature

Criterion	Judgement
1. The feature is distinctive	<i>Meets the standard</i>
2. The feature has been made concrete	<i>Meets the standard</i>
3. The feature is relevant	<i>Meets the standard</i>
Recommendation distinctive feature	positive

Introduction

This report describes the outcome of the evaluation of the Bachelor of Circus Arts at Codarts Rotterdam, University of the Arts, on 26 June 2018. Codarts offers a wide variety of educational programmes in music, dance, circus arts, art education and art therapies. It covers the whole learning trajectory from preparatory programmes to PhDs and is characterized by its international orientation as well as a focus on interdisciplinary cross-over. Codarts has around 1000 students from 50 nationalities and approximately 240 employees. The bachelor's programme is a four-year, full-time course that aims to educate broadly skilled circus artists with a distinctive artistic signature who are able to work independently in the interdisciplinary working field of circus and other performing arts.

The institute

Codarts University of the Arts was formed out of a merger between the Rotterdam Dans Academy and the Rotterdam Conservatory. It consists of two departments: the department Performing Arts and the department Music. The bachelor programme Circus Arts is part of the Performing Arts department, together with the bachelor programme in Dance Performance, Dance in Education, the master programmes Choreography and Art Therapies as well as Music Theatre of the bachelor Music. The Music department is comprised of the bachelor Music (Jazz, Pop, World Music and Classical Music), the bachelor Music in Education, the master Art Education and the master of Music. As described in its strategic plan (2017), Codarts vision is to educate 'talented and driven dancers, musicians and circus artists [...] to become dedicated and inspiring artists, leaders and facilitators, ready to spread their wings in a dynamic, international context.' This vision is supported by six concepts which inform the aims and focus all Codart's programmes: – craftsmanship, self-management, diversity, inquisitiveness, sustainability and connectivity.

The programme

The bachelor's programme in circus arts is a four-year, full-time programme of 240 ECTS. It is based on four professional roles of the artist-performer as defined by Codarts: artist, creator/performer, researcher and entrepreneur. These roles figure as the structuring principle for all Codarts programmes. Students enrolling in the Circus arts programme follow introductory courses in the

first semester to learn basic skills from various circus disciplines. In the second semester, students choose their specialisation, which forms the main part of the programme in the subsequent three years. Next to the development of their own specialised skills, students follow group classes in other circus arts as well as adjacent performance disciplines, such as dance, theatre, music, movement improvement and composition. Through individual and group assignments, students learn to work with fellow circus and performance artists, and also to relate to the working field and different audiences. In the fourth year, students work towards the final exams, which consist of the preparation and presentation of an individual act and participation in a group performance. In the theoretical graduation project, students research and write a thesis about a topic relevant to the field of circus arts. The programme focuses on the development of a professional attitude and entrepreneurial skills through specific modules and the incorporation of these themes in assignments as well as the trajectory of the individual graduation exam.

Distinctive feature: Health and Wellbeing

Mental and physical safety, health and wellbeing play an important role in the bachelor's programme. Codarts has developed an extensive student support programme, Student Life. This programme, launched in 2012, is aimed at supporting performing arts students in developing a sustainable and healthy artistic practice. Student Life has been fully integrated into the Circus arts programme. It offers information, education,

guidance and care in relation to performance enhancement, personal development, injury prevention and general wellbeing from pre-entry to graduation. Student Life advocates a 'Team around the Artist'-approach: the student is supported by a team of health practitioners, teachers, study coaches, researchers and other supporting staff. Given its strong orientation on safety, health and sustainability, the Circus Arts Bachelor programme has applied for the distinctive feature 'Health and Wellbeing'. The findings regarding this application are discussed in the final chapter of this report.

The assessment

Codarts assigned AeQui VBI to perform a quality assessment of the bachelor's programme in circus arts. At this moment, there are two bachelor's programmes in circus arts in the Netherlands: Codarts' programme in circus arts and Fontys University of Applied Sciences' ACaPA. Both programmes have been assessed as part of a 'cluster-assessment' in 2018. The independent panel members, two of whom will assess both programmes, have been selected and appointed in close cooperation with the programme management of Codarts and Fontys. An extra panel member was appointed to assess the application of the distinctive feature. AeQui convened a preparatory meeting with representatives from Codarts'

bachelor's programme to exchange information and to plan the date and itinerary of the site visit.

In preparation for the site visit, the assessment panel studied the bachelor's programme's position paper and the application for the distinctive feature. On 23 June 2018, the panel attended the Graduation Show – a presentation of 11 individual acts – to gain an overview of the level achieved, benchmarked against the programme's intended learning outcomes. In addition, the panel also reviewed a selection of theses and individual acts (registered on video) from the last two cohorts of graduates. The panel's findings were used as input for discussions during the site visit, which took place on 26 June 2018 (an overview of the programme of the site visit can be found in attachment 2). The panel assessed the programme in an independent manner; at the end of the visit, the chair of the assessment panel presented its initial findings to representatives of the programme and the institution. The final conclusions were established after the other Circus Arts programme in the cluster was assessed. This report presents the findings, considerations and conclusions of the panel in accordance with the NVAO framework for extended programme assessment and the formal criteria for the distinctive feature. A draft version of the report was sent to the programme management for a fact check of its content; any corrections have been included in this final version.

Intended learning outcomes

The intended learning outcomes of the bachelor's programme are in accordance with the expected (inter)national level and orientation of a Bachelor of Circus Arts. The programme aims to educate broadly employable circus artists with a distinctive signature who are able to collaborate with fellow circus and performance artists. To this end, the programme has formulated a professional profile and matching end qualifications in close consultation with the (international) professional and educational fields. The panel judges that the 11 competencies – subdivided in four professional roles – are concrete and adequate, meeting the current demands of the working field. The panel encourages the programme to further develop its vision and aims with regard to the circus arts, clarifying what its profile is in relation to the (international) professional and educational domains and articulating how its graduates may contribute to the future development of the discipline. The panel further recommends that the programme enhance its reflection on the role of research and critical thinking within the curriculum in line with the definition of its signature as a school for circus arts. The assessment committee evaluates the intended learning outcomes as **satisfactory**.

Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline and international requirements.

Findings

Profile and objectives

The bachelor's programme aims to train competent, broadly skilled and professional circus artists who have their own artistic signature and are able to work in diverse and interdisciplinary performance contexts. Based on documentation and discussions during the site visit, the panel observes that the programme is highly aware of the increasing diversification of the professional field of circus arts in which the boundaries between the different circus subdisciplines as well as adjacent disciplines, such as theatre and music, are rapidly disappearing. To meet the demands of this heterogeneous working field, the programme has formulated 11 competencies, which form the basis for the module goals and end qualifications. The panel was presented with an overview of the relation between the Dublin descriptors, the competency profile, learning outcomes and Codarts' Circus Arts curriculum. (See attachment 3 for a full overview of the final qualifications). The

competencies are structured by four professional roles, which inform all of the educational programmes at Codarts: circus artist, creator/performer, researcher and entrepreneur. Each of the roles stresses a different aspect of the professional circus artist. Incorporated into these roles, and in line with Codarts' vision on sustainability, is the programme's aim to train students in taking responsibility for their own health, wellbeing and learning process so that they can maintain sustainable, safe and healthy art practices in the working field after graduation. This aspect of the intended learning outcomes will be discussed in more depth in the chapter on the distinctive feature.

The panel thinks that the programme has made substantial progress in recent years when it comes to the content of its curriculum, formulation of its goals and intended learning outcomes. The panel agrees with the programme that graduating circus artists should be technically skilled, have a distinctive artistic signature and be able to collaborate and innovate within their working environment. They must also know how to sustain a healthy and professional art practice. To achieve this high standard, the panel would like to

encourage the programme to further develop and articulate a distinctive artistic profile, i.e. to collectively reflect on its position within the professional field, defining what it means to be a school of circus arts today (rather than, for example, a 'circus school' or an 'art school'). It would like to spur the programme to continue on its path of improvement by being more concrete when defining its aims and clarifying choices to support these aims. A strong statement regarding its position will also help students define their own artistic profile in relation to the professional domain. The panel wishes to stress that it sees a lot of potential within the present curriculum and thinks that the programme has reason to be more confident in communicating what it stands for to the outside world. This would include a critical reflection on the role and form of research within a bachelor's programme in circus arts. The panel thinks that the programme should make clear choices when it comes to the content of goals of its research trajectory. If it chooses to focus on academic or applied research this should be reflected in the design and content of the research trajectory. Since the strengths of the bachelor programme lie close to circus art practice, the panel would recommend that research be aimed at strengthening the development of the student as reflective practitioner of the circus art. Research is then understood as a *reflective practice* (which could include writing) contributing to the artistic development and signature of the student.

