

## **ASSESSMENT REPORT**

Extensive programme assessment

**professional bachelor course Circus Arts**  
full-time

**Codarts University for the Arts**  
**Rotterdam**



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**Rotterdam**

CROHO registration 34128

Hobéon Certificering BV

**Date**

30 August 2011

**Audit panel**

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T. Roberts, MSc. – expert

H. Kamerman – expert

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**Co-ordinator**

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## 1. BASIC DATA

NAME of the INSTITUTION	Codarts University for the Arts
Status of the institution	publicly funded
Outcome of the institutional QA assessment:	not applicable

Nomenclature of the course according CROHO	Circus Arts
Croho registration number	34128
Orientation of the programme	professional
Level of the programme	bachelor
Number of credits (ecs)	240
Specialisations	Floor acrobatics                      Equilibrium Partner acrobatics                      Chinese pole Static aerial work                      Acrobatics Object manipulation
Location	Rotterdam (Vlaardingen)
Mode of study	full-time
Relevant lectorships	'Sustainable Performance' 'Community Arts' 'Present Practice, Praxis of Presence'

Data on intake, transfers and graduates							
cohort	2006	2007	2008	2009	2010	2011	
▪ intake	15	16	12	19	15		
▪ success rate (in %) foundation course after 2 years	53%	50%	41%				
▪ graduates after 4 years	7						
staff–student ratio achieved	1 : 8.75						
contact hours / face-to-face instructions	1 <sup>e</sup> year		2 <sup>e</sup> year		3 <sup>e</sup> year		4 <sup>e</sup> year
▪ average number per week	34		33		33		32





## 2. SUMMARY JUDGEMENT

### Introduction

The Codarts bachelor course Circus Arts, established only in 2006, is very young and obviously still developing in many respects: education programme (in particular the applied research programme-track), international internships, the range of specialisations, interaction with Codarts' lectorships, position and authority of the examination board. Taking into account the stage of development the audit panel is of the opinion that it is too premature to qualify the bachelor course Circus Arts at any standard as 'good'. However, in view of the staff's ambition and quality Codarts Circus Arts has the strength and the capacity to become in every respect a real good bachelor course within a couple of years.

From 2010 Codarts is a full and active, formally certified member of the Fédération Européenne des Écoles de Cirque Professionnelle – FEDEC: a network of 42 professional circus schools and 13 circus arts organisations located in 26 different countries all over the world.

### 1. Intended learning outcomes

The intended learning outcomes, both the general and the specific Circus Arts learning outcomes, are covering all aspects of a highly skilled professional circus artist who can perform individually and in co-operation with colleagues within theatrical settings. In the intended learning outcomes a distinction is made between artistry and profession. All elements such as knowledge & understanding, skills, attitude and critical self reflection are further elaborated into performance indicators: a clear cue indeed for arranging the bachelor course programme. The pivot of the learning outcomes is focused on circus arts (technical, theatrical) skills.

Codarts determined the intended learning outcomes Circus Arts in close co-operation with FEDEC and after intensive consultations of a great number of Circus organisations in the Netherlands and abroad. By doing so, Codarts explicitly has placed the Circus Arts learning outcomes in a national and international perspective. From that the intended learning outcomes meet the international professional circus arts requirements. What still is missing in the set of intended learning outcomes is a well-defined 'applied research' component. This underexposure of 'applied research' implies that the intended learning outcomes do not *fully* meet the quality requirements as set out in standard 1.

### 2. Curriculum

The curriculum is programmed in two domains: artistry and profession and it is structured alongside clear-cut learning goals, evidently derived from the intended learning outcomes. Since the successive and recurrent learning goals (from the 1<sup>st</sup> year up to the 4<sup>th</sup> year) become more extensive, more complex and –thus- more demanding, the coherence of the programme is obvious and strong.

Moreover, the nature of the learning goals (related to skills, to knowledge & understanding, to self reflection, to professional attitude, to entrepreneurship) is translated not only into contents but also into working methods. These working methods reflect the didactic approach of Circus Arts which in a nutshell can be defined as 'learning by doing and reflection'.

The openness to the world of work in circus arts is secured in several ways: by the staff who have an extensive national and international network, by frequently calling-in visiting experts and artists, by active participation of students in out-school festivals, projects and productions.

### 3. Staff

A substantial part (50%) of the staff is from 'circus arts' and from related professional domains and they explicitly bring in their expertise and experience in the programme and in the actual education and training, which is highly appreciated by the students. The professional quality of the staff is without any doubt, indeed. All staff have a higher education background. However, what still is needed is some didactical schooling to enable Circus Arts to fully implement the concept of 'authentic learning'. This schooling will start in the academic year 2011-2012.

### 4. Services and facilities

The information provision is well-organised and effectively supported by Codarts IT-infrastructure. The specific 'circus arts' equipment is appropriate and it is constantly checked in view of safety. The tutoring is recently reshaped and intensified in order to protect the highly ambitious and hard working students against overload and injuries. The system of tutoring provides for systematic and individual coaching from the 1<sup>st</sup> year up to the 4<sup>th</sup> year. The housing is outdated and not suitable for education. Codarts planned a removal in short time.

### 5. Quality assurance

The system of quality assurance is well-documented. Circus Arts implements the entire PDCA-cycle through well-focused evaluations leading to measures for improvement. Circus Arts carefully monitors the realisation of these measures. Since Circus Arts is small, evaluations also take place via an almost continuous process of self-reflection (typical of a course that is still developing) and through scheduled evaluative meetings with staff, students and external stakeholders. This turns out to be a much more effective way to get qualitative feedback than written questionnaires. As far as the measures for improvement are concerned, Circus Arts should pay more attention to the setting up of measurable outputs and a transparent planning.

### 6. Assessment and learning outcomes achieved

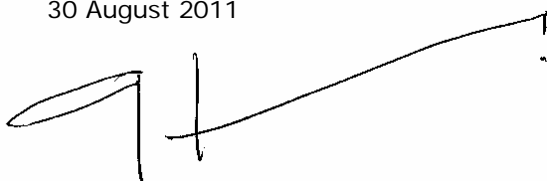
The assessment system does justice to the measurement of student' progress and achievements. The linkage between the assessment and the intended learning outcomes is apparent. The main focus is on artistry and skills to be shown by students through presentations and performances. Other competences are assessed through written tests, essays and reports to be made on the basis of assignments. Important aspect of the assessment is the feedback students get. Circus Arts provides systematically for this leaning effective feedback.

As far as the professional skills and artistic competences are concerned the level the graduates eventually achieve, is in line with the level of the intended learning outcomes. The graduates do not succeed to reach the same level in their final theses, due to the underexposure of 'applied research' in both the intended learning outcomes and in the programme.

### Overall conclusion

The Codarts bachelor course Circus Arts provides for an appropriate and sufficiently diversified professional education and training according to both international occupational and artistic Circus Arts standards and international bachelor standards. Referring to the assessment framework "Extensive Programme Assessment" the audit panel is of the opinion that the bachelor course Circus Arts meets all quality requirements the 16 standards refer to.

30 August 2011



drs. G.J. Stoltenborg,  
chair



drs. R.F. Stapert,  
co-ordinator

### 3. FINDINGS AND JUDGEMENT PER STANDARD

#### 3.1 Intended learning outcomes

**Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.**

Explanation: As for level (bachelor or master) and orientation (professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

#### Findings

The intended learning outcomes the bachelor course 'Circus Arts' is focused on cover the technical and theatrical skills, the artistic ability and the cognitive and communicative competences a 'circus artist' should have in order to be able to perform at high level – individually and in a professional context.

The *skills* refer to for example: (i) circus techniques, (ii) style, (iii) dance and acting, (iv) theatrical design and –more general– (v) professional communication & co-operation.

The *artistic ability* implies for example: (i) the transfer of artistic concepts into actual performances and shows, (ii) the competence to renew or to innovate circus acts & -materials, (iii) the competence to integrate other art disciplines in circus performances and shows.

The *cognitive and communicative competences* refer to for example: (i) the ability to reflect on one's own professional development, (ii) the ability to establish a well-grounded vision on the quality of circus acts, (iii) the ability to reflect on the circus world, both in a historical and in a future perspective, (iv) the ability to communicate with interested outsiders and with colleague professionals about the significance of circus arts, the cultural and social relevance of the circus profession.

These and other learning outcomes are fully described and concretized in so-called indicators. For example with regard to 'skills': the circus artist is able

- to optimize and to further his physical skills through disciplined daily trainings
- to develop and to maintain his mastery of at least one circus technique (e.g. tumbling, juggling, gymnastics) and to constantly bring-in innovative sub techniques
- to apply theatrical elements in his performance
- to apply different methods and styles in creating and practising (new) circus acts

The intended learning outcomes – the above mentioned outcomes are just an example – are rooted in the circus profession as mapped out (in 2008) by the Fédération Européenne des Écoles de Cirque Professionnelle – FEDEC.

According to FEDEC the competences of a professional circus artist are summarized as follows. The artist

- must be creative and his creativity is based on a high level of technical ability
- must demonstrate an exceptional level of technical ability and his technical ability should be transcended by creativity
- must be capable of disregarding anything he has previously learnt in order to focus on the collective creation. This notion applies to all levels of the market, despite their different requirements in terms of creation time, and is common to certain classic and contemporary companies
- must be capable or open to adapting to methods and a working lifestyle which is often unfamiliar initially
- must be able to take on board a daily lifestyle which is linked to the demands of the market of which he is part, even if only on a temporary basis.

Finally, Codarts elaborated the learning outcomes in line with the five dimensions of the Dublin Descriptors, which Codarts made manifest in the 'programme profile'. For example the Dublin Descriptor 'knowledge and understanding':

- The graduate has knowledge and understanding of relevant social and art history backgrounds, current concepts and international developments through literature, readers, handbooks (FEDEC) and relevant media.
- The graduate uses the current knowledge, skills and applications in his field of study in training sessions, projects and performances.
- Examples of modules in which these competencies are concretized: circus history and professional orientation, circus specialization, dance, theatre training, health and safety, music, Laban movement analysis, culture worldwide & art orientation, anatomy, entrepreneurship, production & stage techniques and individual study activities.

### **Considerations and judgement**

The nature of the intended learning outcomes shows that these outcomes are focused on highly skilled circus artists who practise their profession in a creative and well-considered way. Hence the audit panel is of the opinion, that the professional orientation of the intended learning outcomes is fully secured. Moreover, since Codarts converted the outcomes into specific indicators, the learning outcomes can be handled as an appropriate tool to define the successive learning goals in the course programme. The international circus arts requirements are incorporated in the learning outcomes, which is not surprising, since the FEDEC profile basically determines the learning outcomes Codarts has established.

The audit panel's conclusion is that at first glance the intended learning outcomes of the bachelor course 'Circus Arts' fully meet the quality requirements standard 1 refers to, even the international aspect of this standard. The audit panel's judgement, therefore, could be 'good'. However, the (practise oriented / applied) research component is underexposed. The audit panel, therefore confines itself to a judgement 'satisfactory'.

Since the intended learning outcomes are guiding, the underexposure of 'research' will affect the contents of the programme and the assessment.

## 3.2 Curriculum

**Standard 2: The orientation of the curriculum assures the development of skills in the field of scientific research and/or the professional practice.**

Explanation: The curriculum has demonstrable links with current developments in the professional field and with the discipline.

### Findings

#### *The professional context of the bachelor course*

After having analysed the particular programme components of the curriculum and through discussions with the Circus Arts management and lecturers, the audit panel noticed the following: Codarts basic vision is that the pivot of the programme should be the training of circus stage artists. Accordingly the circus arts study programme is strongly oriented towards the profession and its practice. To this end 'Circus Arts' maintains close contacts with a great number of professionals from the occupational practice such as: producers, impresarios, visiting lecturers, creators/artists, circus companies, drama and dance companies, urban schools and groups, festivals, circus schools, secondary vocational schools, umbrella organizations in the field of circus, youth circus organizations and venues/theatres. The contacts take place at local, regional, national and international level. Agreements have been made with several parties concerning collaboration, knowledge exchange, use of facilities and the creation of joint productions: Oerol, Het Onafhankelijk Toneel, Het Zuidelijk Toneel, de Dansers, Hiphop Huis, Free Running and Team Unleashed. In addition, since its inception the programme has actively participated in the line-up of various circus (-related) festivals and conventions, such as Festival Buiten Gewoon, Circo Circolo, Rotterdam Circusstad, Nederlands Jongleer Festival, Nederlandse Acrobatiek Festival, European Youth Circus Wiesbaden.

#### *The openness of the course programme*

Not only the learning outcomes (see under standard 1) but also the Codarts' curriculum as such is the result of intensive consultations of the FEDEC, the European Circus Association (ECA) and Dutch organisations like Corpus Acrobatics (Amsterdam), Circo Circolo (Den Bosch), Circomundo (Amsterdam), Circus Elleboog, Rotjeknor and Nevermind (Amsterdam, Rotterdam, Zoetermeer) and is based on a comparison with course programmes of the National Circus School in Canada (Montreal), of the École Nationale du Cirque in France (Rosny-sous-Bras) and the Olympic School in Ukraine (Kiev).

These consultations resulted in a rather open structure of the programme which next is furthered by (i) the involvement of many visiting lecturers from the circus world (for example from Cirque du Soleil, (ii) frequent participation of students in out-school projects and festivals (e.g. the seven-days Rotterdam Festival "Rotterdam Circus City"). Moreover, nine of the 18 lecturers were employed in various circus organisations and companies. The audit panel learned from the discussions with the Codarts' students, that these lecturers constantly bring-in their experience and expertise in their education, which the students highly appreciate.

### Considerations and judgement

To the audit panel it is quite evident that Codarts has substantial and effective links with the professional field the bachelor course is focused on. The professional background and the national and international network of the staff are effectively applied in the actual education and training of students and it has resulted into an open lay-out of the programme in which out-school projects and festivals are incorporated. From that students are educated and trained through realistic interactions with the professional field. All this is fully in line with the intended learning outcomes.

The audit panel's conclusion is that the orientation of the curriculum of the bachelor course 'Circus Arts' meets the quality requirements standard 2 refers to. The judgement is: satisfactory.

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

Explanation: The learning outcomes have been adequately translated into attainment targets for (components of) the curriculum. Students follow a study curriculum which is coherent in terms of content.

**Findings**

*Learning domains*

The programme distinguishes two learning domains: professional orientation and skills training.

The professional orientation domain is constituted by subjects with a professional and field-directed orientation and supporting disciplines such as health and body awareness, anatomy and marketing. In the first year these supporting disciplines have an introductory and contemplative nature, in the following years they become more specific and directed towards the application in and confrontation with the professional practice. Projects form an important part of this domain. The number of projects increases as the study progresses: from 6 EC in the first year to 33 EC in the final examination year.

The skills training domain is subdivided into the circus disciplines cluster and the performing arts disciplines cluster. In the 'skills training domain' the emphasis is on the training of skills, both in the field of the circus disciplines and of the performing arts disciplines: students should acquire a basis of general circus skills in order to manifest themselves in the profession. To this end, in the first and second study year the student follows a compulsory circus training programme, consisting of a general physical training, acrobatics and object manipulation (juggling) alongside each other.

*Learning goals*

Codarts made the relation between the intended learning outcomes and attainment targets visible through an overall matrix in which all programme components are linked with the particular learning outcomes (creative competence, vision, craftsmanship, analytical ability, entrepreneurship, co-operation, communication, open attitude, learning ability, reflection, innovative competence). Based on that matrix (to be considered as an 'umbrella') Codarts specified the linkage between learning outcomes and learning goals.

Thanks to the fact that Codarts specified the intended learning outcomes into so-called indicators, the linkage between the learning outcomes and the successive learning goals of the programme components is rather transparent – also to the students, so learned the audit panel from the discussions with them.

The audit panel examined the programme descriptions of all programme components (Circus Specialisation, Object manipulation, Circus History, Acrobatics, Health & Safety, Culture Worldwide, Physical training, Movement improvisation & composition) as well as the related module books. Every description comprises a definition of the specific learning goal(s) in terms of knowledge & understanding, general & specific skills & competences and attitude. In that respect the learning goals evidently reflect the intended learning outcomes, qua scope and nature / content.

These learning goals recur in the four successive years, in an even more complex and extensive way. For example regarding skills: simple – multiple – all-embracing. Or regarding the comprehensiveness of the learning process: learning through instruction – learning by analysing – learning through experimenting & reflecting – learning via conceptualisation, creating, designing & justifying.

In that way the programme is structured as a pyramid:

- from a broad introductory range to acquiring basic skills, then to applying skills, then to specialism;
- from instruction to guided learning, then to self steering, then to independent learning.

This vertical coherence is (as already stated) manifest in the learning goals but also in the successive assignments the audit panel examined.

### **Considerations and judgement**

The entire structure of the course programme and of the actual education and training is directed through appropriate learning goals. Appropriate, because they reflect the intended learning goals and because they are specified in such a way that they indeed function as the backbone of the programme (and the assessment).

The audit panel's conclusion is that the contents of the curriculum of the bachelor course 'Circus Arts' meets the quality requirements standard 3 refers to. The judgement is: satisfactory.

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

Explanation: The teaching concept is in line with the intended learning outcomes and the teaching formats tie in with the teaching concept.

**Findings**

*The structure of the programme*

The structure of the programme is fully described in the Study Guide 2010-2011. From that it can be deduced that the structure of the programme basically is determined by the scope of the successive learning goals. This means a foundation year focused on orientation, basic skills, introduction to all circus disciplines together with dance, theatre and music, introduction to all subsectors within the circus domain (traditional circus, cirque nouveau, variety and revue, events, open air or street circus, theatre and music circuit). After this (1<sup>st</sup>) year the student will choose his/her specific circus discipline (equilibrium, floor acrobatics, partner acrobatics, Chinese pool acrobatics, static aerial work, object manipulation). From the 2<sup>nd</sup> year the students will deepen and extend their general competences and, within the context of their specialisation, their specific competences.

Every year is divided in three clusters: skills training (circus and stage art), professional orientation and general elements (e.g. entrepreneurship, study career coaching). Even though the programme is clustered, integration between knowledge, skills and attitude is established through assignments, projects and in- & out-school performances.