Links with professional and educational field

The programme ensures that its objectives are aligned with the developments and requirements of the profession in several ways. When the programme started, it was the only bachelor's programme in circus arts in the Netherlands. The programme designs and monitors its own professional profile in close consultation with experts from the international professional and educational fields and through exchange with different professional circus and art programmes, as well as with a wide range of regional, national and international institutes, companies, festivals, organisations, agents and producers in the

performance arts. Codarts partakes in, and actively contributes to, the network of FEDEC (Fédération Européenne Des Écoles de Cirque Professionnelles), giving teachers and students the opportunity to attend conferences and workshops every year.

Codarts cooperates with the other bachelor's programme in circus arts in the Netherlands: ACaPA of Fontys University of Applied Arts. At this point, the Codarts and Fontys are in the process of developing a national professional profile and collaboratively offer the Master of Choreography for graduates of the circus arts and dance bachelor's programmes. Both programmes have a similar range of specializations though there are some differences: Codarts has Teeterboard and Cyr Wheel on offer, whereas ACaPA has subject swinging and aerial skills in its portfolio. Students interested in a specialization not provided by Codarts are referred to Fontys, and vice versa.

Finally, the Codarts programme ensures that it stays attuned to developments in the field through the experience and networks of its teaching staff who are themselves professionals in the fields of circus and performing arts.

The panel observes that the Codarts programme has established and maintains a relevant network with the professional working and educational fields of circus and performing arts. This exchange could be made more structural and formalised (in the form of a professional working field committee, for example) and the panel also sees opportunities for looking beyond the performing arts towards other art disciplines and society at large. A more explorative interaction with the outside world could contribute to a stronger positioning of the programme.

Considerations

The panel believes that the goals and profile of the programme meet the expectations of the professional field of circus arts. The panel is positive about the programme's ambitions to develop a curriculum aimed at training professional, broadly employable circus artists who can maintain an independent, healthy and sustainable practice

within the dynamic and interdisciplinary working environment. The panel observes that the programme has made significant progress in recent years. It recognises that there is more clarity with regard to the focus and aim of the programme. It encourages the programme to continue on this path through a critical reflection on, and a confident articulation of, its status as a circus art school and how it wishes to contribute to the discipline as such. A more explicit formulation of its signature and orientation should also incorporate the place of research in the curriculum as well as the school's vision on health and wellbeing. A bold

and articulate statement would contribute to the aim of the programme to train students who are self-aware and can develop a distinctive artistic profile. The articulation of its position could be supported by a more structural and formalised consultation with the working field.

Based on the interviews and examination of the underlying documentation, the assessment panel qualifies the intended learning outcomes as **satisfactory**.

Curriculum

The panel is positive about the orientation, contents and structure of the programme. The programme offers a close-knit and energetic study community as well as a rich study environment that is student-centred, offering each student individual guidance and support throughout the study trajectory. Students are not only trained in achieving the required skills in their specialisation but are also given the opportunity to develop and integrate supporting disciplines and competencies. Throughout the programme, there is a strong focus on health, safety and wellbeing, teaching students to develop a professional attitude that contributes to a healthy and safe circus art practice. Though the school supports and initiates exchange with the (inter)national professional domain, the panel would like to see more opportunities for students and teachers to look beyond the school itself, allowing them to develop a broader view of the profession and art in general. It also would like to encourage the programme to seek ways of incorporating more opportunities for critical reflection and artistic positioning. The programme offers an extensive intake-procedure that ensures that qualifications of incoming students are aligned with the content and goals of the programme.

Orientation

Standard 2: The curriculum enables the students to master appropriate (professional or academic) research and professional skills.

Findings

Professional orientation

The circus arts programme aims to train students to become independent performers/creators who can find employment in the dynamic and interdisciplinary field of the performing arts. The panel observes that the curriculum offers a broad range of subjects (circus disciplines as well as supporting subjects, such as dance, music and theatre; research and entrepreneurial modules) and expects students to create and present individual and collective artistic acts at regular intervals throughout the programme. For example, each year, students create and present a personal artistic work in which they combine supporting subjects with their own circus discipline. They are responsible not only for the creative process but also for all of the other organisational aspects of the presentation, including communication with technicians, set design and changes as well as PR and marketing.

Furthermore, the programme regularly organizes interdisciplinary projects within Codarts itself as well as with international companies and schools so that students learn to collaborate with other

disciplines and performance artists during their studies. If they want, students can choose to follow courses outside of the regular programme at other (international) schools or can take an internship in a (national or international) company in the field of circus and performance arts. The programme underlines the importance of a professional attitude and evaluates students each semester on this subject, which includes: participation, discipline, responsibility, development and communication.

The knowledge, experience and professional networks of the staff members also contributes to the professional orientation of the programme. The programme regularly invites a diverse range of (international) guest teachers to acquaint students with different approaches, styles and perspectives within circus arts.

As stated in the previous chapter, the programme aims to prepare students for a profession that is very demanding both physically and mentally. Students learn how to maintain their health, resilience and flexibility and are supported by a health and wellbeing structure developed specifically for the performance arts programme at Codarts: Student Life (see standard 3 and the chapter on the distinctive feature for a further discussion of this support structure).

Research

The programme offers theoretical classes in which students are taught to reflect, analyze, write and present. These skills are further developed in the theoretical graduation project (TAP) in the fourth year. Each student receives support from a research coach to support them throughout the research and writing process. Throughout their studies, students also research interdisciplinary aspects of the profession. During the project weeks about physical awareness, for example, students investigate theatrical concepts, dramaturgy, scenography, musicality and composition. The reflection on concepts and creative processes also takes place during external projects and festivals. The panel appreciates the focus on reflection and analysis in the first years of the programme and underlines the importance of teaching students how to express themselves confidently. Nevertheless, the panel thinks that it would be beneficial to the programme if the research approach were more strongly defined in relation to the circus arts profession. One possibility would be to ask students to write a thesis that contextualizes and critically reflects upon their individual acts during the graduation show. This approach would also contribute to the entrepreneurship skills of the students.

Considerations

The panel is positive about the way in which the programme prepares its students for the circus profession. Through the creation and execution of individual and collective interdisciplinary acts, the involvement of professional, permanent teachers and guest teachers and the strong focus on a sustainable professional circus career, students receive the necessary preparation for future employment as a circus artist. However, the panel would like to encourage the programme to offer more structural exchanges with the outside world (not necessarily or exclusively with the performance arts) and to challenge students to seek out other environments outside the 'comfort zone' of the school, for example through structural internships. In its discussions during the site visit, the panel observed that though students and alumni

are very satisfied with how the programme prepares them for the circus art profession, most are inclined to stay within the walls of Codarts to focus on their training. Some students indicated that they would appreciate it if there were more opportunities to perform outside of the school. The research modules are relevant and appropriate, according to the panel, teaching students to analyze, reflect, write and express themselves clearly. Still, the panel observes that the theoretical graduation project (TAP) could be more strongly aligned with the goals of the programme, as a tool through which students can critically and reflectively develop their art practice and professional signature.

Based on the interviews and examination of the underlying documentation, the panel qualifies this standard as **satisfactory**.

Contents

Standard 3: The contents of the curriculum enable students to achieve the intended learning outcomes.

Findings

The bachelor's programme is a four-year, full-time course consisting of 240 EC. (For an overview of the study programme see attachment 4). The first two years are aimed at training students in basic circus skills and techniques. In the first semester, students become acquainted with the different circus disciplines after which they choose their specialization (second semester). Through different types of assignments (solos and duets) students learn to develop their own style and stage presence. Collaboration is taught through group productions (directed by a choreographer in year 1 or a theatre director in year 2). Laban Movement Analysis provides the tools to analyze, create and improve movement in combination with circus skills. Students also follow research modules (Circus History, Art Orientation and Health and Wellbeing) as well as entrepreneurship modules in which they learn basic knowledge of business and artistic management, producing, fundraising and communication as well as

working within a group by forming a fictitious circus company.

In the first two years, students are trained in matters of safety, rigging and the use of circus materials. The focus on health and wellbeing can be found in the daily, physical preparatory classes as well as a weekly class with a physiotherapist and anatomy teacher. In the Health and Wellbeing modules, students learn about nutrition, performance preparation, injury prevention, anatomy and physical fitness.

In the third and fourth years, the focus shifts to the student's individual development. In the entrepreneurship classes in the third year, students learn about the different aspects of forming and promoting a circus company. Year 4 is geared towards graduation. The final exam consists of an individual act and a group show as well as the theoretical graduation project (TAP) in which students independently conduct research on a circus-related subject and report on their findings in a thesis.

During the site visit, the panel spoke to students and alumni of the programme. They indicated that they were very satisfied with the content of the programme, offering them not only the opportunity to hone their skills in their specialization but also teaching them to develop and integrate the various competencies necessary for a career in the circus arts. They showed much appreciation for the interdisciplinary approach of the programme. Alumni were very satisfied with the entrepreneurship classes in years 3 and 4, which they thought were valuable and relevant experiences; they were able to send out the portfolio made in these classes directly after graduation.