*Didactic approach*

In brief, in the Circus Arts programme the competence-oriented teaching comprises:

- an integral approach to the necessary knowledge, skills and occupational attitude for acting in a professional way;
- a learning environment where the occupational practice has a central position on a "daily" basis, for instance with the help of teachers who have proven experience in occupational practice, supported by occupational practice-led projects both inside and outside the school. It concerns simulations of the occupational practice (such as circus time) within the school environment and about occupational situations in the field (such as internship/ learning at the place of work, performances/ examination performance).

Alongside this didactic approach –actually, the principle is 'learning by doing in a professional context' – the programme is offered through the following teaching methods: (i) instruction lessons, (ii) theory lessons, (iii) integrated assignments, (iv) practicals, (v) projects and (vi) internships.

**Considerations and judgement**

The audit panel noticed, that in the course programme the correspondence among the intended learning outcomes, the learning goals, the didactic approach and teaching methods is apparent. Moreover, the teaching methods will indeed challenge the students to actively participate in the learning process. This regards in particular the assignments, the projects and the so-called 'pressure cooker'. The 'pressure cooker' is a complex assignment a student will receive in the morning, to be executed in the afternoon. This really is encouraging the students to do the utmost.

The audit panel's conclusion is that the structure of the curriculum of the bachelor course 'Circus Arts' meets the quality requirements standard 4 refers to. The judgement is: satisfactory.



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

Explanation: The admission requirements are realistic with a view to the intended learning outcomes.

**Findings**

The admission to the programme is laid down in the Exam Regulations. Without prejudice to the legal admission requirements, *additional requirements* are in force.

In order to be admitted to the programme, the applicant must possess specific talent. To gain insight into this, an audition is held over two days, in which a physical investigation focused on the profession of circus is a component. During the audition, a panel of teachers assess the suitability of the candidates for the study programme and (ultimately) their capacity to practice the profession, according to a number of criteria: the degree to which the candidate appears to possess sufficient skills, the candidate's talent and possibilities for development in order to successfully proceed through the programme, such as: artistic expressiveness, circus technique level, physical possibilities and condition, improvisation ability, team spirit and teachability.

After having analysed the admission criteria into more detail, the audit panel noticed that the criteria altogether correspond to the range of the intended learning outcomes, basically covering skills, creativity and learning, cognitive & reflective capacity.

Codarts does not impose any absolute age limit but actively recruits in the age category closely linked to secondary schools. A few years of training experience is regarded as necessary. Some stage experience and experience in other art forms (dance, acting and/or music) are desirable. Additionally, an interview is held with the candidate in which (among others) his choice of working field, motivation and stage personality come up for discussion. A physical risk inventory is taken using the results of the physical investigation by the physiotherapist and the injury history of the student.

**Considerations and judgement**

To the audit panel Codarts is handling the admission carefully. The additional admission criteria are relevant to the Circus Arts educational requirements, because they reflect the necessary skills, the motivation and dedication, the artistic sensitivity and physical condition. In fact the scope and nature of the admission requirements are derived from the set of intended learning outcomes.

The audit panel's conclusion is that the admission to the bachelor course 'Circus Arts' meets the quality requirements standard 5 refers to. The judgement is: satisfactory.

### **Standard 6: The programme is feasible.**

Explanation: Factors pertaining to the programme and hindering students' progress are removed as far as possible. In addition, students with functional disabilities receive additional career tutoring.

#### **Findings**

Generally, acquiring skills (actually the core business of the programme) takes much time and requires an intensive training programme. After all, physical improvement requires automatism, and automatism requires repetition in a regulated pattern. Moreover, to reach the top – and to stay there – it is necessary to train constantly and with a high intensity. Students are fully aware of this and they act accordingly.

The study programme of Circus Arts clearly reflects this: students have an intensive teaching programme every week with a very high physical load. This observation directly touches on the study feasibility of the programme. At the same time, overload and the arising of (structural) injuries must be prevented: through injuries, the learning process comes to an unnecessary halt, with delay in the study as a possible consequence. The audit panel observed that injury prevention, in the sense of an adequate attunement of load and load-bearing capability, is a guiding principle indeed, within the specific structure of the Circus Arts programme and in the daily activities and training attitude of (lecturers and) students.

Alongside the training sessions under the leadership of the teachers, the student is expected to invest in self-study. There is explicit room reserved for this in the time-table and in the afternoon and early evening. Students then have the possibility to work by themselves with the use of all the equipment available. For the self-study activities to proceed well, a code of conduct is employed which includes the basic rules for safe independent working. These rules are also followed and transmitted during the instruction by the teacher, which has been confirmed by the students the audit panel has interviewed.

With regard to the motoric skills, the learning process is supplemented with knowledge in the field of anatomy, health and safety. This makes a contribution to "healthy training" and study feasibility. Modules in this area are compulsory in the first two years. In consultation with the Dance and Circus health coordinator, and with specific acquisition of expertise, a number of activities have been initiated in order to drastically reduce the number of injuries. To this end the general basic training has been revised and the paramedical support of the circus students has been improved through (i) the introduction of weekly physiotherapist consultations at Vijfsluizen, (ii) rescheduling and restructuring the individual so-called 'warming-ups', (iii) the introduction of 6-monthly (compulsory) physical condition tests.

In view of the specific nature of the intended learning outcomes of the bachelor course at issue, no students with a functional disability apply for enrollment in Circus Arts, which is rather obvious, after all. Still Circus Arts enrolled some dyslexic students. To these students Codarts, making use of the "Protocol Dyslexia in higher education", arranges specific provisions to enable them to complete their studies without dyslexia-related delay: (i) putting on so-called 'buddies', (ii) digitized and/or visualized teaching and learning aids, (iii) stimulus-reduced study rooms, (iv) special test/exam settings.

### **Considerations and judgement**

Actually the audit panel thinks the 'study load' of the bachelor course Circus Arts is inevitably high for students. Students are fully aware of this. Moreover, the audit panel noticed that the students expect (and that they want) a high work load. However, if the study load is an impediment to successfully complete the course in the time given, the school should take initiatives to support and/or to guide the students and -in case the impediments are reducible to 'flaws' in the lay-out of the programme- to reshape the programme or its planning. Well, Codarts brings into action an appropriate system of tutoring. Codarts does not want to make any concession to the quality. So, the workload will be a burden and will remain a burden. That is all in the game of this demanding course.

The audit panel's conclusion is that the feasibility of the bachelor course 'Circus Arts' meets the quality requirements standard 6 refers to. The judgement is: satisfactory.

**Standard 7: The programme meets statutory requirements regarding the scope and duration of the curriculum.**

Explanation: Scope and duration of a bachelor programme (professional orientation) equal 240 ecs.

**Findings**

The programme description of the course Circus Arts shows, that all components together equal 240 ecs.

**Considerations and judgement**

The programme Circus Arts meets the statutory requirements regarding the scope and duration of the curriculum. Judgement: satisfactory

### 3.3 Staff

**Standard 8: The school has an effective staff policy in place.**

Explanation: The staff policy provides for the qualifications, training, assessment and size of the staff required for the realisation of the programme.

**Findings**

The staff policy of 'Circus Arts' is attuned to the staff policy of Codarts as a whole. Codarts attaches a great deal of value to the connection of the education to the occupational practice and therefore, in recruiting and selecting teachers, proven artistic quality as an artist in the (international) occupational practice plays a decisive role. Through this, the programme has a strong link with the occupational practice: from the curricula vitae of the teachers from the field who are working in the programme, it is apparent that they are emphatically rooted in the occupational practice. In addition, these CVs also offer insight into the diversity of professional disciplines, which comes from the diversity of required subject disciplines in the different teaching modules.

Through its staff policy Codarts wishes to enthuse staff members and tie them to the institution. To provide substance here, Codarts – and within it, Circus Arts too – employs a cycle of performance and assessment interviews, in which aside from (the assessment of) the daily functioning of the staff members, there is also room to discuss their work satisfaction, future perspective and further schooling. For this, Codarts offers its staff possibilities (annually around 10% of the salary bill) for expertise advancement within or outside the institution. Examples of this are: the management development trajectory; coaching trajectory for high potentials; promotion regulation, 'teacher & teacher scholarship'- action plan: further development of didactic skills; training in study pathway supervision.

To optimize the involvement of the staff, Codarts pays a lot of attention to the internal communication, through (among others) the staff magazine 'Personal', the website and the intranet, as well as the Codarts email account.

**Considerations and judgement**

Codarts' staff policy, explicitly focused on the recruitment and involvement of staff rooted in the professional field, is fully implemented in Circus Arts. Performance & assessment interviews are held periodically and, according to the staff, in an effective way. Further didactic schooling of lecturers is now one of the main issues. The audit panel examined all CV's as well as a comprehensive overview of the professional network of Circus Arts. From that the audit panel noticed that the links with the professional field (national and international) are strong and extensive. To put it into other words: the staff policy turns out to be effective.

The audit panel's conclusion is that the staff policy of the bachelor course 'Circus Arts' meets the quality requirements standard 8 refers to. The judgement is: satisfactory. However, in the audit panel's opinion the relation (better: the interaction) between the Circus Arts staff and the Codarts' lectorships is rather shallow. This certainly is a lost opportunity in view of Circus Arts ambition to strengthen the applied research track in the programme. Circus Arts staff should tighten the interaction with (e.g.) the lectorships 'Sustainable Performance', 'Community Arts' and 'Present Practice, Praxis of Presence' through active participation (by lecturers and students) in the particular research activities of these lectorships.

**Standard 9: The staff are qualified for the realisation of the curriculum in terms of content, educational expertise and organisation.**

Explanation: The actual expertise available among the staff ties in with the requirements set for professional or academic higher education programmes.

**Findings**

The audit panel examined all CVs as well as a comprehensive overview of the professional network of Circus Arts. From that the audit panel noticed that the links with the professional field (national and international) are strong and extensive. E.g.: Circus Schools in London, Kiev, Montreal, Brussels, Rosny-sous-Bras, Tilburg (Fontys); FEDEC, Cirque Nouveau etc. See under standard 2. Moreover all staff have a higher education background.

Circus Arts often involves visiting lecturer / experts/artist, from Dutch Circus organisations and from abroad.

**Considerations and judgement**

To the audit panel the staff is fully equipped to implement the programme in accordance with the higher professional requirements. However, one aspect should be further developed: the didactic skills. This in particular is relevant in view of the implementation of 'authentic learning' as the main supporting didactic concept in the Circus Arts education approach.

The audit panel's conclusion is that the staff of the bachelor course 'Circus Arts' meet the quality requirements standard 9 refers to. The judgement is: satisfactory.

**Standard 10: The size of the staff is sufficient for the realisation of the curriculum.**

**Findings**

Circus Arts works with a teacher-student ratio of 1: 8.75. Based on the current number of students (45), the number of staff is sufficient to provide the teaching. This regards:

- implementation of the curriculum (practical, theory, specialization),
- guidance outside the direct student-teacher contact, for instance in the form of tutoring and internship supervision,
- further development of the course.

The circus practice teachers and theory teachers mainly have a limited part-time appointment. They can quite easily absorb a growth in the number of students through a (temporary) increase in the size of their contract. Dance practice teachers are present to a sufficient degree within Codarts. Just like the other academies within Codarts, Circus Arts has a two-person leadership (artistic manager and administrative manager).

In addition to the teaching staff, capacity has been provided within the whole staff body of Codarts, be it at academy or central level, for educationally supportive processes, finances, personnel management, innovative processes and contract activities.

**Considerations and judgement**

To the audit panel the size of the staff is sufficient for a full implementation of the programme. All the more so, because the current ratio (1: 8,75) does not include the number of visiting lecturers.

The audit panel's conclusion is that the size of the staff of the bachelor course 'Circus Arts' meets the quality requirements standard 10 refers to. The judgement is: satisfactory.

### 3.4 Services and facilities

**Standard 11: The accommodation and the facilities (infrastructure) are sufficient for the realisation of the curriculum.**

#### Findings

##### *Accommodation*

In 2008, Circus Arts – after earlier premises in Thorbecke College and the previous Van Nelle factory – moved in the present accommodation. The building is the earlier sports complex of Shell on the Vijfsluizen terrain in Vlaardingen. Circus Arts uses the sports hall of the complex and two rooms are arranged as dance and theatre studios respectively. In addition, there is a room set up for physiotherapy, a student canteen, a spacious staffroom which is also used for theory teaching, and an office with one fixed and two flexible work stations.

Since 2008 the necessary facilities have been added to make sure that the building satisfies the requirements for premises of qualitatively high level circus education. Investments concerned, among other things, the shower facilities, the safe installing of a grid, laying down a theatre floor, insulation, acquisition of the necessary falling mats for the aerial work, extra heating, physiotherapy couch and an electrical hoist.

In spite of the necessary investments, the general state of maintenance of the building remains mediocre and in the near future would need a complete (and thus costly) renovation to take place. The Vijfsluizen site may well satisfy the requirements for a circus programme, but Codarts keeps on searching for a site within Rotterdam, preferably also linked to one or more other programmes within Codarts in order to offer the students the possibility of collaborating even more with dance and music students. Actually, to Codarts the building is not appropriate. Codarts already has elaborated plans to move to another building.

##### *Facilities*

The library, located on the main site (Kruisplein in Rotterdam), has an up-to-date collection of repertoire, study books, CDs/DVDs and videos for the music, dance and circus professional education and offers access to international information databases in the area of music, dance and circus. For Circus Arts a sizable, relevant and up-to-date nationally and internationally oriented collection has already been built up in quite a short period of time. The library catalogue is available digitally so that students can consult this online and the material can be ordered at a distance, after which it is sent to Vijfsluizen. However, this actually turns out to be not very workable to the Circus Arts students. They are not very pleased with the current process of making the library items available.

#### Considerations and judgement

The present housing, having a special atmosphere and architecture, is eye-catching and students and staff like the venue. However, the building is not suitable for education and training purposes.

The audit panel's conclusion is that the accommodation of the bachelor course 'Circus Arts' does not meet the quality requirements standard 11 refers to. In balancing the different elements of standard 11, the low quality of the accommodation is decisive to the audit panel's overall judgement, which is: unsatisfactory.



**Standard 12: Tutoring and student information provision further students' progress and tie in with the needs of students.**

## **Findings**

### *Introduction*

In addition to the guidance on subject-related content and artistic skills training by the teachers from the field, Codarts also offers the students guidance in the more process-related and organizational sides of the education and their personal development (career orientation). At Circus Arts as well, students also demonstrate procrastinatory behaviour, experience pressure which undermines their performance through social-emotional occurrences, become injured or have doubts about the occupational context in which their ambitions lie. Important areas of attention for Codarts are a good information provision in the area of study-related and non-study-related matters, adequate tutorage and health. Recognition and becoming aware of health aspects in relation to the artistic profession lead to greater responsibility and have a preventive effect.

Through the years all parts of Codarts, each in its own way, have paid attention to the prevention of early dropout, study delay and injuries. In Circus Arts this concerns the student advisory service, personal tutor and health policy. In addition, much has been and is being done for the improvement of the information provision.

### *Tutorage*

For students of Circus Arts two forms of guidance have been instituted in the first instance: the mentor system (a year-mentor per study year) and the coaching (a coach from the regular team of teachers who oversees the professional development of the student). Up to and including 2009, the programme paid a great deal of attention to the mentor talks. These talks had as their aim to further optimize the students' study progress, and at the same time these talks gave good feedback about the programme. The results of this have been discussed in the student council and have partly formed the basis for the further development of the programme.

### *Information provision*

The IT infrastructure for communicating with students and staff has been much improved over the past few years through putting the Codarts Intranet and the Codarts email account into operation. With the account and the desktop service, staff and students can reach their own digital Codarts environment from anywhere in the world. Besides, a broad range of communication means have been instituted, varying from Codarts Magazine to the weekly-appearing electronic newsletter and from the information counters to the digital information screens and the completely renewed Codarts website.

## **Considerations and judgement**

The audit panel's conclusion is that the tutoring and information provision of the bachelor course 'Circus Arts' meet the quality requirements standard 12 refers to. The judgement is: satisfactory.

### 3.5 Quality Assurance

**Standard 13: The programme is evaluated on a regular basis, partly on the basis of measurable targets.**

Explanation: The school ensures the quality of the intended learning outcomes, the curriculum, the staff, the services and facilities, the assessments and the learning outcomes achieved through regular evaluations. The school also collects management information regarding the success rates and the staff-student ratio.

#### Findings

In addition to the activities overviews/ traffic light reports, the programmes use various forms of evaluation to verify whether the formulated goals have been realized:

- module–evaluations: all modules are evaluated every four years by students and teachers, and new modules are evaluated in the year of their introduction. Given the nature and size of Circus Arts this is not only carried out in writing through standardized questionnaires, but also through discussions with students (individually and in groups). Due to the programme being in a development phase, the evaluation frequency is even higher at present; all modules were still evaluated in writing in the academic year 2009-2010;
- every two years a student satisfaction survey (STO) is held. Since 2008 Codarts is participating in the national STO organized by the Higher Professional Education Council, which in 2010 merged with the National Student Survey (NSE);
- to investigate staff satisfaction Codarts intends to become part of the instrument which is being developed for the purpose at a national level (CAO HBO).
- the quality of teachers is monitored and assessed through the system of performance & assessment interviews and through the module & teacher evaluations;
- the content and structure of the programme as well as organization of the programme are discussed in the consultation between the Board of Directors and the Staff-Student Council, teachers' meetings and consultations with the various student forums;
- the relevance of the programme in view of the occupational practice is discussed with representatives from the working field;

In addition, after having been audited by FEDEC, Circus Arts has become a full member of the FEDEC in 2010: a recognition of quality in accordance with the FEDEC standards.

#### Considerations and judgement

Circus Arts, being a small department after all, exploits very effectively -and the audit panel strongly advocates this approach- one feedback tool in particular: well-structured evaluative discussions with students, lecturers, visiting lecturers and other representatives from the professional field. It is the audit panel's strong opinion that evaluative meetings, provided that they are sharply focused, are a much more effective feedback tool than standardised questionnaires. In that respect the audit panel fully supports the way the Circus Arts is dealing with evaluative consultations of the stakeholders.

The Codarts QA-system is very well recorded and the implementation of the feedback tools within Circus Arts takes place in a verifiable way through Codarts-wide procedures and particularly through Circus Arts specific procedures. The feedback tools are evidently effective which is shown by the continuous improvement process. Circus Arts uses the feedback tools intensively in a rather natural, but still goal-oriented way, which enhances the effectiveness considerably. A qualification 'good' seems to be fully justified. However, the objectives on the basis of which evaluations are carried out, are not sufficiently measurable, from a quality assurance *system* point of view. The panel's judgement therefore is: satisfactory.