Considerations

The panel concludes that the content of the programme is rich, varied and tailored to the individual development of the students. The programme's approach and application of the different professional roles (artist, creator/performer, researcher and entrepreneur) is effective and relevant for the circus artists in training. The panel is very positive about the way the issues of safety, health and wellbeing have been fully integrated

into the curriculum. This finding is supported by the panel's conversations with students and alumni, who are without exception very positive about what the programme offers them, both with regard to their own specialisation as to the other supporting subjects which help them become independent, broadly skilled circus artists.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Structure

Standard 4: The structure of the curriculum encourages study and enables students to achieve the intended learning outcomes.

Findings

The educational concept of the bachelor's programme ties in with the Codarts' vision as described in Standard 1. Next to the six core values structuring each educational programme at Codarts (craftsmanship, self-management, diversity, inquisitiveness, sustainability and connectivity), the bachelor's programme subscribes to the Codarts didactical concept, which views learning as an active process in which students are expected to take responsibility for their own development as a professional. The learning processes of students within the programme are supported and stimulated by a learning environment that is student-centred, varied in theoretical and practical work forms, with many opportunities for collaborative learning in professional settings.

Student-centred: the programme works with a 'Team Around The Artist'- approach. This means that different professionals (teachers, study coaches, artistic manager, administrative services and the performing arts health team) work collaboratively and in an integrated manner to support the student in his or her development. Students are given the opportunity to make their own choices within the broad and varied curriculum and the guidance offered by the programme is tailored to the individual goals and abilities of the student.

Work forms: the work forms in the programme are designed to offer the students the necessary support, while also teaching them to become independent and take control of their own learning processes. These include physical group classes, specialization classes, group theory classes, group productions, individual personal work and, in the graduation year, individual artistic and theoretical coaching. There is a build-up in the curriculum with regard to the balance between group classes and individual coaching and the expectations with regard to the student's ability to work independently. In years one and two, almost all classes are conducted in a group setting. Specialization classes starting in the second semester of year 1 take place in smaller groups of six students at most. Students also work independently on theoretical or practical assignments throughout the curriculum, culminating in the Theoretical Graduation Project and their individual act for the final exams in year 4.

Collaborative learning: working and creating collaboratively is central to the programme from the very start. As stated, most classes in the first years are given in groups. In the first year, students from all disciplines create and present their work together. In the years that follow, there are group productions directed by a choreographer or a director (years 3 and 4) and other departments of Codarts are regularly invited to be involved in productions. In the view of the programme, it is through collaboration with fellow performance artists and other disciplines that students are challenged to find their own position and learn what they can contribute to the making process as individual circus artists.

In its conversations with students and alumni, the panel observed that they speak highly of the manner in which they are supported and encouraged in their learning processes. They feel that there is a strong focus on their individual learning trajectories and that the diverse work forms, curriculum design and group collaborations contribute very positively to their development as circus artists.

Considerations

The panel is positive about the didactical concept and educational approach of the programme. It could establish that the programme revolves around the individual learning trajectories of the students, has an appropriate build-up and that the varied individual and collaborative work forms are aligned with what the programme wishes to achieve. Both students and teachers are clearly striving for cross-overs and innovative collaborations. The panel was also struck by the sense of community expressed by all involved, teachers as well as students. The positive, safe and dynamic atmosphere created by the programme is highly valued by the students, who feel that they are seen for who they are and are guided accordingly by teachers and coaches.

The panel does think, however, that the learning environment could be made more challenging by introducing more opportunities for critical reflection and artistic positioning. If the school is striving for an equal focus on the artistic and technical skills of a circus artist, then it must incorporate an approach that questions what it means to be an artist in today's society and political climate into the curriculum. According to the panel, students should be given the tools to clearly position themselves and find their own critical voice.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Incoming students

Standard 5: The curriculum ties in with the qualifications of the incoming students.

Findings

Intake procedure

The programme has designed an extensive intake-procedure, which ensures that the level of incoming students meets the requirements of the curriculum. The entrance process for Codarts' programme in circus arts consists of a pre-audition and a final selection. The audition takes place in two rounds: first, the programme pre-selects a list of candidates based on video recordings of

their skills. The actual auditions consist of four days of circus classes, a presentation of an individual act, an individual screening by the physiotherapist and individual meetings regarding pre-education, motivation and financial matters. A panel of four teachers and the artistic director of the programme assess the audition.

Each year, Codarts' circus arts programme admits a maximum of 20 students. The number of applications has gone up significantly in recent years from less than 30 in 2014-2016 to more than 130 in 2017 and 2018. Students are assessed on their proficiency in English before being admitted. The minimum level of proficiency in English at Codarts is a 5.5 score IELTS (academic level) or an equivalent norm. For those who have to improve their English language skills, Codarts offers an English course.

Foreign certificates and diplomas are checked by the Administrative Service Centre (ASC) to see if they represent the required entry level (equivalent to a Dutch HAVO diploma). If candidates are admissible in terms of their artistic talent but do not meet the requirements of the entry level, they can take an online test to assess whether they have the required HBO competencies.

The students with whom the panel spoke were very positive about the intake procedure. They praised the relaxed atmosphere of the audition classes and felt that they had a genuine connection with the teacher doing the assessment. In a sense, the audition did not feel like an assessment, which helped them perform at their best. The students were also positive about the fact that the programme is looking for a good group dynamic during the auditions, which is of influence on which candidates are selected.

Preparatory programme

The programme initiated a preparatory programme in 2014 to increase the number and entry level of Dutch students. Students coming from abroad often have a higher level due to the availability of more preparatory programmes suited to the required technical entry level. In the Codarts preparatory programme, young students between 15 and 18 years old can follow a study trajectory that prepares them for the bachelor's programme auditions. According to the panel, the preparatory programme is successful and expects to be admitting talented students from the Netherlands in the near future.

Considerations

The panel establishes that the programme has a highly effective intake procedure that ensures that the qualifications of admitted students are in line with the level and nature of the curriculum. The panel was impressed with the thoroughness of the four-day audition period, which allows candidates to really get to know the programme, its study atmosphere and learn what will be expected of them as circus artists. Also, the health and mental screening is quite exceptional in view of the panel, giving students information about their abilities and limitations even before the programme starts. Finally, the panel has great appreciation for the effort made by the programme to raise the level and number of Dutch students through a preparatory programme.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Staff

The panel qualifies this standard as **good**. The staff members and study coaches of the bachelor's programme are qualified and highly dedicated to the education and support of students as they progress through the programme. All staff members have extensive experience in the performing arts. The panel applauds the strong sense of community shared by both the staff and management, which helps create an open and safe atmosphere in which students can develop their talents and skills. Also, the close collaboration with the Student Life team and the awareness of health and wellbeing issues ensures that the staff is well equipped to deliver responsible and professional circus artists. Students praise the knowledge, skills and experience of the staff and coaches and appreciate that they are valued and supported in their individual trajectories towards a profession in the circus arts.

Standard 6: The staff team is qualified for the realisation of the curriculum in terms of content and educational expertise. The team size is sufficient.

Findings

The bachelor's programme in circus arts has achieved a good balance between permanent teachers who bring continuity to the learning environment and the involvement of guest teachers who have active practices within the professional field and can inspire both students and teachers. At the moment, the programme has 13 permanent (part-time) teachers in addition to a large number of guest teachers. The team of permanent and guest teachers at Circus Arts is comprised of people from various disciplines who bring different forms of expertise. Next to the teachers involved in teaching the circus disciplines, there are also staff members who teach art subjects, such as music, dance, choreography, theatre, improvisation and composition. Finally, there is a team of staff responsible for theoretical subjects. The programme is managed by two directors: a managing director and an artistic director.

Staff development

The programme invests a lot of time and effort into staff development. The circus arts programme follows Codarts in its staff development policy, using a cycle of interviews with regard to the progress, functioning and evaluation of its employees. Staff members of the programme

receive many opportunities to improve their expertise within Codarts as well as outside of the institute. They have participated in workshops on anatomy and first aid, safety and rigging, performance preparation and visualization as well as workshops on how to give feedback and deal with students who have ADD. Teachers are also offered didactical training trajectories and workshops. In addition, the programme encourages staff members to apply for exchange programmes, participate in conferences and festivals or to send in proposals for research and innovative projects. The FEDEC is an important network partner for staff members of circus art programmes; staff members have attended several workshops and are sometimes asked to give a presentation at the FEDEC conferences or participate in project meetings.