**Standard 14: The outcomes of these evaluations constitute evidently the basis for measures for improvement that contribute to the attainment of the targets.**

### **Findings**

The outcomes of the evaluations resulted into a number of actions for improvement. For example:

- Sharpening the set of intended learning outcomes, based on the findings from the FEDEC assessment
- Strengthening the contacts with the professional field: (national) Corpus Acrobatics, Bencha Theater) and (international) Circus School Kiev, ESAC, Circus Space Festival Extreme Convention
- Strengthening the didactic schooling of the staff
- Further development and implementation of the concept 'authentic learning'
- Strengthening the contacts with (Dutch) secondary schools
- Implementation of the virtual 'Knowledge Network'
- Implementing a coherent 'applied research' track in the programme
- Sharpening and extension of the assessment criteria in particular with regard to the so-called grading criteria
- Implementation of quality assurance mechanisms with regard to the technical quality of testing

### **Considerations and judgement**

The audit panel presented in the above paragraph some measures for improvement in order to make it clear that (i) Circus Arts is fully aware of the weaknesses in its performance and (ii) the Circus Arts evaluations evidently lead to actions for improvement. A qualification 'good' seems to be justified. However, the objectives of the improvement actions not always are defined in measurable targets, which makes the monitoring less transparent than it should be from a quality assurance *system* point of view. The judgement, therefore, is: satisfactory.

Apart from that, the audit panel is rather positive about the effectiveness of the internal quality assurance.

**Standard 15: Programme committees, examining boards, staff, students, alumni and the relevant professional field are actively involved in the school's internal quality assurance.**

### **Findings**

The programme committee, the examination committee, staff, students, alumni and the *professional field* (e.g. representatives from the organisations mentioned under standard 1 as well as FEDEC) are actively involved in the various facets of the internal quality assurance. The professional field is actively involved in the internal quality assurance also through consultation of the many visiting lecturers.

Changes in the curriculum are put before all teachers by the programme management at the twice-yearly teachers' meeting, which, given the limited size of the staff force, functioned as *programme committee*. From mid- 2011 Codarts established an official programme committee, according to the legal requirements. The audit panel has met the members of this committee.

Since 2010 Codarts has had a Codarts-wide *examination board*, this committee, consisting of five teachers who represent each of the teaching disciplines (Dance, Music and Circus), has an autonomous and independent position within Codarts. The chairman, also a teacher, possesses the necessary legal capacities. At every concluding examination from each programme, the examination board is represented by a panel which judges the final examination of the student. In these kinds of panels external experts (from the working field) play an important role.

The involvement of *staff* is manifest through the following:

- in the Board of Directors/management consultation: evaluative meetings with programme managers
- at the management gatherings organized twice a year by Codarts
- in monthly lecturers meetings;
- in the coordinators' consultation
- on team days for staff.

*Students* are involved through the Staff-Student Council and the decentralized consultation set-ups (e.g. Circus Arts student council). Changes in the curriculum are discussed with the student council by the programme management, just like the results of student satisfaction surveys.

### **Considerations and judgement**

Actually, Circus Arts attracts all stakeholders – please note: Circus Arts has alumni only from June 2010 – in order to get feedback on the quality of the programme and on the performance of the staff. Since Circus Arts is small, much of the feedback is given through consultations. The reports of the various consultations make it clear to the audit panel that all stakeholders indeed are actively involved. As far as the involvement of the examination board is concerned, the audit panel observed that their role in safeguarding the quality of the assessment system and the tests / exams is not yet fully elaborated. As far as the involvement of the *international* stakeholders is concerned, the feedback process should be more structured than it is now. Conclusion: all stakeholders are involved but the actual involvement of the examination board still has to be implemented. The panel's judgement, therefore, is: satisfactory.

### 3.6 Assessment and learning outcomes achieved

**Standard 16: The school has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.**

Explanation: The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in subsequent programmes. The tests and assessments are valid, reliable and transparent to the students.

#### Findings

##### *The assessment system*

Circus Arts basically is following the Codarts assessment policy which means: a strong focus on the assessment of professional and artistic skills. Assessments are based on criteria derived from the intended learning outcomes and they are structured through assignments resulting in a performance or presentation within a professional setting. For example the assessment in the framework of 'tumbling' (a part of acrobatics): the assessment takes place by two lecturers according to an assignment in which 19 sub techniques are fully described in terms of nature and criteria.

Students always receive immediately feedback that addresses the competencies and how they have been achieved. If students fail an assignment, they get written feedback about what is missing and what needs to be done to demonstrate the stipulated competences. Such structured, specific feedback is a key feature of a competency based curriculum because it demonstrates progression towards achieving the intended learning outcomes.

Assessments are always carried out by at least two assessors. The final assessment is carried out by an exam panel in which five Codarts' experts are represented. The professional field also is represented in the exam panel. The rules and criteria of the final assessment by the panel (the 'jury') are laid down into full detail in a "Jury Code".

Apart from assessments focused on skills, the system provides for tests to measure the required knowledge & understanding: written tests, essays,<sup>1</sup> reports. Up till now these tests mostly are assessed by only one lecturer. Circus Arts will change this into a so-called '4-eyes' approach: all written tests, essays and reports will be assessed by two lecturers. (To be implemented from September 2011.)

##### *The learning outcomes achieved*

The panel examined 6 final projects<sup>2</sup> and observed (on DVD) the final presentations / performances<sup>3</sup> of 5 graduates. Moreover the panel examined the corresponding assessment criteria and requirements, laid down in standardized forms filled in by the assessors.

<sup>1</sup> (i) Development of acrobatic act during the last 50 years, (ii) A research why there are so few female jugglers. (iii) The development of Russian circus in St. Petersburg in the 18-19<sup>th</sup> century.

(iv) Circus arts improvisation. (v) Clown: the healer of laughing. (vi) Het publiek in het circus. (vii) Circus in China. (viii) Circus geschiedenis.

<sup>2</sup> (i) Sirkus Raja. (ii) Springplank naar succes: een onderzoek naar mogelijkheden voor vooropleiding Circus Arts. (iii) Taiwanese diabolo culture. (iv) Think outside the circle. (v) Creation of an act. (vi) Artistic explanation.

<sup>3</sup> (i) Chinese pole "Condemned to be free". (ii) Object manipulation "It takes two". (iii) Floor acrobatics "View". (iv) Acrobatics "Follow your heart". (v) Acrobatics "Onder één kleine ster".

## **Considerations and judgement**

### *The system*

The audit panel examined a great number of assignments as well as the corresponding assessment- and observations forms. From that the panel observed that the assignments are fully in line with the scope and the level of the intended learning outcomes and that the assessments are carried out carefully resulting in a motivated scoring laid down in standardized forms. The assessment system is appropriate and is carefully implemented. The assessment trail is traceable because the results are recorded. This enabled the audit panel to compare its own judgement with the judgements of the lecturers: both judgements do not deviate substantially.

Students know beforehand what they have to do and how (based on what criteria) they will be assessed and by whom. Moreover they get detailed feedback which is in the panel's opinion one of the most learning effective aspects of the assessments.

The quality of the particular assessments (through written tests, essays, reports) will be further enhanced since Circus Arts will introduce the 4-eyes approach in the academic year 2011-2012.

### *The learning outcomes achieved*

Basically the level of the graduates is determined by the final presentations / performances in which the students integrate their skills, artistic ability, creative talent & imagination within a theatrical setting. The final presentations / performances the audit panel observed show a well thought-out design and a high level mastery of the circus acts, technically and theatrically. The audit panel really was impressed by the professional performances of the graduates. From that point of view the level achieved fully corresponds to the level the intended learning outcomes refer to. In this respect Circus Arts, though being young and still developing, did it very well.

As far as the final projects are concerned the audit panel observed that these projects (theses, papers) do not reach yet the level of the final performances / presentations. The underexposure of 'applied research' in the intended learning outcomes leading to a weak 'applied research' training, resulted in final projects (theses, papers) that do not meet the methodological requirements of applied research. Circus Arts now is strengthening the applied research track in the programme, according to a strict planning schedule the audit panel has examined.

### *Conclusion*

Taking into consideration all elements of this standard 16 (the system is appropriate, the assessments are traceable, the feedback mechanisms are effective, the final performances are good) the panel decided to judge the assessment & the learning outcomes achieved as 'satisfactory'.

## **4. OVERALL CONCLUSION**

The audit panel concludes that the bachelor course Circus Arts meets all quality requirements the assessment framework concerned refer to. The intended learning outcomes reflect the international occupational and bachelor standards and they are defined in such a way that they indeed function as a cue for the programme (design, learning goals and contents) and for the assessment. The staff deployed is fully equipped to implement the course programme effectively. Altogether the audit panel is of the opinion that Codarts succeeds in educating and training their Circus Arts students to be highly skilled professionals at bachelor level.





## 5. RECOMMENDATIONS

Codarts Circus Arts should

1. strengthen and structure the applied research track in the course programme by, for instance,
  - implementing the already Codarts-wide running training programme 'applied research'
  - embedding the lectorships 'Sustainable Performance', 'Community Arts' and 'Present Practice, Praxis of Presence' in the programme as soon as possible;
2. deepening the contacts with Circus Arts schools abroad by
  - intensifying well- structured exchanges (lecturers and students)
  - involving experts from schools abroad in the assessment of Codarts' students;
3. fasten the transition process (together with the other Codarts departments) leading to an examination board fully functioning according to the legal requirements in particular with regard to the role and authority in the framework of (internal) quality assurance;
4. starting up as soon as possible the didactical training of the staff in order to implement successfully the 'authentic learning' as guiding principle of the education approach.



## APPENDIX I Results table

<b>Results table</b>	
<b>Professional bachelor course Circus Arts – full-time Codarts University for the Arts</b>	
Standards	Judgement
<b>Intended learning outcomes</b>	
Standard 1: Intended learning outcomes	satisfactory
<b>Curriculum</b>	
Standard 2: Orientation of the curriculum	satisfactory
Standard 3: Contents of the curriculum	satisfactory
Standard 4: The structure of the curriculum	satisfactory
Standard 5: Incoming students	satisfactory
Standard 6: Feasibility of the programme	satisfactory
Standard 7: Scope and duration of the curriculum	satisfactory
<b>Staff</b>	
Standard 8: Staff policy	satisfactory
Standard 9: Quality of the staff	satisfactory
Standard 10: Size of the staff	satisfactory
<b>Services and facilities</b>	
Standard 11: Housing and infrastructure	unsatisfactory
Standard 12: Tutoring and information	satisfactory
<b>Quality assurance</b>	
Standard 13: Evaluations	satisfactory
Standard 14: Measures for improvement	satisfactory
Standard 15: Involvement of stakeholders	satisfactory
<b>Assessment and learning outcomes achieved</b>	
Standard 16: Assessment system and learning outcomes achieved	satisfactory
<b>Overall judgement</b>	satisfactory



## **APPENDIX II      Subject-specific framework and learning outcomes bachelor course 'Circus Arts'**

### **1. Creative ability**

*The circus artist is able to design acts/performances from concepts and artistic ideas*

- investigates and gives visible form to his own identity as a circus artist;
- develops (the beginning of) an individual circus language and circus material;
- has an understanding of his own creative processes and can translate his understanding into acts/performances.

### **2. Vision**

*The circus artist is able to acquire views and convictions in his own subject area and feels an inner necessity to communicate these in circus performances*

- applies his ambition to circus, loves his profession and is inspired;
- works through a vision on circus and can explain this vision;
- is open to innovations in the circus world in its full breadth and can integrate these into his own vision;
- has a well-grounded opinion about quality in relation to circus acts and performances, and makes these visible in his performance activities;
- has an opinion about the circus in relation to other arts disciplines and can explain it.

### **3. Trade skills**

*The circus artist is able to apply a broad range of instrumental skills and craft-related knowledge in his work in a professional way*

- in his actions and communications he shows that he follows professionally-related developments within the international circus world and that he has knowledge of the working field and of the changing occupational practice;
- keeps the craft-technical and artistic mastery up to standard and develops the level further where possible;
- uses one or more existing circus techniques at a professional level: executes these, improvises and creates with them at a high level;
- in his actions and communications, demonstrates that he possesses knowledge of prominent circus artists and circus companies with their accompanying repertoire and style approach;
- can place himself and his work in a historical context and in so doing makes use of his knowledge of the circus and cultural history;
- in his actions and communications, demonstrates that he possesses knowledge of the other arts in relation to being a circus artist;
- works from an awareness of the training discipline for optimizing his own physical skill;
- is disciplined and trains daily;
- has a high physical and mental stamina;
- absorbs new developments in the area of body training;
- consciously uses various working methods, styles and techniques for creating, keeping up and (re)rehearsing circus acts;
- uses his knowledge of the significance of specific forms of movement for specific aspects of circus training;
- uses knowledge of the theatre and means of theatre design;
- uses his knowledge of dance, acting styles, mime, and use of the voice according to their significance for circus;
- quickly orients himself to a performance location and feels comfortable with it as a workplace;
- is competent with costumes, make-up, hairstyle, footwear and changes of these.

#### **4. Ability to analyse**

*The circus artist is able to analyze artistic products and processes*

- has analytic insight into (the context of) circus and can communicate about this;
- analyzes relevant processes and aspects;
- works from knowledge about the relationship between the origin, content and form;
- uses the body, time, strength and space as elements of analysis in order to develop and/or perform his material;
- adequately prepares for his work and delivers the desired quality;
- behaves according to his role and task before, during and after a performance and during the rehearsals concerned.

#### **5. Entrepreneurship**

*The circus artist is able to independently design a professional existence within the circus world*

- presents himself convincingly in auditions and job interviews;
- is capable of carrying out a constructive conversation as an employee with an employer;
- stays informed about government regulations and developments concerning industrial law;
- stays informed about arrangements made by government bodies for the advancement of the arts and circus in particular;
- makes use of the features of work contracts in the various segments of the working field and health and safety regulations, and rights and duties as an employee;
- is capable of making arrangements in the short and long term;
- uses business acumen in forming his own cultural enterprise;
- can adequately organize his actions and activities in relation to the business side of the work;
- continually investigates his work possibilities in the near future and along the way is focused on the further progression of his career in society;
- if necessary, makes use of (social) arrangements, services of institutions and (medical) facilities which are relevant for being able to function as a circus artist;
- weighs his own (health) interest against the (work) interest of the employer and communicates about this;
- can – in the light of the physical strain – arrange the necessary practical facilities to be able to remain working as a circus artist in the long term;
- recognizes the importance of relevant networks;
- maintains a network to contact potential employers, circuses, cultural institutions, subsidy-givers, policy advisers and audiences;
- employs his knowledge of existing circus repertoire, circus companies and artists' agencies.

#### **6. Ability to collaborate**

*The circus artist is able to deliver an active contribution to a joint product or process with others, using his own expertise*

- from his craftsmanship and function, adequately contributes to the collaboration which is required in the realization of acts/performances;
- can work solo, but also together with other circus artists;
- can work together with those involved from other arts disciplines;
- within the collaboration, besides his own component, shows that he feels responsible for the whole;
- from his professional specialist expertise, is capable of contributing in a team to the realization of projects, acts and/or performances;
- attunes his contribution in circus performances with other circus artists and others involved in relation to aspects including music, lighting, sound, decor, costumes and new media.

## **7. Ability to communicate**

*In the different occupational contexts, the circus artist is able to bring across, to attune and to justify his actions effectively and efficiently, both verbally and in writing*

- communicates with fellow-professionals and those concerned about the content and meaning of the circus;
- communicates with colleagues and those concerned about pieces of information and developments within circus and reflects on them;
- communicates with colleagues and those concerned, among other things about the technical, artistic, (art-) historical, cultural, societal and social aspects of the circus profession;
- communicates with those concerned and outsiders about circus;
- conveys artistic ideas and fascination for circus to others and communicates about the significance of circus art;
- communicates about (the meaning of) the circus with outsiders and non-occupational colleagues working in the professional practice.

## **8. Openness to social environment**

*The circus artist is able to observe factors relevant to the societal surroundings and to use them in circus performances*

- in his way of working, shows his own (social) involvement;
- makes connections between cultural and social expressions and developments;
- attests to insights and outlooks about the function and place of the circus (and other arts) in different sectors of society;
- can explain the significance of circus within society and its (recent) history;
- keeps in touch with the work and ideas of professional colleagues and of artists from other disciplines and other cultures, and takes inspiration from them;
- is open to developments on a social, cultural and scientific level and uses them in his work where possible.

## **9. Ability to learn**

*The circus artist is able to learn and to keep on developing within the circus occupation.*

- maintains relevant knowledge and skills at the required level and can update these;
- organizes his own development by means of training, studying and career planning and demonstrates this in his work;
- applies broad occupational knowledge and cultural knowledge, keeps them current and expands them in various areas;
- maintains the technical and artistic mastery of one or more circus techniques at the required level and develops them further;
- picks up new developments in the area of physical training;
- knows the way to arrange to retrain himself in preparation for a second career.

## **10. Ability to reflect**

*The circus artist is able to reflect on his own actions, in order to improve his accomplishments*

- reflects on his own possibilities, boundaries, gaps and development;
- has insight into his specific affinities, qualities and performance level as a circus artist, can reflect on these and improve his actions;
- corrects himself using self-observation or feedback from others; in this behaves with respect towards himself and others;
- reflects on his ability to translate ideas, thoughts and mental images into movement; can reflect on his own actions and translate the outcomes adequately.

## **11. Ability to innovate**

*The circus artist is able to investigate possibilities and do research in his own occupational field*

- has a critical and investigative attitude towards occupationally related renewal and continuing career growth in the professional field;
- investigates occupationally related developments, integrates them into his own vision and applies them;
- accepts challenges, searches for stimulation, determines new problems and solves them or overcomes them;
- demonstrates a critical, flexible and investigative attitude towards innovation and continuing career growth in the professional field.