In its conversations with staff members, the panel was able to establish that the programme has a cohesive, experienced and dedicated team of staff members who, despite most of them working part time, share the same goals regarding the education of the students. There is an open atmosphere and a real involvement with the learning trajectories of the students. The staff members the panel spoke to are very satisfied with the programme's working environment, which they deemed open and aimed at improvement. Staff members are highly aware of the benefits and consequences of the health and wellbeing

programme and actively apply the insights gained through the Student Life screenings and monitoring. Students indicated that they feel supported and cared for, and explicitly praise the sense of community created by the programme.

Considerations

Taking these findings into consideration, the panel concludes that the staff of the programme is highly dedicated and shows a strong sense of community and cohesion. Staff members are very motivated and share the overall goals of the programme to educate independent, self-aware and

versatile circus artists, and to this end collaborate closely with their colleagues and the Student Life team. The programme offers its staff ample opportunity to develop their expertise through workshops and exchange. Students conveyed their appreciation of the staff and felt fully supported by them in their development as future circus artists.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Services and facilities

The panel assesses the services and facilities of the bachelors' programme as **satisfactory**. The building where Circus Arts is temporarily housed offers sufficient room for regular training classes and all the necessary facilities and training materials for teaching students the various circus disciplines. The panel is confident that the move to a new location in 2019 will provide more space for presentations and the expansion of training hours as well as improve opportunities for the development of circus materials. The panel judges that the quality of the tutoring within the programme is very high and supports students in every possible way and in this sense is fully aligned with the high demands and workload of the circus arts profession. Students are positive about the accommodations and facilities and praise the manner in which they are supervised. The programme provides good information about the curriculum and the Student Life programme. The panel is positive about the programme's aims to develop a more cohesive digital learning environment.

Accommodation and infrastructure

Standard 7: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum.

Findings

At the moment, Circus Arts is temporarily housed in a large converted warehouse (Fenix 2) in Katendrecht, right on bank of the Nieuwe Maas. The Fenix 2 was adapted to suit the circus arts programme by architect Sander Brand, who received the 'Gulden Fenix' award in the category 'low costs, high impact', a prize awarded by the Dutch construction industry for the promotion and inspiration for the reuse of existing urban settings. The panel was very positive about the look and feel of the building as well as the inspiring location.

Over the past few years, the programme has focussed on improving its housing and facilities, expanding the available class and study spaces and using them more efficiently. The bachelor's programme's regular training classes are conducted during weekdays, and the building, which is also available for alumni, is open for extra training hours during the evenings. During the weekends, the building is used for the preparatory programme of circus arts. Since group presentations and rehearsals can interfere with regular classes, the programme organises some of these events at external locations. The final exams and the 3rd

year students' group presentations are held in theatres in Rotterdam.

In 2019, the programme will move to a new building, Fenix 1, in the direct vicinity of the present location.

The circus materials are regularly inspected by the certified rigger and floor manager (also present during the site visit) and replaced when necessary. In addition, the materials are subjected to an annual external inspection. At the moment, there is no workshop for students to develop their own materials for their circus acts, something the programme aims to realise in the new building.

The Codarts library and media centre are located in the main building of Codarts and offer a selection of material on circus arts. At the start of their studies, first-year students are introduced to the library by the circus history teacher and one of the librarians. To accommodate their intensive training schedule, the library extended its opening hours to include Saturdays in 2016. The panel encourages the programme to think of ways to make relevant literature more available and accessible for students, particularly in the context of the theoretical project in year 4.

The programme offers a variety of ICT-tools, such as Osiris, Asimut and the Codarts intranet. The intranet contains all of the information on the curriculum, module descriptions, the study guide and the programme's rules and regulations. The

programme is currently working on an integrated digital environment, which facilitates blended learning, digitalized assessments, specialized apps for students and the design of a data warehouse.

Students with whom the panel spoke during the site visit indicated that they were satisfied with the space, facilities and location. The building itself is designed well and beautifully located, according to the students. The evening training hours also give the opportunity to meet with alumni active in the working field, thus enhancing the close link to the working field. Students did, however, convey the desire for more space and room for training and the development of circus material. Students are involved in thinking about the layout in the new building, where they wish to have good cooking facilities. The panel is confident that the new building will be able to accommodate these wishes.

Considerations

According to the panel, the accommodations and material facilities meet the requirements of a bachelor's programme in circus arts. The temporary building in which it is housed is designed thoughtfully and beautifully located. It offers sufficient room for regular training classes and group rehearsals. At present, group presentations are often organised externally to give the educational programme priority. The quality of the circus materials and rigging is monitored regularly. The panel is confident that the move to the new building in 2019 will lead to the expansion of available training hours and create room for the desired workshop for the development of circus materials. It supports the aim of the programme to offer better cooking facilities, especially given that the health and wellbeing of students figures centrally in its vision. It also is positive about the intended measures for the development of an integrated digital environment. In short, the current facilities meet the requirements of the programme, but allow for further improvement when it comes to training hours, workshop space and cooking facilities. The move to the new building

will enable the programme to realise these further goals.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Tutoring and student information

Standard 8: The tutoring of and provision of information to students are conducive to study progress and tie in with the needs of students.

Findings

Tutoring

The programme subscribes to a 'Team Around The Artist'-approach in which researchers, study coaches, staff members and supporting staff work together to offer the student integrated guidance and tutoring. The Performing Arts Health Centre offers students access to a wide range of (para)medical specialists, including physio(manual) therapists, a sports dietician, a speech and voice therapist and a mental coach. A hearing and ear protection specialist is also available (see also the chapter on the Distinctive Feature).

The study progress of students is monitored by a study coach (SLB) and the head of the department. For each study year, Circus Arts works with a study coach who knows the content of that year's training programme and other required activities. The study coaches organize a number of group meetings in addition to the individual meetings with the students. The study coaches work in close collaboration with the Student Life team: students who deal with mental or physical problems are referred to the appropriate (para)medical specialists. The SLB's ensure that they are informed about the health status of students and share, with the student's consent, the necessary information with management and teachers.

Scheduling and information provision

The programme has a scheduling officer who manages the complex planning of the many activities at the school. The scheduling officer has

weekly meetings with the schedule programme committee, which includes representatives from the students and teachers. The year planning is discussed with the student council and the teachers before the summer holiday. The students can indicate their preferences for when a certain special week will be planned. The schedules are published via Asimut and are available digitally or on screens in the building. One week in advance, students receive an email with possible changes and extra events (rehearsals, holidays, guest teachers, absence of teachers, etc.).

In recent years, Codarts has improved the information provision to students in many ways, including a central information desk at the Kruisplein location for all study-related matters, a renewed study guide, a new scheduling programme and the digital availability of information as well as the use of social media. Overall, surveys show that students are satisfied with the information provision. The panel also found in its conversations with the students that there are few complaints with regard to the communication of the programme. This also has to do with the fact that the school is relatively small and fosters a strong

sense of community: communication lines are short and there is an open atmosphere in which informal exchange comes naturally.

Considerations

The panel praises the integrated and collaborative approach of tutoring in the circus arts programme, as well as the broad range of (para)medical specialists available to the circus arts students. The 'Team Around The Artist' - approach is unique and highly effective, ensuring that students receive mental, physical and educational supervision tailored to their individual needs. Students are provided with good information about the programme via various channels and are asked to give input when it comes to changes in scheduling.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Quality assurance

The panel evaluates the quality assurance of the programme as **good**. It observes that the programme has a shared desire for continual improvement and that it actively involves its students and teachers in its quality assurance processes. The panel establishes that reviews and evaluations have resulted in concrete improvements to the programme in recent years. It applauds the programme's open attitude and the manner in which input from teachers, students and all relevant partners is taken seriously. The panel supports the programme's aim to appoint a formal working field committee.

Standard 9: The programme has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.

Findings

Quality assurance within the programme follows the quality assurance policy of Codarts. The PDCA-cycle consists of an Institute Plan, the annual statement on Finances & Quality Assurance, the evaluative summaries per study programme/department and a biannual, so-called traffic-lights report. These are discussed in bilateral consultations with the Executive Board. The programme uses various tools to evaluate its curriculum and facilities: the National Student Survey, EvaSys for the evaluation of the educational programme and services, a Staff Satisfaction Survey (every other year), the HBO Arts Monitor as well as EvaSys for alumni and U-multirank. The results of the evaluations are shared and discussed in the general teacher meetings as well as with the study programme committee and student council. Improvement measures are translated into the concrete plans and become part of the regular PDCA cycle.

Students and employees are informed about relevant developments, evaluation results and improvement measures via the website, intranet, newsletters, Codarts email and via social media. All relevant parties (study programme committee, exam board, employees, students, alumni and the professional field) are actively involved in the various aspects of the internal quality assurance. The content and implementation of the curriculum are discussed in the Codarts study programme committee. Circus Arts is a member of

the Performing Arts study programme committee, which includes the Departments of Dance (Performing and Dance in Education), Circus Arts, Music Theatre and the Master of Art Therapies (Dance and Music Therapy) and is represented by 1 student and 1 teacher. In addition, Circus Arts has an active student council that proposes ideas and wishes concerning the content of special weeks and the invitation of guest teachers.

There is regular exchange with the professional field through the contacts with circus organisations, festivals and productions as well as with other educational programmes in circus arts. Also, through the structural involvement of external experts for the final exams, the programme is able to receive feedback at the end level. It plans to appoint a working field committee to ensure a more formal and structural exchange with the professional field.

In its conversations with management, teachers and students, the panel observed that the programme sustains an open dialogue with all involved and continually strives for improvement. Students are involved and committed, and their input is taken seriously by the programme. The panel also confirmed that concrete measures have been taken in recent years to improve various aspects of the programme, such as the quality of feedback, the transparency of the assessment criteria and the study load.

Considerations

The panel is positive about the way the programme assures its quality. All interested parties are involved in the process of quality

improvement. Students and teachers are committed to the programme and collectively strive to find ways to improve it. Also, there are many opportunities for informal exchange and deliberation on issues of quality improvement. The lines are short due to the shared sense of community and the relatively small size of the school. The panel supports the programme's aim to appoint a formal working field committee. This will help the programme to further develop a quality

culture that is critical and reflective and starts from a well-articulated position with regard to the question of what quality means within a bachelor's programme in circus arts and the circus arts as a profession.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Assessment

The panel evaluates the assessment system of the programme as **satisfactory**. The panel has established that the assessments of the programme are valid, objective and transparent due to the use of standard assessment forms, the involvement of external assessors during assessments and the role of the exam board. The panel is positive about the fact that the programme's assessments are always conducted in a team setting and appreciates the active involvement of exam board and the assessment committees. The panel recognises that the programme has made relevant improvements to its assessment system in the past few years and encourages it to continue the development of its assessments through an ongoing critical reflection of its assessment criteria and procedures as well as through the calibration of its grading system.

Standard 10: The programme has an adequate student assessment system in place.

Findings

Valid, objective and transparent

The panel is positive about the manner in which the programme has developed its assessment system in recent years. The programme ensures that assessment methods are clear to both students and teachers, as the panel observed during the site visit. Assessment methods and criteria can be found in the module descriptions, the assessment programme and practical guides. For each assessment, the programme has formulated the following aspects: learning outcomes, evaluation criteria, assessment method and the manner in which each criterion is weighed within the final grade. The programme takes measures to train and instruct its teaching staff in the correct execution of the assessment procedures.

For the assessment of practical work, the programme appoints assessment committees of at least three members. The final exams (both the individual acts and group show) are assessed by a jury of five members, four of whom are external experts. The jury chaired by an in-house trained chairperson is instructed beforehand about the assessment procedure and the assessment criteria. They are asked to fill out the assessment form, which is then used as the basis for the discussion and final assessment of the shows. The external experts are also asked to reflect on the assessment procedure and the general end level of the students so that the programme can use this

feedback to further improve the curriculum and its assessments.

Assessments

The panel looked at the assessments of the 15 theses and recordings of the individual acts of the last two student cohorts (2015-2016 and 2016-2017). It observes that the programme uses standard assessment forms with clear assessment criteria for both the thesis and the individual act. All end products are assessed via a basic rubric of assessment criteria; the findings of the examiners are summarized on a final form. Overall, the panel was satisfied with the manner in which these products were assessed and in agreement with the grades given. That being said, it did find that it was at times difficult to reconstruct the relation between the (sometimes brief) written comments and the final grades. Also, the grades of the final products often fell within a relatively small range (between 6,5 and 7,5) on a scale of 1 to 10. The panel sees room for improvement when it comes to the shared calibration of the grading and encourages the programme to stimulate ongoing critical reflection and improve the feedback given to students, especially if the curriculum aims to focus on the artistic development of the student. In its conversations with students and alumni, the panel established that they were satisfied with the programme's assessment procedures. They valued the intersubjective nature of the assessments and the practical exams and felt that they were judged fairly and carefully throughout the

programme. According to the students, the intended learning outcomes, assessment methods and criteria were communicated in a transparent manner.

Exam board and assessment committee

The Codarts exam board consists of two 'chambers': a chamber of Performing Arts/Education and a chamber of Music. The exam board also includes an external member with legal expertise. All members of the exam board have taken part in external trainings for exam board members. The panel observes that the exam board of Codarts is proactive and critical when it comes to the monitoring of the assessment procedures. In recent years, it has taken different measures to evaluate and improve the quality of the assessments. They inform examiners of their appointment and the guidelines they need to follow. New chairpersons receive in-house training and already appointed chairpersons are required to take part in an intervention meeting once every two years. Also, the exam board of Codarts randomly visits a number of graduation shows each year to verify whether the assessment protocols are being followed correctly. The Circus Arts end show was visited in June 2017 – the exam board found that the assessment procedures were in place and that the jury conducted its evaluation in a responsible, critical manner, while taking into account the stipulated criteria.

Vision and Development

The programme's approach of the assessments follows the Codarts Teaching and Examination regulations (2011) and has profited from improved measures applied throughout the whole of the institution, such as practical guidelines for assessments and evaluations as well as formal training for examiners. At the moment, Codarts is in the process of formulating a new assessment vision that is aligned with its educational vision in which self-management, reflection and individual profile play a key role.

Furthermore, in 2013-2014, an assessment committee was appointed to evaluate all of the assessments used within Codarts. In 2015-2016, the

assessment committee performed a review of the theses written at Circus Arts. The programme has used the committee's feedback to improve the theses' research questions, clarify between the assessment of the thesis itself and its presentation and standardise the use of the assessment criteria. This distinction and standardisation were not yet visible in all of the assessment forms that the panel viewed, which were end products from the cohorts 2012-2016 and 2013-2017. However, the panel is confident that the programme has initiated the necessary changes, which will contribute to the further transparency of the final exams' assessments.

Considerations

Based on the findings described above, the panel concludes that the assessments of the programme are valid, objective and transparent due to the clear definition of learning outcomes, assessment methods and criteria of each module as well as a clear communication with students and the use of standardised assessment forms, the involvement of at least three examiners for practical exams and an assessment jury with external members for the final exams. Students are well informed about the intended learning outcomes, assessment methods and criteria. The panel appreciates the proactive attitude of the exam board and the appointment of an assessment committee to closely investigate the assessment procedures and practices within Codarts as a whole. It is also positive about the way the programme has incorporated the feedback it received from the assessment committee.

The panel sees room for improvement with regard to the calibration of grades (what does a certain grade signify within a circus arts programme?) and the further development of a culture of ongoing critical reflection that contributes to an assessment and feedback approach that is in line with the goals of a circus art programme. This could include the fine-tuning of the assessment criteria in more detailed rubrics but could also involve a more qualitative approach of the assessments through structural critical exchange on what the programme wishes to see at the end

level of its students. Finally, the panel encourages the programme to continue to be aware of the gender balance within assessment committees, ensuring that this is aligned with the gender balance within the cohort of students being assessed.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Achieved learning outcomes

The panel evaluates the achieved learning outcomes of the programme as **satisfactory**. According to the panel, the theses and final projects meet the required level of a bachelor's degree in circus arts and demonstrate that the students have achieved the necessary competencies for a career in the performance arts. The theses show that students have acquired the necessary (applied) research skills and that they are able to report on their findings in an appropriate manner. The panel thinks that the research trajectory could contribute more strongly to the development of the artistic profile of the students and encourages the programme to investigate different methods of research, which could lead to innovative artistic concepts and practices. The alumni of the circus arts programme are satisfied with the manner in which they were prepared for the profession and were able to find employment quickly within the working domain.

Standard 11: The programme demonstrates that the intended learning outcomes are achieved.

Findings

Bachelor's level

In preparation for the site visit, the panel studied a selection of 15 theses and recordings of individual acts for the final exam from the last two student cohorts (2012-2016; 2013-2017) and attended the final exam of 11 individual acts on 23 June 2018 to evaluate the level of the most recent graduates. The theses studied by the panel were of the required bachelor's level. The technical and artistic levels of the individual acts meet the standard of a bachelor's degree in circus arts and show that the students are ready for employment in the professional field. The acts viewed by the panel were characterised by interdisciplinary collaboration as well as theatrical and choreographic structuring.

Alumni

Graduates of the programme find employment quickly and easily in the circus field. Almost all of the alumni are in some way active in the circus world, an observation confirmed by the HBO Arts Monitor (2016 and 2017): none of the respondents were unemployed and all of them found employment within a month after graduating. A relatively large number of them (63.6%) are self-employed.