## APPENDIX III Overview of the Circus Arts course programme

### 1. Foundation year

	European credits		
	Sem I	Sem II	Total
<b>Elementary skills training</b>			
<i>Circus disciplines</i>			
- general physical training	2	2	<b>4</b>
- acrobatics	9	9	<b>18</b>
- object manipulation	4	4	<b>8</b>
<i>Stage art disciplines</i>			
- dance & lma	3	3	<b>6</b>
- movement improvisation & composition	2	-	<b>2</b>
- elementary theatre training	-	2	<b>2</b>
<b>Professional orientation</b>			
<i>Circus disciplines</i>			
- circus history and professional orientation	2	1	<b>3</b>
- health & safety	2	-	<b>2</b>
- creation (pressure cooker) & projects	3	3	<b>6</b>
- individual study activity	-	1	<b>1</b>
<i>Stage art disciplines</i>			
- music & music analysis	2	2	<b>4</b>
- culture world-wide & art orientation	-	2	<b>2</b>
<b>General elements</b>			
- study pathway coaching	1	1	<b>2</b>
	30	30	<b>60</b>

### 2. Second year

	European credits		
	Sem III	Sem IV	Total
<b>Elementary skills training</b>			
<i>Circus disciplines</i>			
- general physical training	2	2	<b>4</b>
- gymnastics / acrobatics	6	6	<b>12</b>
- object manipulation	2	2	<b>4</b>
- circus specialisation	7	7	<b>14</b>
<i>Stage art disciplines</i>			
- dance & lma	3	-	<b>3</b>
- movement class	-	2	<b>2</b>
- theatre training	2	2	<b>4</b>
- creation / composition	3	1	<b>4</b>
<b>Professional orientation</b>			
<i>Circus disciplines</i>			
- circus history and professional orientation	2	-	<b>2</b>
- anatomy	-	1	<b>1</b>
- projects / pressure cooker / presentations	2	6	<b>8</b>
<b>General elements</b>			
- study pathway coaching	1	1	<b>2</b>
	30	30	<b>60</b>

### 3. Third year

	European credits		
	Sem V	Sem VI	Total
<b>Skills training (specialisation)</b>			
<i>Circus disciplines</i>			
- physical training	2	2	<b>4</b>
- specialisation incl. individual act	10	12	<b>22</b>
<i>Stage art disciplines</i>			
- dance	2	2	<b>4</b>
- theatre training	2	-	<b>2</b>
<b>Professional orientation</b>			
<i>Circus disciplines</i>			
- creation / composition	5	3	<b>8</b>
- individual study activities	-	2	<b>2</b>
- projects and internships	6	6	<b>12</b>
<i>General elements</i>			
- production & stage techniques	2	-	<b>2</b>
- finance, marketing & enterprise	-	2	<b>2</b>
- study career coaching & tutorship	1	1	<b>2</b>
	30	30	<b>60</b>

### 4. Fourth year

	European credits		
	Sem VII	Sem VIII	Total
<b>Skills training (specialisation)</b>			
<i>Circus disciplines</i>			
- physical training	2	2	<b>4</b>
- specialisation	7	7	<b>14</b>
<i>Stage art disciplines</i>			
- dance	2	2	<b>4</b>
<b>Professional orientation</b>			
- group composition	-	12	<b>12</b>
- individual performance & artistic coaching	12	4	<b>16</b>
- projects and individual study activities	-	5	<b>5</b>
<b>Professional skills training</b> (vocational confrontation)			
- thesis / artistic presentation	3		<b>3</b>
- study career coaching & tutorship	1	1	<b>2</b>
	27	33	<b>60</b>

## APPENDIX IV Site-visit 16 – 17 June 2011

1<sup>st</sup> day: 16 June 2011

Time schedule	Auditees	Auditors	Topics
08.15 – 09.00		audit panel	- preparatory discussion within the panel
09.00 – 10.00	<p><b>Board of the School</b></p> <p><i>Jikkie van der Giessen</i> president of the Board</p> <p><i>Vincent Assink</i> director Finance</p> <p><i>Patrick Cramers</i> director Education &amp; Research</p>	audit panel	<ul style="list-style-type: none"> <li>- mission &amp; strategy</li> <li>- developments in professional field</li> <li>- market position / competitive position</li> <li>- education performance / success rate</li> <li>- interaction with professional field / customer relationship management</li> <li>- international focus</li> <li>- applied research &amp; development</li> <li>- personnel management / staff policy</li> <li>- quality assurance</li> </ul>
10.00 – 10.15			- retrospective
10.15 – 11.15	<p><b>Education managers</b></p> <p><i>Marc Jonkers</i> artistic manager</p> <p><i>Rob Broek</i> education manager</p>	audit panel	<ul style="list-style-type: none"> <li>- involvement professional field</li> <li>- intrinsic backbone of the course contents</li> <li>- distinctive features of the programme</li> <li>- practical components / training</li> <li>- learning assessment (methods, standards, parties involved, scoring &amp; feedback)</li> <li>- tutoring</li> <li>- applied research &amp; development</li> <li>- education performance / success rate</li> </ul>
11.15 – 11.45		audit panel	<ul style="list-style-type: none"> <li>- retrospective</li> <li>- examining additional documents / theses</li> </ul>
11.45 – 12.15	<p><b>Examination board</b></p> <p><i>Marien van Staalen</i> chairman Codarts examination board</p> <p><i>Arthur Hofmeester</i> member Codarts examination board and lecturer Circus Arts</p> <p><i>Annemieke Wijers</i> member examination board Circus Arts (till Sept. 2010)</p>	audit panel	<ul style="list-style-type: none"> <li>- quality assurance learning assessment</li> <li>- authority of the examination board</li> <li>- relation to the management</li> <li>- assessment: involvement of the professional field</li> <li>- assessment expertise</li> </ul>
12.15 – 13.00	<b>Lunch</b>	audit panel	<ul style="list-style-type: none"> <li>- retrospective</li> <li>- examining additional documents/theses</li> </ul>
13.00 – 13.30	<b>Guided tour</b>	audit panel	- accommodation and provisions (e.g. library, it-provisions, student tracking system, circus arts equipment)
13.30 – 14.15	<b>Open consultation</b>	audit panel	
14.15 – 14.30		audit panel	<ul style="list-style-type: none"> <li>- retrospective</li> <li>- determining pending issues</li> </ul>

Time schedule	Auditees	Auditors	Topics
14.30 – 15.30	<p><b>Lecturers</b></p> <p><i>Gregor Klock</i> - lecturer object manipulation, - study career coach</p> <p><i>Francisco Cruz</i> lecturer acrobatics &amp; Chinese pole</p> <p><i>Annemieke Wijers</i> - lecturer Dance - study career coach</p> <p><i>Andreas Scharfenberg</i> lecturer Theatre</p>	audit panel	<ul style="list-style-type: none"> <li>- relation with / input from professional field</li> <li>- developments in professional field</li> <li>- international focus</li> <li>- curriculum development</li> <li>- contents</li> <li>- learning assessment</li> <li>- tutoring</li> <li>- enhancing education skills</li> <li>- work load</li> </ul>
15.30 – 15.45		audit panel	- retrospective
15.45 – 16.45	<p><b>Students</b></p> <p><i>Marieke Thijssen – Ulrike Storch</i> 1<sup>st</sup> year students</p> <p><i>Jirin Meilgaard – Hanna de Vletter</i> 2<sup>nd</sup> year students</p> <p><i>Katharina Weiss – Harm vd Laan</i> 3<sup>rd</sup> year students</p> <p><i>Andrea Souren – David Severins</i> 4<sup>th</sup> year students</p>	audit panel	<ul style="list-style-type: none"> <li>- quality teachers</li> <li>- information provision</li> <li>- learning assessment / feedback</li> <li>- tutoring (incl. practical periods)</li> <li>- feasibility and workload</li> <li>- provisions (information, safety, health)</li> <li>- final projects / performances</li> </ul>
16.45 – 17.30	<p><b>Quality assurance staff</b></p> <p><i>Rob Broek</i> education manager</p> <p><i>Ine Kruithof</i> co-ordinator Quality Assurance</p> <p><i>Intze Blaauw</i> quality assurance staff</p>		<ul style="list-style-type: none"> <li>- evaluation results</li> <li>- measures for improvement</li> <li>- involvement stakeholders</li> <li>- internal monitoring and reporting</li> </ul>
17.30 – 18.00		audit panel	<ul style="list-style-type: none"> <li>- retrospective 1<sup>st</sup> day</li> <li>- determining pending issues</li> </ul>
18.00 – 18.45	<b>Performance 2<sup>nd</sup> and 3<sup>rd</sup> year students</b>	audit panel	- parts from students' 2011 performance "Café Perdu"
18.45 -20.15		audit panel	examining tests, essays, theses and recordings of graduates' performances