Many of the programme's graduates perform in circus companies or productions or have their own company. Performing is their main

occupation, often combined with teaching appointments in various circus related educational programmes. Some have started their own circus school. Both students and alumni are frequently nominated for awards, such as the BNG Circus Awards, BNG Dance Award, the Stipend Friends of Codarts and/or the Marc Jonkers Award.

The panel spoke to alumni and representatives from the working field during the site visit. The alumni were very satisfied with how they had been prepared for the profession, all of them had found employment and most indicated that their careers had exceeded their expectations. The representatives from the working field indicated that the programme's graduates were recognized by their professional attitude, flexibility, collaborative orientation and their ability to create a theatrical performance that includes many elements rather than one circus act.

The programme remains in contact with its alumni but does not yet have a formal alumni-programme. The development of such a network could contribute to the further development of the curriculum, its outcomes and the circus arts community as whole, according to the panel.

Considerations

Based on its findings, the panel concludes that the graduates of the bachelor's programme meet the standards of a Bachelor of Circus Arts. This is evident in the theses and final projects, which demonstrate that the students have acquired the

competencies and goals formulated by the programme and are prepared for a profession in the field of circus arts.

The careers of the alumni prove that the programme is successful in training circus artists who can find employment as performers in companies and productions and as teachers in various circus institutions. That they are able to use their entrepreneurial skills is evident from the fact that some have started their own schools and companies.

In addition to these positive conclusions on this standard, the panel has made some observations for further improvement within the programme.

The panel appreciated the collaborative aspects of the acts and the aim to incorporate different disciplines within the circus performance. However, it also observed that there was a certain uniformity to the styles of the students – the manner in which disciplines were combined (the way the performances were set-up and the recurring use of the clownesque, for example) seemed to point towards a similar artistic approach and interpretation of the circus act. As stated in previous chapters, the panel thinks that a stronger focus on critical reflection and more exposure to different influences and role models from the field of art, and society in general, would strengthen the ability of students to develop their own artistic signature.

The panel observed that students were able to formulate relevant (applied) research questions and could conduct the adequate research to arrive at their conclusions. The panel thinks that

there is some room for improvement when it comes to the artistic and experimental orientation of the theory/literature and thesis trajectory in order to support the students' artistic profile development.

More importantly, the panel thinks that it would be beneficial for the overall outcomes of the programme if students were encouraged to find other ways of doing research, for example through other media (audio-visual formats, documentary styles). To this end, students need to be fed new and unexpected approaches and given good role models for how artistic research might be conducted.

The manner in which the thesis is weighed at the moment (30% of the final grade) seems to give a lot of weight to writing and theory, while students are given relatively little time (8 EC) to execute this part of the final exam. If the research part could take on other forms and focus more strongly on the artistic development of the students' practice, it would be fitting for the theoretical part to count for 30% of the final grade. The panel, therefore, recommends that the programme re-evaluate the weight of the theoretical part and place more emphasis on the artistic development of the student within the theoretical trajectory, in line with the programme's ambition to develop both the artistic and technical skills of a circus artist.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Distinctive feature: Health and Wellbeing

The panel has taken into consideration the application for the distinctive Health and Wellbeing feature of the Codarts bachelor's programme in circus arts. It observes that the feature is, indeed, distinctive, relevant and operationalised concretely within the given programme. Codarts has developed an extensive system of support aimed at improving and monitoring the health and wellbeing of its performing arts students: Student Life. This support system has been fully integrated into the curriculum of the bachelor's programme in circus arts. It distinguishes itself from other circus art programmes through the unique way it has been implemented, establishing a close collaboration between the Student Life team and educational staff members. The panel confirms that the distinctive feature has been made concrete within the programme: intended and achieved learning outcomes, the design and content of the learning environment, intake procedures, staff members as well as quality assurance; all express the strong focus on health and wellbeing. The programme succeeds in delivering knowledgeable and self-aware circus art professionals. The successful design of the health system has prompted other institutions and organisations in the field of performing arts to ask for input and support with regard to these themes. The panel, therefore, gives a **positive** recommendation for the granting of the distinctive Health and Wellbeing feature to the Codarts bachelor's programme in circus arts.

1. Distinctive nature

Criterion 1: The feature to be assessed is distinctive for the programme in relation to other relevant higher education programmes in the Netherlands.

Codarts is the only performing arts university in the Netherlands where sustainability is a key element of its mission, vision and strategy. It recognises that performing artists must live up to high expectations and demands at every level. The health risks are, perhaps, even higher for the circus artist, who must demonstrate a high level of acrobatic, athletic and aesthetic ability as well as mental resilience. In Codarts' view, performing arts students need to develop a strong sense of self-awareness regarding their physical and mental health. After graduation, they must be able to conduct self-health management and remain resilient in a competitive profession to pursue a sustainable, successful career.

In line with its vision on health, safety and sustainability, Codarts has developed an extensive, integrated student support system that addresses mental and physical health and wellbeing as well as safety issues: Student Life (launched in 2012). Student Life offers information, education, guidance and care in areas relating to performance enhancement, personal development, injury

prevention and general wellbeing, from pre-entry to graduation. Students receive regular health screenings and are monitored from the very start of the programme (Student Life Monitor). The outcomes of these inquiries are used as data for scientific research by the researchers at the Performing Arts Health Centre to continually improve the health and wellbeing programmes within the Codarts curricula. The Student Life team collects and connects different sets of data at various levels to monitor students' health on a monthly basis. The tool equips students, staff and the Performing Arts Health Team with relevant data and feedback on the students' health and wellbeing.

Based on the provided documentation and its conversations during the site visit, the panel confirms that this comprehensive support system has been fully integrated into the bachelor's programme in circus arts. The programme conducted a bench mark study with other (inter)national circus art bachelor's programmes, the results of which were presented to the panel. The findings show that the Codarts circus art programme is unique with regard to the scope and integration of the support system within the curriculum. Though other programmes do offer services in

health and wellbeing, these are not offered as in-house services nor are they a part of an integrated system of student support.

As the panel could establish during the site visit, the staff and Student Life team members of Codarts work closely together to monitor the individual health and wellbeing of the students. The students the panel spoke to indicated that Student Life as a whole is essential to their self-awareness with regard to health, wellbeing and safety and contributes to their development as professional artists who are able to sustain a long and healthy circus career.

The panel concludes that the distinctiveness of the health and wellbeing programme can be found in the integrative approach, the scope and intricacy of the system and the manner in which the data on students is collected and analysed for the further improvement of the Student Life support system.

Based on these findings, the panel judges that the programme **meets the requirements** of criterion 1 of the distinctive feature.

2. Concretisation

Criterion 2: The impact of the feature to be assessed on the quality of the education provided by the university has been operationalised on the basis of the relevant standards contained in the Assessment Framework for the Higher Education Accreditation System of the Netherlands.

The panel confirms that the distinctive feature has been operationalised concretely in the quality standards of the Dutch national assessment framework for higher education.

Standard 1

In the documentation and its discussions with students, teachers, management and the Student Life team, the panel observed that the goals with regard to health and wellbeing are clearly defined and shared by all involved. During their studies at Codarts, students must become increasingly self-sufficient and develop the ability to organise and maintain their health during and after their career. This ability is assessed at different points during

the programme. The demands with regard to self-management, safety and health are implicit in the formulated competencies and learning outcomes. The panel does, however, recommend that the goals with regard to health and wellbeing be made more explicit in the goals of the programme to highlight its unique vision with regard to these subjects.

Standard 2 and 3

In the programme, students learn to take responsibility for their mental and physical health and wellbeing. As future circus artists, they gain insight into their individual physical and psychological possibilities and limitations. The Student Life team, together with staff members of the programme, offer various tools and modules to achieve this goal.

Research

Research is at the core of the Student Life programme. The researchers conduct applied research within the programme and investigate how to enhance performance, prevent injury and develop talent. New scientific knowledge is used and integrated into the students' educational programme, trainings or injury treatments. The research sustains close collaborations with an international network of scientists, medical specialists and experts. Students participate in the research projects of the Codarts professorship Performing Arts Medicine. The research team is also involved in the coaching of students writing their thesis if they choose a topic that requires methods of applied research.

Screening and monitoring

The Student Life Monitor (SLM) was developed by the Student Life team and the researchers of the professorship of Performing Arts Medicine. The SLM collects data on health problems and injury risk factors for circus arts students. SLM is integral to the circus arts curriculum and consists of various tools to monitor health:

- Screenings: at the beginning of the academic year, a comprehensive initial screening takes

place for all new students and a compact version of the screening for the 2nd and 3rd year students. Ongoing, compact screenings take place every six months for all 1st, 2nd and 3rd year students. The screenings address aspects, such as (sport) medical and musculoskeletal concerns, fitness, psychology and nutritional issues. The purpose of the screening is to give students a personal profile of their medical, mental and physical status. Screening can also help determine whether students can participate full time in training classes, identify possible injury risk factors and promote an ongoing healthy approach to training and performing.

- Self-reported online health monitor: students are asked to report on physical and mental health problems on a monthly basis in the online health monitor module of SLM. The tool automatically sends surveys to circus arts students, stores the data in an encrypted database and visualises the results in a dashboard. Questionnaires include VAS pain scale, Oslo Sports Trauma Research Centre Questionnaire on Health Problems, mental complaints and items on sleep quality, mental energy, feelings and emotions and satisfaction with rehearsals and performances.

The individual results of the screening and monitoring tools are shared with the student in different ways. The sports physician and physiotherapist offer students individual feedback during their screenings. Secondly, special classes are organised for students in order to give them feedback on their screening. Finally, students have access to their individual results in an online personal profile (Student Life Monitor). Within this profile, test scores are displayed and the students can compare themselves with previous measurements and with the average of the group.

Modules the curriculum

Students also follow different modules that are specifically aimed at offering theoretical and practical knowledge about health, safety and wellbeing issues relevant to performance artists.

- Physical preparation: Physical Preparation classes are offered every morning during the week. It gives students the opportunity to become more aware of their breathing, posture and alignment as well as to improve their strength, coordination, stamina and flexibility. In the third and fourth year, the students are responsible for their own physical preparation. The students devise their own plan at the start of the year, formulating specific goals. Twice a week, teachers are available to supervise students in their physical preparation programme.
- Circus Health & Wellbeing module: This module is given in years 1 and 2 and aims to educate students (theoretically and practically) on how to train and avoid injuries. It covers topics, such as anatomy and physical fitness, injury prevention strategies and tools, nutrition and mental skills, such as focussing, goal setting and confidence.
- Risk management, safety and rigging classes: risk management and safety awareness are integrated into various classes. Parameters, such as fatigue, confidence and students' physical and mental state are linked to a safe and sound practice. In the first year, all students receive a general class in rigging and safety. In the second year, there is a follow up and more detailed instruction for aerial students. Students with aerial as their specialisation receive extra tutorials on safety rigging.

Based on these findings, the panel concludes that the health and wellbeing modules and screening programmes are fully integrated into the curriculum, forming a coherent system that is conducive to health awareness and the practices of the students as well as to their learning process as future circus artists.

Standard 4

Student Life subscribes to the 'Team Around The Artist'-approach, which means that the student figures centrally in the educational programme, guided by a team of professionals (health

practitioners, teachers, study coaches, researchers and supporting staff) who work collaboratively to facilitate and stimulate the learning process of the student. According to the panel, the health and wellbeing aspects of the learning environment are without a doubt fully student-centred and geared towards teaching students how to become self-sufficient, responsible circus artists who know how to work in a healthy and safe manner. There is a clear build-up throughout the four years of education during which students are increasingly able to train their technical skills independently.

Standard 5

To match the physical and mental ability of incoming students with the expectations of the programme, prospective students are offered a pre-screening during the auditions. They also receive advice on how to train during the summer before they start at Codarts. At the start of their studies, a screening is held to provide a profile of the circus artist's medical and physical status. The student, the teacher and the Student Life team can use the information obtained to understand the student's strengths and areas of improvement. In this way, the programme ensures that the health and wellbeing of each student is monitored and supported from the very start and that students are aware of what is expected of them in this regard.

Standard 6

All staff members of the Performing Arts Health Centre (which include physio-manual therapists, a sports dietician, speech- and voice therapist, psychologist and mental coach) are qualified professionals who have extensive experience working with performance artists. Many also have a teaching or pedagogical degree. The research team has regular professional development meetings with the staff member of the programme and organises training sessions on topics, such as warming-up, health and injury prevention and guidance of injured students. Students are referred to external partners (affiliated with Erasmus Medical Centre, IKAZIA hospital and Sportgeneeskunde

Rotterdam) for the treatment of more serious injuries; these experts also have extensive experience working with performance artists. Based on its conversations with the staff members of the programme and the research team of Student Life, the panel established that all staff members are fully involved in the health and wellbeing programme, and are always in close consultation with the health experts to ensure that students train and learn in a healthy and responsible manner. The panel was impressed by the way scientific insight and knowledge was shared and operationalised by the research team and teaching staff within the educational programme.

Standard 7

The accommodations and facilities offered by the programme support its focus on health and wellbeing, according to the panel. Students have access to various facilities and materials to promote fitness, prevent injuries and performance enhancement. An in-house exercise room offers a wide variety of exercise equipment. In addition, students benefit from a physiotherapy treatment room and physiotherapy equipment on site where they can see the school's physiotherapist twice a week. This physiotherapy treatment room is also used for confidential student counselling sessions with the study coach, mental coach, sports dietician or the student counsellor. Codarts has developed a Safety Policy specifically for the circus arts environment. The aim of which is to ensure students' safety. The policy is aimed at encouraging dialogue on how to minimize physical risk, discovering practical and creative solutions and raising general awareness about safety.

Standard 8

As described above, the programme works with a 'Team Around The Artist'-approach in which all researchers, study coaches, staff members and supporting staff work together to offer the student integrated guidance and tutoring. The Performing Arts Health Centre offers students access to a wide range of (para)medical specialists: four days a week, one of the three physio(manual)

therapists is available on site for circus arts students; every other week, students can visit a sports dietician for nutritional advice and consult a speech and voice therapist. A mental coach is present four days a week for consultations. A hearing and ear protection specialist is also available, and students follow a workshop on Movement & Hearing in the first year.

The programme's research team, staff members and study coaches work in close collaboration, ensuring that students' injuries are shared and addressed appropriately in classes. If a student is injured, specific classes or parts of the lessons can be adapted as a result of the student's feedback and the advice of health professionals. Weekly updates on the progress of injured students and their workload capacities are provided by the physiotherapists and shared with the study coaches and teachers.

The panel is very positive about the integrated and collaborative approach of tutoring in the circus arts programme as well as the extensive range of (para)medical specialists available on site to the circus arts students.

Information provision

The Student Life programme communicates its services and data effectively from the very start of the programme. Incoming students receive a screening and advice on healthy training at the auditions and are informed about the SLM programme in an introduction letter sent out by the programme. During the introduction week, they are further introduced to the health programme of SLM. Furthermore, information regarding the SLM programme is shared via intranet, the Co-darts website and notices/posters on site at Circus Arts. The students the panel spoke with were very well informed about the SLM-procedures and could explain clearly how they contributed to their own training programmes and learning trajectory.

Standard 9

The panel judges that the circus arts programme has an effective evaluation system in place specifically aimed at measuring the quality and

effectiveness of the health and wellbeing programme of Student Life. Quality reviews include:

- Every other year, the programme conducts student satisfaction evaluations of Student Life, including questions on services, facilities and specialists.
- Student Council meetings are held on a regular basis, attended by the Head of Student Life upon invitation, and students actively contribute to the SLM and research projects via specific student panels.
- Course evaluation takes place biannually through EvaSys, including student satisfaction on the Physical Preparation and Health & Wellbeing modules.

Results of the EvaSys alumni evaluation 2018 show a substantial improvement in student satisfaction regarding physical and mental support at Circus Arts: from a 3,0 rating (on a 5-point scale) by graduates 2010-2012 to a rating of 3,6 by graduates from 2015-2017. In 2017, nearly every circus arts student was familiar with Student Life (93,8%) and was more than satisfied with the services provided (3,3 on a 4-point scale)

Standard 10

The bachelor's programme assesses the work processes and professional attitudes of its students. They need to demonstrate that they are able to integrate knowledge and techniques regarding safety, health and wellbeing into their training regimes. All teachers in the Circus Specialisation module assess this aspect of a professional circus art practice in the Professional Attitude module in the third year as well as in the fourth year. In the group exam of the Physical Preparation module, students must show that they have the necessary physical basis for their specialisation. In addition, in the Health and Wellbeing module, students write a self-reflection paper on how they apply issues of health within their own specialisation.

The panel judges that health and wellbeing aspects are assessed in an adequate manner, measuring the level of self-awareness of students and their ability to apply effective techniques that

contribute to a healthy sustainable professional practice.

Standard 11

Based on its conversations with students and representatives of the working field, as well as on the theses it read, the panel was able to confirm that students, indeed, acquire the necessary competencies with regard to the management of their health and wellbeing within a professional circus art context. Students are self-aware and confident about their ability to sustain a healthy circus art career, and are knowledgeable about the different aspects of health and wellbeing for performance artists. Also, many of the theses addressed questions of health and safety, researching and developing approaches that contribute to a more effective training regime. Finally, the representatives from the working field indicated that Codarts students stand out for their professional attitude and the way they are prepared for rehearsals and performances.

3. Relevance

Criterion 3: The feature to be assessed is of essential importance to the nature of the programme.

Based on the findings and considerations described above, the panel is convinced that the distinctive Health and Wellbeing feature is essential and integral to the programme in circus arts. There is a strong, interrelated system of health support through scientific research, screening, monitoring, teaching, tutoring and appropriate

facilities, which together offer the student a learning environment in which he/she receives guidance tailored to his/her individual physical and mental abilities. In the view of the panel, this approach is unique to the circus art educational domain and something that other bachelor's programmes in circus arts could profit from given the high workload and physically and mentally challenging nature of the profession. By educating students about their own abilities and ways to arrive at a healthy practice, the programme contributes to the working field by delivering knowledgeable and self-aware students who can fulfil a long career in the circus profession. That the Student Life programme is unique, effective and, therefore, relevant to the discipline and working field of performance arts can also be derived from the fact that the research group presents its work at different venues, such as the FEDEC conferences, and the fact that other art and sport institutes (for example, football club Feyenoord, the Dutch Royal Ballet and Scapino Ballet, Artez University of the Arts and the Rotterdam Philharmonic) ask the research team for input and support. This strongly proves the relevance of Codarts' health system for the professional and educational field of circus arts and the performing arts in general.

Attachments

Attachment 1 Assessment committee

Naam panellid (incl. tituluur)	Korte functiebeschrijving van de panelleden (1-3 zinnen)
drs. L.W.J.M. (Lisa) Janssen	Lisa Janssen voert met regelmaat visitaties uit in het hoger onderwijs
P. Crabtree MPhil	Paula Crabtree is vice-voorzitter van het bestuur van de Stockholm University of the Arts, en in die hoedanigheid verantwoordelijk voor onderwijs en artistic research, onder andere voor de School of Dance and Circus
Mr. T.A. (Tim) Roberts MSc	Tim Roberts is directeur van de Professional Education Program van École de Cirque de Québec. Eerder was hij president van de European Federation of Professional Circus Schools (FEDEC) en directeur van National Centre for Circus Arts in London. Tim Roberts begon zijn loopbaan als jongleur en trainer.
Mr. S. (Søren) Flor	Søren Flor is docent aan de higher circus education AMoC in Copenhagen. Hij is verantwoordelijk voor selectie van kandidaatstudenten en voor ontwikkeling van onderwijs in diverse kunstdisciplines.
Drs J.K.C. (Hans) Bloo	Hans Bloo is a healthcare and movement scientist, and a physical sports-therapist
A. Laederach MA	Anna Laederach studeerde tot en met juni 2018 M Design aan het Sandberg Instituut. Tevens was zij daar assistent opleidingscoördinator

Het panel is terzijde gestaan door Jesseka Batteau PhD.

Attachment 2 Program of the assessment

Tuesday 26 June 2018

Location: Fenixloods II, Veerlaan 19F, 3072 AN Rotterdam

09.00 – 09.30	Internal deliberation panel <ul style="list-style-type: none"> • L.W.J.M. (Lisa) Janssen MA, chair • P. (Paula) Crabtree MPhil • Mr. T.A. (Tim) Roberts • Mr. S. (Søren) Flor • Mr. H. (Hans) Bloo MSc • A. (Anna) Laederach MA • J.M. (Jesseka) Batteau PhD, secretary
09.30 – 10.15	Board and management <p><i>Welcome, goal and programme site visit</i></p> <ul style="list-style-type: none"> • Wilma Franchimon, president of the board Jan Daems, management Circus Arts • Anna Beentjes, management Circus Arts
10.30 – 11.45	Teachers <p><i>Goals of the programme, curriculum, assessments, quality of teachers</i></p> <ul style="list-style-type: none"> • Gregor Kiock (also member exam board) • Harm van der Laan • Soesja Pijlman • Nikolay Pyasta • Annemieke Wijers (also member study programme committee) • Wybren Wouda
12.00 – 12.45	Exam board <p><i>Assessments and realised learning outcomes</i></p> <ul style="list-style-type: none"> • Leo Vervelde, president exam board • Ariëne Zwijnenburg, chair chamber Performing & Education • Anemoon Sol, secretary
12.45 – 13.30	Lunch and assessment of documents
13.30 – 14.15	Students <p><i>Programme, assessments, quality of teachers</i></p> <ul style="list-style-type: none"> • Jonas Alich • Carina Klingsell • Christopher Mcauley • Melody Nolan • Saana Tolonen
14.30 – 15.15	Alumni and professional practice

	<p><i>Connection programme to professional practice, assessments and final examination</i></p> <ul style="list-style-type: none"> • Liza van Brakel (alumna) • Joris de Jong (alumnus) • David Mupanda (alumnus) • Daphne van Iperen (programmer and acting managing director Korzo Theater, The Hague) • Hanna Mampuys (There There Company, member jury final examination)
15.30 – 16.15	Health & Wellbeing: fit to perform
	<ul style="list-style-type: none"> • Stephanie Keizer, head Student Life • Janine Stubbe, lector Performing Arts Medicine
16.15 – 17.45	Additional examination, conclusions
18.00 -18.30	Feedback

Attachment 3 Final qualifications

Final Qualifications

The Bachelor Circus Arts is aimed at 11 end qualifications, subdivided into three domains: the artistic domain, the professional-vocational domain and the professional-social domain. A complete overview of the final qualifications can be found further in this document.

Competency Domain	Artistic	Professional-vocational	Professional-social
1. Vision			
2. Creative skills			
3. Collaborative skills			
4. Communicative skills			
5. Analytical skills			
6. Technical skills			
7. Entrepreneurship			
8. Context-orientation			
9. Learning skills			
10. Reflective skills			
11. Innovative skills			

Competency domains BA Circus Arts

	Artistic Competency Domain
1	<i><u>Vision</u>: The circus artist is artistically driven and able to acquire views and opinions in his or her own professional field and to communicate these in the professional practice.</i>
2	<i><u>Creative skills</u>: the circus artist is able to apply concepts and artistic ideas in acts/performances</i>
3	<i><u>Collaborative skills</u>: The circus arts is able, together with others who are involved, to actively contribute to a collaborative product or process.</i>
4	<i><u>Communicative skills</u> The circus artist is able to communicate, discuss and justify his actions effectively and efficiently in a variety of professional contexts, both verbally and in writing.</i>
	Professional-vocational Competency Domain

5	<i><u>Analytical skills</u>: The musician is able to analyse artistic products and processes.</i>
6	<i><u>Technical skills</u>: The circus artist is able to professionally apply a wide range of professional knowledge and skills in his circus practice.</i>
	Professional-social Competency Domain
7	<i><u>Entrepreneurship</u>: The circus artist is able to independently obtain a professional existence in the world of circus.</i>
8	<i><u>Context orientation</u>: the musician follows general developments in society and knows how to integrate these in his circus practice .</i>
9	<i><u>Learning skills</u>; the circus artist is able to learn and to develop continuously within his profession.</i>
10	<i><u>Reflective skills</u>: The circus artist is capable to reflect on his own actions in order to improve his performance.</i>
11	<i><u>Innovative skills</u>: The circus artist is able to explore the professional field and experiment with it, which is then expressed in innovative circus processes and productions.</i>

Attachment 4 Overview of the programme

CURRICULUM CIRCUS ARTS 2017-2018									
	sem 1	sem 2	sem 3	sem 4	sem 5	sem 6	sem 7	sem 8	Total
									ECTS
1. CIRCUS ARTIST									
Physical preparation	5	5		10		10			30
Circus disciplines	10	12							22
Circus specialisation				21		22		22	65
Acrobatics				6					6
Object manipulation				2					2
2. CREATOR PERFORMER									
Project weeks/own work/pro- duction	4	2	2	3	1	9			21
Preparation final performance								6	6
Final performance group show								10	10
Final performance individual acts								12	12
Dance	2	2	1	2		4	1		12
Theatre training	2	2		3		4			11
Movement impro/compo	2	2		3		4			11
Music	2			1	1	1			5
3. RESEARCH									
Circus history and professional orientation	2		1						3
Art orientation		2							2
Health and Wellbeing	2		1						3
Safety and rigging			1						1
LMA			1						1
Thesis / TAP							8		8
4. ENTREPRENEUR									
Professional attitude	1	1	1	1	1	1			
Entrepreneurship					2			1	3
TOTAL ECTS	32	28	8	52	5	55	9	51	240

Attachment 5 Documents

- Student chapter: video
- Study guide Bachelor Circus Arts
- Teaching and Examination Regulation
- Overview qualifications staff members and staff/student ratio
- Overview relation end qualifications, competency profile, learning outcomes and curriculum
- Overview study output
- Module descriptions of the curriculum
- Assessment forms thesis and final examinations

Graduation Projects of students with following student numbers:

2016

2074958
2084198
2079925
2084538
2063751
2108801
2077906
2064405
2079372

2017

2109190
2108011
2085585
2069040
2113112
2093960