2<sup>nd</sup> day: 17 June 2011

Time schedule	Auditees	Auditors	Topics
08.15 – 08.30			- retrospective 1 <sup>st</sup> day continuation
08.30 – 09.15	<p><b>Lectorships</b></p> <p><i>Frank Heckman</i> lector 'Sustainable Performance'</p> <p><i>Micha Hamel</i> lector 'Present Practice, Praxis of Presence'</p>	audit panel	<ul style="list-style-type: none"> <li>- research</li> <li>- impact on the programme Circus Arts</li> <li>- involvement lecturers and professional field</li> <li>- results</li> </ul>
09.15 – 09.45	<p><b>Programme committee</b> (opleidingscommissie)</p> <p><i>Francisco Cruz</i> lecturer</p> <p><i>Gregor Kiock</i> lecturer &amp; study career coach</p> <p><i>Willem Balduyck</i> 2<sup>nd</sup> year student</p> <p><i>Harm van der Laan</i> 3<sup>rd</sup> year student</p>	audit panel	<ul style="list-style-type: none"> <li>- interaction with the management</li> <li>- role in quality assurance</li> <li>- the extent of students' participation in the school's decision making</li> </ul>
09.45 – 10.00		audit panel	- retrospective
10.00 – 11.00		audit panel	- attending practicals
11.00 – 11.15		audit panel	- retrospective
11.15 – 12.00	<p><b>Alumni</b></p> <p><i>Evgenya Kaliguna</i> <i>Zinzi Oegema</i></p> <p><b>Professional field</b></p> <p><i>Gerrit Reus</i> - director 'Big Top'; producer; - impresario; writer; policy official; - leading expert of Dutch circus.</p> <p><i>Rosa Boon</i> - freelance worker at Circomundo; - owner at TENT circus theatre productions; - programmer and producer youth circus programme at Rotterdam Circusstad; - producer expert meeting "De spelende mens" at Robodock; - freelance consultant at Magic Circus.</p> <p><i>Sanne Bots de Wit - Lennie Visser</i> circuswerkplaats Boost, Amsterdam</p>	audit panel	<ul style="list-style-type: none"> <li>- overall quality of the programme &amp; of the graduates</li> <li>- involvement in quality assurance</li> <li>- involvement in student assessment</li> </ul>
12.00 – 13.15		audit panel	- determining overall judgement
13.15 – 13.45	<b>Auditees</b>	audit panel	- brief feedback to Codarts

**Selection of Codarts auditees**

The audit panel decided on the composition of the delegations (auditees) after consultation with the course management 'Circus Arts' and on the basis of the special points of interest resulting from the panel's preceding analysis of the school's Management Review & other documents and, finally, in compliance with the NVAO regulations concerned.

An 'open consultation' was part of the programme of the site-visit. The panel observed, that the school has informed all interested parties correctly and in time. Nevertheless none of the students, lecturers or other employees made use of this opportunity.

During the site-visit the members of the audit panel visited (at random) some practicals and they had some discussions with the attendant students.

## APPENDIX V Documents examined

- Management Review Bachelor Course Circus Arts – April 2011
- Organigram Codarts
- Overzicht Administratieve gegevens Circus Arts – 2011
- Overview of allocated staff: names, positions, scope of appointment, education background and expertise
  - Curricula vitae of all staff Circus Arts
- Overview of Codarts Circus Arts professional network
- Education policy plan
- Policy plan / implementation plan “Applied research”
- Domain-specific reference framework and learning outcomes of the Circus Arts programme
- Study Guide including (among others)
  - Overview of the curriculum Circus Arts
  - Outline description of the curriculum components,
  - Subject-specific reference framework and the subject-specific learning outcomes
  - Teaching and examination regulations
- “Module book” comprising per module
  - learning outcomes, attainment targets, teaching method, assessment method, bibliography (mandatory/recommended), lecturer involved and credits (ecs)
- Reader Circus Arts – Finance, marketing and enterprise – 2011
- Stages in de bachelor opleiding Circus Arts – 2011
- List of reference books – 2011
- Library Catalogue Circus Arts (“Collectie Circus Arts – juni 2011”)
- Werkplan Examencommissie Codarts 2011-2012
- Toetsplan Circus Arts 2011
- Seven essays from students including evaluation forms
- Three different written tests including evaluation & scoring forms
- Nine ‘observations & evaluation forms’ regarding performance interim assessments
- Six final projects and five (recordings of) graduates’ performances
- Sociaal Jaarverslag 2010
- Personeelsbeleidsplan Codarts including
  - Scholingsplan Circus Arts
- Services and facilities plan including:
  - “Onderzoek naar opties voor nieuwe huisvesting Circus Arts”
- Quality Report FEDEC on Codarts Circus Arts (2009)
- Documentation regarding student and staff satisfaction 2010.





## APPENDIX VI Composition of the audit panel

### 1. Composition

On 31 May 2011 the NVAO approved the composition of the panel Circus Arts, [#5175] Codarts University for the Arts – Rotterdam.

Panel	Expertise auditing quality assurance	Expertise education	Expertise profession	Expertise discipline	Expertise international	Expertise student-related matters
chair Stoltenborg	x	x				
expert Roberts	x	x	x	x	x	
expert Kamerman		x	x	x	x	
student Laamanen		x	x			x

co-ordinator Stapert
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### 2. Background in short

1	drs. G.J. Stoltenborg (chair) Senior advisor with Hobéon. Expert in quality assurance, certification / accreditation, consultancy, project management & innovation, education market research, education projects abroad.
2	T. Roberts, MSc. (expert) President of the European Federation of Professional Circus Schools (FEDEC): a European grouping of circus schools concerned with the training of young people wishing to become professional circus artists. Director at « The Circus Space », Britain's largest professional circus training facility. Former professional juggler with "l'Institut de Jonglage".
3	H. Kamerman (expert) International Adviser to the director Dance of De Theaterschool, Amsterdam. Former dancer in (e.g.) New York. Former dance teacher in (e.g.) France, Italy, United Kingdom. Former Artistic director of the company Jazzscool.
4	P. Laamanen (student) Graduated (circus line) from Turku University of Applied Sciences, Arts Academy in December 2010.

drs. R.F. Stapert (co-ordinator)
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Certified by NVAO in November 2010.
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## Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Mevrouw H. Kamerman

Amrum 64

1506 BR Zaandam

is als deskundige / ~~secretaris~~ gevraagd voor beoordeling van de opleiding:

Bachelor course Circus Arts

aangevraagd door de instelling:

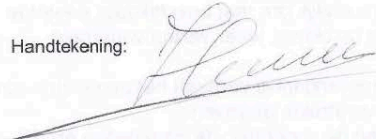
Codarts Rotterdam

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: *Zaandam*

Datum: *29-4-2011*

Handtekening:



**Declaration of Independence and confidentiality to be submitted prior to  
the assessment of the programme**

The undersigned (name and home address):

Mr. Pekka Laamanen

Address: Tuureporinkatu 11 B 5, 20100 Turku, FINLAND

Has been asked to assess the following programme as an expert / secretary:

Bachelor course Circus Arts

Application submitted by the following institution:

School of Fine Arts 'Codarts' – Rotterdam

Hereby certifies to not maintaining any (family) connections or ties of a personal nature or as a researcher / teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense;

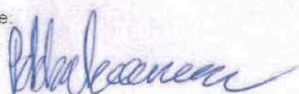
Hereby certifies to not having maintained such connections or ties with the institution during the past five years;

Certifies to observing strict confidentiality with regard to all that has come and will come to his/her notice in connection with the assessment, insofar as such confidentiality can reasonably be claimed by the programme, institution of NVAO;

Herby certifies to being acquainted with the NVAO code of conduct.

Place: Turku, FINLAND Date: 28.4.2011

Signature:



## Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

Mr. Tim Roberts

---

Has been asked to assess the following programme as an expert / secretary:

bachelor course Circus Arts

---

Application submitted by the following institution:

School of Fine Arts 'Codarts' – Rotterdam

---

- Hereby certifies to not maintaining any (family) connections or ties of a personal nature or as a researcher / teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense;
- Hereby certifies to not having maintained such connections or ties with the institution during the past five years;
- Certifies to observing strict confidentiality with regard to all that has come and will come to his/her notice in connection with the assessment, insofar as such confidentiality can reasonably be claimed by the programme, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

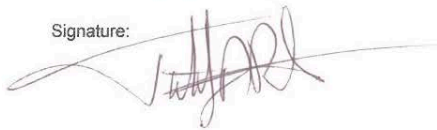
Place:

London  
03/05/2011

Date:

03/05/2011

Signature:



## Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

R.F.H.M. Stapert

Lange Voorhout 14

2514 ED Den Haag

Has been asked to assess the following programme as ~~an expert~~ / secretary:

bachelor course Circus Arts

Application submitted by the following institution:

School of Fine Arts 'Codarts' – Rotterdam

- Hereby certifies to not maintaining any (family) connections or ties of a personal nature or as a researcher / teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense;
- Hereby certifies to not having maintained such connections or ties with the institution during the past five years;
- Certifies to observing strict confidentiality with regard to all that has come and will come to his/her notice in connection with the assessment, insofar as such confidentiality can reasonably be claimed by the programme, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place:

The Hague

Date:

May 11 - 2011

Signature:



**Declaration of Independence and confidentiality to be submitted prior to  
the assessment of the programme**

The undersigned (name and home address):

G.J. Stoltenborg

Lange Voorhout 14

2514 ED Den Haag

Has been asked to assess the following programme as an expert / ~~secretary~~:

bachelor course Circus Arts

Application submitted by the following institution:

School of Fine Arts 'Codarts' – Rotterdam

- Hereby certifies to not maintaining any (family) connections or ties of a personal nature or as a researcher / teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense;
- Hereby certifies to not having maintained such connections or ties with the institution during the past five years;
- Certifies to observing strict confidentiality with regard to all that has come and will come to his/her notice in connection with the assessment, insofar as such confidentiality can reasonably be claimed by the programme, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place: The Hague

Date: 11 May 2011

Signature:

