

Amsterdamse Hogeschool voor de Kunsten

Master of Choreography

Limited Study Programme Assessment

Introduction

This is the assessment report of the Master of Choreography offered by the Amsterdamse Hogeschool voor de Kunsten. The assessment was conducted by an audit panel compiled by Netherlands Quality Agency (NQA) and commissioned by Amsterdamse Hogeschool voor de Kunsten. The panel has been compiled in consultation with the study programme and has been approved prior to the assessment process by NVAO.

This report gives account of the findings, considerations and conclusions of the panel. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (6 December 2010) and the *NQA Protocol 2011 for limited programme assessment*.

The site visit took place on October 16th and 17th 2012.

The audit panel consisted of:

Mr. J.P.L.M. van Meel (chairperson, representative profession/discipline)

Mr. Prof. D. Heitkamp (representative profession/discipline)

Ms. S. Steenks (representative profession/discipline)

Mr. Drs. P.J. van Eijl (representative talent development)

Ms. J.M.C. Reist (student member)

Ms. Ing. I.J.M. de Jong, NQA-auditor and Mr Drs. J.G. Betkó, NQA-auditor acted as secretaries of the panel. Mr P. van Achteren BLL, NQA-auditor was involved in the preparation and round off of the site visit.

The study programme offered a critical reflection; form and content according to the requirements of the appropriate NVAO assessment framework and according to the requirements of the *NQA Protocol 2011*.

The panel studied the critical reflection and visited the study programme. For the preparation of the site visit, the panel attended some performances of the students. In annex 5 an overview is added.

The critical reflection and all other (oral and written) information have enabled the panel to reach a deliberate judgement.

The panel declares the assessment of the study programme was carried out independently.

Utrecht, *December 20th 2012*

Panel chairman



Mr. J.P.L.M. van Meel

Panel secretary



Ms. I.J.M. de Jong

Summary

Standard 1 Intended learning outcomes - **good**

The programme is fully aimed at research activities and educating professional choreographers. The primary goal is to develop and improve the reflective and investigative capability of the students and the choreographic practice.

The intended learning outcomes are relevant for the choreographic professional field and comply with its demands. They are consistent with the international descriptions of the master level, the Dublin descriptors. The programme has a strong international character and is assessed as an excellent postgraduate programme by an independent foreign association.

Standard 2 Teaching-learning environment - **good**

AMCh is a two-year full time study course for dance artists who are interested in augmenting their existing professional practice through immersion in a master level arts research program. The curriculum structure includes one (minimally) eight-week period in Amsterdam to be undertaken in the first year; six two-week intensive group seminars (three-per-year); continuous mentoring by both internal and external practitioners; public platforms for presentation of both research and artwork.

The contents of the programme are in line with the intended learning outcomes as set by AMCh. The competencies are transferred adequately into the course descriptions. Intensive seminars offer a platform for exchange between teachers and student from the first as well as the second year. The panel values the structure of the programme, which is very much concerned with the individual development of the student. This can be concluded from the careful admission procedure and the fact that the programme compiles an individual literature list for each student. Students are coached by members of the core staff and have the possibility to ask for a coach working outside of the institution. The panel appreciates the amount of attention each student gets individually.

Students are expected to act independently which is taken into account during the intake procedure. Regarding the high level of the chosen students the panel is positive about their independence and the impact that they will have on the working environment in the future.

The programme is able to guarantee that each student is adequately coached.

The panel appreciates that the programme approaches research as practice-as-research in the curriculum. Students are introduced to different methods enabling them to specify and contextualize their research as well as shape and guide processes. The panel is convinced that the staff is very qualified and has a lot of expertise in different fields. The facilities the programme offers are adequate as well. Summing up the panel concludes that the curriculum, the staff and the facilities offer a stimulating, coherent educational environment that supports the further artistic and personal development of the students.

Standard 3 Assessment and achieved learning outcomes - **good**

AMCh assesses the student by half yearly reports and the dossier. The half yearly reports are written by the students and delivered at the end of each semester. The reports include

commentaries added by internal and external mentors in relation to the larger aims of the programme.

The dossier (the research practice evaluation) is based on documentation of individual study through writing requirements (two papers). The articulation of the research process and its documentation is assessed according to each individual student's authorized evaluation criteria. At the conclusion of the practice based research activities, the mentor and coordinator review the documentation of these activities producing a written evaluation in the second year.

The panel appreciates the system of assessment that the programme initiated. The programme regularly monitors students by for instance interim assessments. The green light procedure at the start of the second year is a nice illustration of this process, according to the panel. During the first seminar of the second year the green light procedure determines if the research praxis of the first year has shown sufficient rigor and a development to realistically sustain the requisite momentum towards the completion of the programme, meeting the graduation criteria.

Several teachers and examiners are involved in assessing students, which is a guarantee for an intersubjective grading. At the final examination a student is assessed by two teachers and two external assessors. Those involved are quite capable to assess students. The feedback for the students is well organised and regulated. Central in the assessment of the student are the four general learning outcomes and the individual learning objectives based on the research proposal.

The panel is convinced that graduates all have the master level as is clear from the records of students and from the renowned places where the work of graduates is shown.

The panel is of the opinion that all departments of the Theatre School need to improve on traceable guarantees of the quality of assessments and examinations. For example by the exam committee. The panel is convinced that the exam committee is aware of the necessity to make quality traceable and transparent, as shown in the most recent action plan.

The panel has a remark on traceable guarantees of the quality of assessments and exams, but is very positive about the assessment procedure and the master level, and therefore judges standard 3 as **good**.

Contents

1	Basic data of the study programme	9
2	Assessment	11
	Standard 1 Intended learning outcomes	11
	Standard 2 Teaching-learning environment	13
	Standard 3 Assessment and achieved learning outcomes	17
3	Final judgement of the study programme	23
4	Recommendations	25
5	Annexes	27
	Annex 1: Final qualifications of the study programme	29
	Annex 2: Survey study programme	31
	Annex 3: Expertise members auditpanel and secretary	33
	Annex 4: Program for the site visit	41
	Annex 5: Documents examined	45
	Annex 6: Summary theses	47
	Annex 7: Declaration of Comprehensiveness and Accuracy	49

1 Basic data of the study programme

Administrative data of the study programme

1. Name study programme as in CROHO	M Choreography
2. Registration number in CROHO	49103
3. Orientation and level study programme	hbo; master
4. Number of study credits	120 EC
5. Graduation courses / 'tracks'	Not applicable
6. Variant	Fulltime
7. Location	Amsterdam
8. Previous year of audit visit and date decision NVAO	Previous visit: May 19th 2006 Decision NVAO: April 19 th 2007

Administrative institutional data

9. Name institute	Amsterdamse Hogeschool voor de Kunsten
10. Status institute	Funded
11. Result institute audit	Not applicable

Quantitative data regarding the study programme

Master Choreografie (CROHO 49103)

<i>Peildatum 1 oktober van dit studiejaar</i>	08-09	09-10	10-11	11-12
Studenten en personeel				
totaal aantal ingeschreven/ actuele studenten	3	6	6	6
docent/student ratio	1:2	1:4	1:4	1:4

Rendement				
instroom	3	3	4	4
totaal afgestudeerden	3	3	2	
totaal afgestudeerden in % van de instroom	100%	100%	50%	
na 2 jaar	3	3	2	
na 2 jaar in % van de instroom	100%	100%	50%	
na 3 jaar	0	0	0	
na 3 jaar in % van de instroom	0%	0%	0%	

Contacturen per week (studiejaar 2011-2012)	
1e jaar	6,4
2e jaar	6,4

Docentkwaliteit	
Totaal aantal docenten (schoojaar 2011-2012)	10
Waarvan met PhD	1
Waarvan met master-diploma (of equivalent)	4

2 Assessment

The panel describes the findings, considerations and conclusions of each standard of the NVAO assessment framework. The final judgement concerning the study programme will be presented in chapter 3.

Standard 1 Intended learning outcomes

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

Findings

In contrast to the previous accreditation in 2006 (multidisciplinary environment of dance and new media) the programme is now fully aimed at research activities and educating professional choreographers. The primary goal is to develop and improve the reflective and investigative capability of the students and the choreographic practice.

Final qualifications

There is no formal national profile for a master of Choreography. Therefore the programme has reformulated six of the relevant bachelor competencies to elevate them to the required master standard (capable of developing an own vision, able to participate in an art discourse, capable of working together in a team, craftsmanship, entrepreneurship and reflective ability). The Bachelor professional profile, competences and qualifications are formulated by the Dutch National Organization of Dance Education Network, *Netwerk dans (Opleidingsprofiel Dans: uitstroomprofielen danser & choreograaf, HBO-raad, 2002)*. Furthermore the master of Choreography (AMCh) drew up the final qualifications in consultation with colleagues and representatives of the professional practice, as the panel learned in the interviews at the site visit. The final qualifications are listed in the *Studyguide (2012)*.

The six condensed competencies affect the four *final qualifications* drafted by the programme:

- developed rigorous and insightful artistic research propositions that clearly demonstrate an understanding of the complexities and layered nature of artistic practice.
- developed the facility to articulate and problematise the functions of specific and idiosyncratic research methodologies within artistic practice.
- extended their ability to reflect upon and communicate the process-like practice of creative and compositional art making, through the use of written and audio/visual documentation, collaboration, conceptualization, and feedback (from peers, mentors, collaborators and audience).

- strengthened their capacity to contribute to the field of dance and the performing arts, showing a keen awareness of topical developments in contemporary arts discourse with an aptitude for communicating the relevance of their practice within this larger sphere.

The panel finds the final qualifications to be formulated a bit broad. However they appear to be very useful to the programme and the assessors of the final qualifications. The panel observes that the intended learning outcomes of AMCh represent a very specific profile which makes the programme exceptional.

Dublin descriptors

In the Critical reflection the programme laid down the relation between the Dublin descriptors (master level) and the intended learning outcomes. All Dublin descriptors are related to the competencies, according to the panel. For example in applying knowledge and insight: the choreographer is able to use his problem-solving ability in new and unfamiliar situations in a broader context related to the study domain; shows that within this context he possesses convincing technical leadership capabilities in tackling complex subject matter.

International contacts

The programme has a strong international character. Due to the international population of students and teachers and the international professional practice to which it relates, the programme has become embedded within an international artistic context. In this way the programme maintains regular contact with similar master programmes, for example in Berlin, Stockholm, Gerona and Antwerp.

The programme was investigated by Artea, which is a Spanish research group for academic research in the arts field. Artea has investigated seventeen Master programmes including AMCh. Their conclusion was that AMCh is an excellent postgraduate programme.

Considerations

The intended learning outcomes are relevant for the choreographic professional field and comply with the demands of the professional field. They are consistent with the international descriptions of the master level, the Dublin descriptors. The panel finds the final qualifications formulated a bit broad, but also notices that they are useful for the assessors and the programme. The programme has a strong international character and is assessed as an excellent postgraduate programme by an independent foreign association.

Based on the considerations mentioned above the audit team comes to the judgement **good**.

Standard 2 Teaching-learning environment

The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.

Findings

General information

AMCh is a two-year full time study course for dance artists who are interested in augmenting their existing professional practice through immersion in a master level arts research program. The programme provides a support structure and organization to facilitate choreographic and interdisciplinary practice-led research; with an emphasis on the processes of personal practice and the exploration and facilitation of research vectors unavailable to the candidate/artist in their current contexts.

The curriculum structure includes one (minimally) eight-week period in Amsterdam to be undertaken in the first year; six two-week intensive group seminars (three-per-year); continuous mentoring by both internal and external practitioners; public platforms for presentation of both research and artwork. Annex 2 shows an overview of the curriculum. Although attendance and participation in the scheduled residency is mandatory, full-time residency in Amsterdam is not required. This meets the needs of the international students, as was made clear in interviews.

The studyload is 120 EC, divided as follows:

Year 1

- 3 seminars of 2 weeks (15 EC)
- Residency of 8 weeks (15 EC)
- Individual track/mentoring (13 EC)
- Writing practice (7 EC)
- Choreographic productions (10 EC)

Year 2

- 3 seminars of 2 weeks (15 EC)
- Final presentation (10 EC)
- Individual track/mentoring (17 EC)
- Writing practice (7 EC)
- Choreographic productions (10 EC)

Course descriptions

In the course descriptions, the relation between competencies and learning goals is made explicit. The panel studied the course descriptions and states that all learning goals meet the competencies of the programme.

The course descriptions show clear information about the module, the literature, the study load and the expectations of the student (criteria), according to the panel. The programme translated the competencies adequately into the course descriptions.

Seminars

During the three seminars per year students of both first and second year meet each other. The seminars are intensive events during which the students present their research questions, methods and processes for peer review and feedback. Students, core staff and guest teachers work together to prepare reading material or other objects of study for each seminar. The writing component of the curriculum is collectively discussed in both years.

During the *first* seminar first-year students introduce their background, research plans and making art practice. Second-year students present the current state of their research activities with an overview of their trajectories. The core staff leads sessions about the practice of artistic research methods and documentation, issues and debates. The *second* seminar includes an interdisciplinary symposium with speakers from different disciplines or domains. Also the writing/reading component of the course is emphasised during this seminar, close readings of assigned texts are remarked by peer/mentor feedback. Selected papers from second year students are discussed. During the *third* seminar research progress reports from first year students are discussed. Also the final presentations of second year students take place in a public venue.

Theory

The theoretical programme is compiled for each student individually on the basis of the specific research questions and study programme. Important theory for every student is art theory, literary research, artistic research and how those connect with artistic practice. Next to the individual theory programme, students study literature for the seminars. The panel studied the bibliography used per seminar in the past two years and concludes that the literature for the seminars is thoughtfully put together, demanding and meeting the state of the arts of discussions in the field.

Next to studying theory, the ability to communicate aspects of the process of personal practice through writing and various forms of documentation are a prerequisite to meet the conditions set by the programme.

Research

The artistic research of the student is the main theme during the curriculum. Students formulate their own artistic research in a research plan, half yearly reports and presentations during seminars.

During the programme students compose a dossier. The dossier is a cumulative project that supports and explores writing across a range of registers including: enhancing communication, expanding observation, critical faculties and expository and creative writing based on reference research and extant literature. Throughout the programme the relationship between writing, reading practices and research materials is explored.

The final dossier includes four half yearly reports and documentation of research activities and two papers of a word length 3000+ and 5000+. The panel is of the opinion that the dossiers give a good insight into the individual research projects, processes, relevant questions, attempts to combine theory and practice and developments during the studies.

The half yearly reports are focal to the assessment of the programme and include self-assessments, mentor feedback and institutional assessment (standard 3). They contain a chronological synopsis of activity notes from seminars and residencies, documentation of experiments, methods, projects, productions and reading/writing undertaken during the period. In their reports the students use different styles of writing, describing, documenting for their individual practice-as-research projects, which seem to be appropriate in regard to the divers topics and questions. The way the feedback is given shows that the mentors have a lot of experience and knowledge about artistic processes, and are interested, committed and sensitive, demanding and supportive.

AHK has three faculty transcending lectorates in fields of art education, art theory (till 2010) and art practice. Under the authority of the last mentioned lectorate, two innovative projects were realized: Healthy Dance Diary (programme and instruments for dance health) and Inside Movement Knowledge (new use of media). Research into trans-cultural dance didactics is in preparation. The panel is positive about the fact that parts the results of the research of lectorates are incorporated in study programmes, for example the health programme.

Didactic concept

AMCh has chosen an educational approach that is competence based, with a development oriented attitude and an integration of learning of skills and knowledge. The didactical concept is laid down in the document *Didactical concept and Examining policy June 2012*. As all other programmes within the Theatre school, the programme uses the following didactic principles:

- Education is based on the potential of the individual student.
- Learning is spread over a longer period than one course and consists of knowledge, skills and attitudes.
- Learning activities are closely related to the professional practice.
- The student is responsible for his personal learning path and growth of competence.

The didactic model is cyclic, development oriented and student centred. Student centred is related to the central position of the student in the learning process. Students have a lot of freedom in the learning process, which is guided very well by coaches and teachers, in close connection to developments in the field according to the panel. The panel is positive about the high amount of personal attention which students are offered.

Admission

The programme accepts three students/artists each year, resulting in a full contingent of no more than six to eight students at one time. Students must have a bachelor diploma in a related discipline or a related relevant direction, have at least three years experience as

independent choreography maker and have to submit a personal study plan to the selection committee in order to qualify for admission.

One of the criteria for participation in the program is an existing professional practice, through which the candidate demonstrates his or her capability to maintain the necessary support structures for their art practice, and to examine and reflect on its various contexts; the multiple connections and relations immanent to the conditions of making.

The admission regulations are described in the *Onderwijs- en Examenregeling (Teaching and examination regulations)*. The panel states that the regulations are relevant for this programme and contribute to effectively meeting the required competencies.

Student coaching

The director of the programme and the (guest) teachers monitor the professional development of the students. Mentoring is a critical component of the programme as it supports the large independent study component and provided by members of the core staff or a mentor from the professional field with the same qualifications chosen by the student. Mentoring provides the necessary continuity of engagement between the student and the course structure. The mentor has an intensive relation with the student. Each student can allocate 45 hours for mentoring per year. For example: after each semester the mentor comments on progress reports. Monthly one-hour skype sessions with mentors per student group are mandatory.

Students are very satisfied with the mentoring. The interviews of the panel showed that students value their teachers highly. The panel is enthusiastic about the intensive mentoring of students during the study programme.

Staff quality

The director of the programme and the core staff are responsible for the content of the programme. Because of the small student population and composition of the core staff, communication is relatively easy.

The core staff of the master programme consists of five teachers. One of them is the director of the programme. The panel studied an overview of the experience of the teachers and is impressed. All teachers are internationally renown, very experienced artists, that have a lot of knowledge about writing and artistic research, combining theory and practice. The teachers have the required competencies to educate the students of the programme, in content as well as in level. They are well equipped to guide students. Teachers have deepened their knowledge and have developed their knowledge and skills (one teacher has PhD level and one teacher is working towards a PhD level). The team of teachers together possess a wide and deep range of knowledge and inspires students.

Students and graduates are enthusiastic about their teachers, the panel learned in the interviews.

Quality of study programme-specific facilities

The programme is a non-residential programme, but as described under 'general information' it includes an individual residency in Amsterdam of at least eight weeks and several group seminars. During the time staying in Amsterdam, students can use the facilities of the

building of the Theatre school in the Jodenbreestraat in the centre of the city. The building contains two large theatres and 34 studios, all of high quality standard. Fourteen of these studios can also be used for presentations and small performances. Further facilities at the Theatre school include workshops for costumes and set design, a well equipped video studio, a professional sound studio and facilities for digital editing. To ensure that students can make maximal use of the facilities, the building is open from early morning till late at night, as well as on the weekends. The panel was impressed by the facilities, which offer a great learning environment and access to many resources.

Considerations

The contents of the programme are in line with the intended learning outcomes as set by AMCh. The competencies are transferred adequately into the course descriptions. Intensive seminars offer a platform for exchange between teachers and student from the first as well as the second year. The panel values the structure of the programme, which is very much concerned with the individual development of the student. This can be concluded from the careful intake procedure and the fact that the programme compiles an individual literature list for each student. Students are coached by members of the core staff and have the possibility to ask for a coach working outside of the institution. The panel appreciates the amount of attention each student gets individually.

Students are expected to act independently which is taken into account during the intake procedure. Regarding the high level of the chosen students the panel is positive about their independence and the impact that they will have on the working environment in the future.

The programme is able to guarantee that each student is adequately coached.

The panel appreciates that the programme approaches research as practice-as-research in the curriculum. Students are introduced to different methods enabling them to specify and contextualize their research as well as shape and guide processes. The panel is convinced that the staff is very qualified and has a lot of expertise in different fields. The facilities the programme offers are adequate as well. Summing up the panel concludes that the curriculum, the staff and the facilities offer a stimulating, coherent educational environment that supports the further artistic and personal development of the students.

Based on findings and considerations mentioned above the panel comes to the judgement **good**.

Standard 3 Assessment and achieved learning outcomes

The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.

Findings

Assessment system

The general assessment system is described in the documents *Didactical concept and Examining policy June 2012* and the *Teaching and examining regulations*.

The assessment system is characterized by:

- Learning directed evaluation, an evaluative approach of competency development through achievement of learning goals and progress.
- Authentic evaluation, the assignments correspond with the actual vocational situation.
- Integrated evaluation, all components are taken into consideration with the realization of the final qualifications and vocational perspective as a guideline.
- Congruent evaluation, sequence of actions in a professional situation progress according to a plan, performance and evaluation/adjustment. In the evaluation procedure the same sequence is maintained.

The panel recognizes the points stated above in the assessment system of AMCh.

AMCh has two types of evaluation:

- Half yearly reports, written by the students are delivered at the end of each semester. Mentor reports based on results and meetings and discussions are integrated in these reports, indicating the student's development. This is a continuous evaluation of the students by their mentors. The half yearly reports include commentaries added by internal and external mentors in relation to the larger aims of the programme.
- Dossier, the research practice evaluation is based on documentation of individual study through writing requirements (two papers). Research plans sent in by each student as part of the selection process for admission to the programme lay the ground for the generation of appropriate individualized evaluation criteria for the student. Upon selection, these criteria are further contextualized in the research plan, aims and objectives. The articulation of the research process and its documentation is assessed according to each individual students authorized evaluation criteria. At the conclusion of the practice based research activities, the mentor and coordinator review the documentation of these activities producing a written evaluation in the second year.

Green light

In order to determine the progress of students, the programme uses a green light procedure. During the first seminar of the second year the green light procedure determines if the research praxis of the first year has shown sufficient rigor and a development to realistically sustain the requisite momentum towards the completion of the programme, meeting the graduation criteria. In individual sessions with the core staff an inventory is made of progress and experiences of the first year as well as a planning for the second year. In case progress is insufficient, extension of the studies by a half or an entire year can be necessary.

The panel is positive about this procedure. It is clear to students how far their progress is, and what they need to accomplish in the second year in order to graduate. Interviews with students confirm that this procedure is effective.

Exam committee

Because of the legal regulations regarding conflicts of interest, a new independent exam committee was installed in May 2011. Before, all artistic leaders together formed the exam committee. The current exam committee has no direct relations with the dance department. The artistic director of the programme guarantees the artistic level of the programme.

The exam committee guarantees that the procedures described in the *Teaching and Examining regulations* are followed up.

The panel studied the agenda and the action lists of the exam committee. The items on the agenda show that the main focus of the exam committee is on dealing with procedures and less on guaranteeing the level and the quality of the assessments in the different departments. In the interviews it became clear that the exam committee gave priority to training the members of the exam committee, examiners and to performing her legal tasks as to decide upon exemptions and the *Teaching and Examining regulations*. The exam committee has investigated the way the required level and the assessments are guaranteed in the departments (by checking graduation plans and graduation files). The panel is convinced that the exam committee is aware of the necessity to make quality traceable and transparent. The most recent action list shows that investigating the bachelor level and the assessment has the attention of the exam committee.

The panel understands that the exam committee was only recently installed and could therefore not yet fulfill all the tasks. The panel would like to point out that the *Wet versterking besturing (legal framework)* is effective since September 2010. The panel had expected more from the exam committee in 2012. Regarding the time available for the exam committee to perform their tasks, the installation of an assessment committee might be a solution. The exam committee can grant authority by mandate for certain tasks. The panel is of the opinion that all departments need to improve on traceable guarantees of the quality of assessments and examinations.

Realisation of the intended learning outcomes

In order to determine if students reached the intended learning outcomes a research presentation is assessed. The evaluation consists of an initial presentation in a public context followed by an oral presentation prepared and delivered by the student concerning the research project and evidence that the completed work correlates with the assessment criteria.

After the presentations the student has to defend the following topics in a discussion with the assessors: the students *raison d'être* for artistic research, the quality and integrity of research strategies with respect to current practice, methods of problematizing (expounding of problems), decision making processes and production of constraints.

A committee consisting of two staff teachers of AMCh and two external (international) assessors evaluates the research presentations.

If the student has been rewarded all credits (120) and all obligations have been met a final graduation talk takes place. Here, the development of the student during the study course, the level achieved (in relation to the final requirements) and future plans and expectations are discussed. The graduation talk is held by the mentor(s) and the programme coordinator. The panel is positive about the graduation process of AMCh. Because of the number of assessors and the fact that two of them are external, the objectivity and reliability of the graduation is guaranteed.

Performances

The final presentation takes place during the third seminar in the second year. It is the aim of the programme to facilitate a public presentation of the students' works in a local professional context, such as Frascati WG, Amsterdam. The artistic merit of the final presentation in choreographic practice is not assessed, but made accountable through documentation of professional reviews and/or feedback from external experts in the field.

The panel visited one performance in preparation of the site visit. The performance consisted of a body research through written language with the public. There were three different stages in the performance. First the audience was sitting around the table, where the student translated the physical exercises of the dance practice into a writing/physical exercise. The second stage, consisted of the same exercise, but then in another space. The third part consisted of an individually directed walk through the theatre building. In the end each participant received a script of the written research.

The research on the relation between written language and the physical exercise in dance was very tempting. The research and the topic were highly elaborated and interesting. The panel saw that the student went quite deep in an articulated way into the subject matter. The panel also studied the curriculum vitae of this student and can clearly state he is a gifted choreographer.

Dossiers

The writing assignments (papers) are judged with either pass or fail. In assessing, academic guidelines are applied and evaluated according to the set of criteria established in the research plan. The writing assignments are assessed by at least two core staff teachers. The panel studied dossiers from four students during the site visit. The panel is positive about the way assessors document their comments and feedback to the student. The feedback is clear and relevant for the student.

Professional field

Graduates of AMCh perform as well as teach and give workshops and all over the world, perform. They collaborate with other artists and choreographers, curate events and festivals, write about dance and performance and also won prizes, for example the jury award of the 100^o Festival in Berlin.

Graduates of AMCh work inter-/nationally in the field of choreography. Their work is shown and supported by a wide range of inter-/national production houses and festivals such as: het Veemtheater Amsterdam; Springdance Festival Utrecht; Het Lab Utrecht; Dansateliers Rotterdam; Julidans Festival, Amsterdam Rencontres Choreographiques, Saint Denis, Paris (F), Tanzquartier Wien (AUT), Hebbel am Ufer Berlin (D), Plateaux Festival Frankfurt (D), Intransit Festival Berlin (D), Dance Theatre Workshop and Dancepace Project New York (US), Kunstencentrum Vooruit, Gent (B), Kunstencentrum nOna, Mechelen (B), the CanDance Network (CAN), Harbourfront Centre (Toronto), L'Agora de la danse (Montreal), The Vancouver East Cultural Centre Vancouver (CAN) and The Canada Dance Festival, Ottawa (Can), L'animal a l'esquena, Girona (E), Centro Coreografico de la Gomera (E), Tartu Uus Teater, Tallinn (EST), Damaged Goods / Meg Stuart (B/D), NUPerformance festival, Tallinn (EST), Pixelache Festival, Helsinki (FIN), La Casa Encendida (E), and Gold Extra (AT).

Based on the renowned locations the work of students is shown, the panel states that graduates are valued in the professional field.

Interviews with graduates show the panel that graduates are very satisfied with the programme. They feel themselves well prepared for the professional field.

Considerations

The panel appreciates the system of assessment that the programme initiated. The programme regularly monitors students for instance by interim assessments. The green light procedure at the start of the second year is a nice illustration of this process, according to the panel. Several teachers and examiners are involved in assessing students, which is a guarantee for an intersubjective grading. At the final examination a student is assessed by two teachers and two external assessors. Those involved are quite capable to assess students. The feedback for the students is well organised and regulated. Central in the assessment of the student are the four general learning outcomes and the individual learning objectives based on the research proposal.

The panel is convinced that graduates all have the master level as is clear from the records of students and from the renowned places where the work of graduates is shown.

The panel is of the opinion that all departments of the Theatre School need to improve on traceable guarantees of the quality of assessments and examinations. For example by the exam committee. The panel is convinced that the exam committee is aware of the necessity to make quality traceable and transparent, as shown in the most recent action plan.

The panel has a remark on traceable guarantees of the quality of assessments and exams, but is very positive about the assessment procedure and the master level, and therefore judges standard 3 as **good**.

3 Final judgement of the study programme

Assessments of the standards

The audit team comes to the following judgements with regard to the standards:

Standard	Assessment
1 <i>Intended learning outcomes</i>	Good
2 <i>Teaching-learning environment</i>	Good
3 <i>Assessment and achieved learning outcomes</i>	Good

Considerations and conclusion

All standards are judged with good by the panel. Therefore the overall conclusion of the panel on the Master of Choreography of the Amsterdamse Hogeschool voor de Kunsten is **good**.

4 Recommendation

The panel only has one recommendation for the programme, which is of importance for the other programmes at the Theatre School as well, and concerns the tasks of the exam committee. The panel advises the programme to bring the role of the exam committee up to date as soon as possible.

5 Annexes

Annex 1: Final qualifications of the study programme

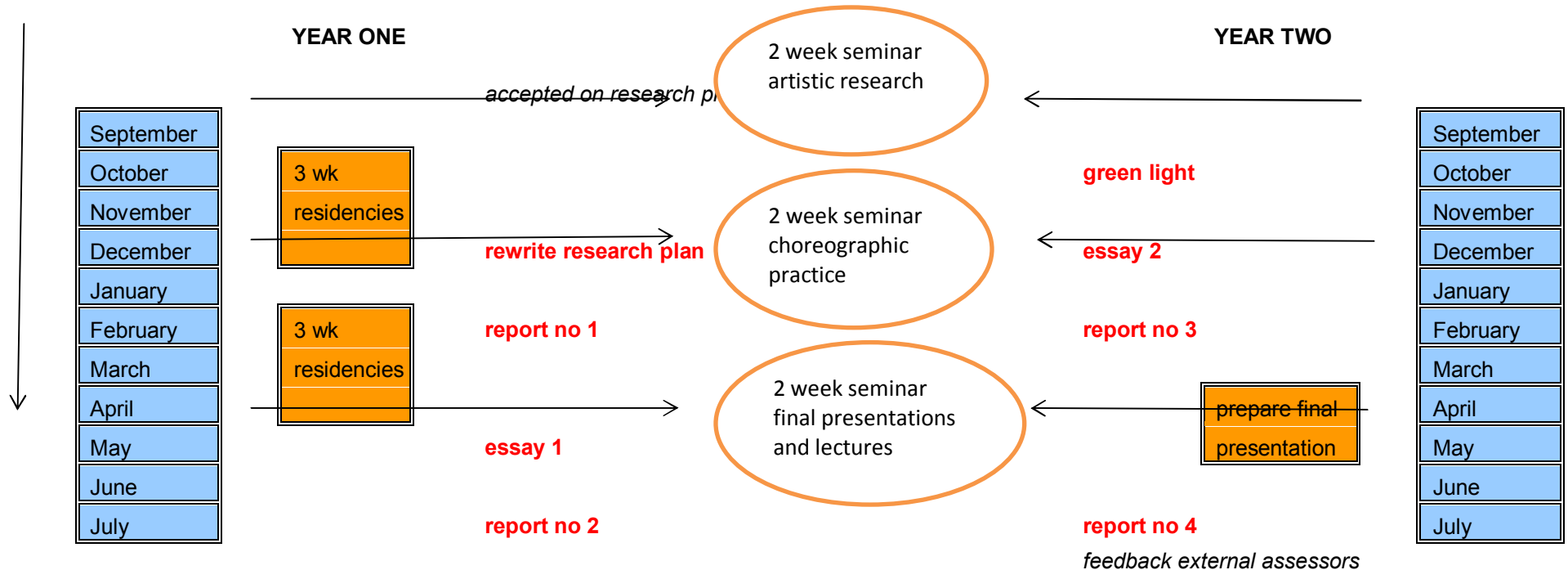
The four study qualifications drafted by the programme:

- developed rigorous and insightful artistic research propositions that clearly demonstrate an understanding of the complexities and layered nature of artistic practice.
- developed the facility to articulate and problematise the functions of specific and idiosyncratic research methodologies within artistic practice.
- extended their ability to reflect upon and communicate the processual practice of creative and compositional art making, through the use of written and audio/visual documentation, collaboration, conceptualization, and feedback (from peers, mentors, collaborators and audience).
- strengthened their capacity to contribute to the field of dance and the performing arts, showing a keen awareness of topical developments in contemporary arts discourse with an aptitude for communicating the relevance of their practice within this larger sphere.

Annex 2: Study programme

Amsterdam Master of Choreography (AMCh)

accumulative trajectory



***seminars:** contain lectures and workshops by guest artists.

students present research and conduct practical sessions, readings sessions, excursions

***residencies:** happen in amsterdam, production and technical support, with collaborators of choice

***monthly skype sessions:** alternately update peers on developments in research and discussion of reading materials

***mentoring:** students make a plan with their individual mentor and program tutors

***ongoing productions and research:** students provide documentation of ongoing projects, productions and research activities

***staff/support:** technical and production support, secretary, program mentors, external mentors, external assessors

*all seminars follow similar plan with different emphasis

***first years** conduct two 3 week residencies in Amsterdam

***second years** do a public presentation of their research

Annex 3: Expertise members audit panel and secretary

Additional information concerning panel members and secretary:

Mr J.P.L.M. van Meel, chairperson

Mr Van Meel has primarily been asked due to his expertise in the field of dance. Through his consultancy company he is employed among others as advisor and leader of productions (see below). In addition he gives lectures and is visiting lecturer. He has work experience as dance teacher and choreographer in Art Education and in the education sector. Through his consultancy company he is closely involved in the current developments in the field of dance and dance teachers. He has international expertise through his chairmanship of the Dance Section European League of Institutes of the Art (ELIA); his work at Universität der Künste Berlin and the Royal Scottish Academy in Glasgow; the construction of internationalisation at the Dansacademie Lucia Marthas/Hanze Hogeschool. Mr Meel is familiar with the accreditation system based on previous audit visits and work experience. He has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

Education:

1973 – 1976 Theatre school Amsterdam, education teacher Dance expression
1964 – 1968 Pedagogic Academy, education teacher Primary Education

Work experience:

2008 – present Van Meel Consultancy dance, art, education. Advising and production a.o.:

- 2012 Artistic Director Production “Harvest Time” Floriade 2012 (in cooperation with India, Ghana, Kenya and Brazil)
- 2012 Producer Opening Floriade
- 2011 – 2015 Intendant Dance Erasmus House / Neth. Embassy Jakarta
- 2011 Chairman Committee Knowledge Dans Teacher (*Kennisbasis Docent Dans*) (HBO-Raad)
- 2010 – 2011 Advisor Dance Department Universität der Künste Berlin
- 2010 Advisor India Festival Tilburg
- 2010 – present Programmer Dance Festival Mundial Tilburg
- 2010 – present Construction internationalisation Dance Academy Lucia Marthas Amsterdam / Hanze Hogeschool / Groningen
- Member Artistic Board Dance House Station South in Tilburg
- Member Advisory Committee for Curriculum reform Royal Scottish Academy of Music and Drama Glasgow
- Member Development Group of the annual Choreographic Talent week Tilburg Dance city
- Lectures/guest lectures at different places among others University Maastricht and Guangzhou - China
- 2008 – 2009 Chairman Accreditation Dance Artesis Hogeschool Antwerpen (via VHLORA)
- 2007 – present Advisor Dance Fund Podium Art The Hague

1997 – 2008 Artistic leader of the International Fontys Dance Festival (a festival for dance students / educations at Europe - Asia - Africa)

1989 – 2008 Director, Fontys Dance Academy

1978 – 2008 Teacher for dance, methodology dance, theory dance and art philosophy at Fontys Dance Academy

1968 – 1977 Teacher Primary school in Oudenbosch, Sassenheim, Rucphen
 Teacher hbo dance and writing education Pedagogic Academys at Oudenbosch and Etten Leur
 Employee at SLO Enschede (dance, mime and drama)

Others:

1998 – 2008 Chairman consultation Dance Academy in the Netherlands
 1996 – 2008 Chairman Dance Section European League of Institutes of the Art

Prof. D. Heitkamp

Professor Heitkamp has primarily been asked due to his professional area of expertise in the domain of dance and choreography. He is a professor for contemporary dance at the University for Music and Performing Arts Frankfurt am Main and director of the Department for Contemporary and Classical Dance| ZuKT. Parallel, he is on the Board of Directors of Tanzlabor_21/ Tanzbasis Frankfurt_ Rhein_ Main since 2006 and in 2009 he initiated the interdisciplinary research platform THE ARTIST'S BODY tab.hfmdk-frankfurt.info. Over 30 years he has been involved with studying, teaching and performing Contact Improvisation (CI). His ongoing interest in developing and documenting CI as a social dance form and a choreographic tool took a new direction, with contactencyclopedia.net, which he developed in cooperation with Norbert Pape supported by the HfMDK Frankfurt a.M. Professor Heitkamp was a founding member of the German Forum for Contemporary Dance in the 90ies, is a member of ITI Germany, the Hessian Theater Academy (HTA) ID_Frankfurt/ Independent Dance, Bundesverband Tanz in Schulen, Gesellschaft für Tanzforschung, tanzmedizin Deutschland and also worked as curator for Tanzplan Deutschland, Fonds Darstellende Künste and Kunststiftung NRW. Professor Heitkamp has wide international knowledge of higher education and educational processes based on his qualifications and work experience. He has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

Education

1985 Grant from the city of Berlin to study dance in New York City (2 months)
 1980 – 1984 Studied Visual Arts at the University of Arts (HdK Berlin) class Dieter Appelt
 1977 – 1981 Studied Physical Education at the Free University Berlin
 1977 – 1979 Studied Biology at the Free University Berlin. He started his dance education.
 since 1977 Studied Contact Improvisation, followed by various modern dance techniques, release and alignment techniques and Body-Mind Centering.

Work experience

2012 Artistic Director of the 3. Dance Education Biennale 2012 Frankfurt am Main, AK|T Speaker
 2007 Founding Member of Bundesverband "Tanz in Schulen"
 2006 – present Member of the Board of Directors of Tanzlabor_21/ Tanzbasis Frankfurt_ Rhein_ Main
 2004 – 2008 Dean FB3 Performing Arts HfMDK Frankfurt
 2001 – present Professor for contemporary dance at the University for Music and Performing Arts Frankfurt a.M. and director of the Department for Contemporary and Classical Dance| ZuKT
 1998 – 2001 Vertretungs Professur auf die C4 Professur von Prof. Egbert Strolka (Director of the Dance Department of HfMDK from 1961 –1998)
 1996 President of the Jury Choreography" Pepinières européennes pour jeunes artistes"

- 1978 – 1998 Choreographer, dancer, teacher, collective member and one of the artistic directors (until 1995) at Tanzfabrik Berlin.
 Guest choreographer for Ballet Frankfurt / „Pizza Girl“, choreographed two theatre productions (Peter Palitzsch, Holger Schulze) at Freie Volksbühne Berlin and made works for Video and TV.
 In 1997 he created both the choreography and the set design for „Le Disperazioni del Signor Pulcinella“, a ballet by Hans Werner Henze, for the State Opera Berlin.
- 1988 –1994 Member of the Board of Directors of the TanzWerkstatt "Dance in August"-Festival. 1
- 1991 & 1992 Organisation of video dance projects for "Olympia Werkstatt" Berlin
- 1990 & 1991 Organisation of video dance projects at the Summeracademy Film & Media Akademie der Künste Berlin

Dance Education

- 1978 – 84 Tanzfabrik Berlin: Classes in Modern Dance, Tanzimprovisation, Contact Improvisation, Centering, Tanz und Atem, Ballett. Teachers: Jacalyn Carley, Christine Vilardo, Leanore Icksatdt, Fred Holland, Reinhard Krätzig, Sygun Schenck, Heidrun Vielhauer, Mikael Honesseau
- 1979 Classes and Workshops: Modern Dance > Douglas Dunn, NYC / Modern Dance and Improvisation > Harry Streep, NYC / Modern Dance > Garry Reigenborn, NYC / Contact Improvisation > Danny Lepkoff, NYC / Improvisation > Hellmut Fricke-Gottschildt, Tempel University, Philadelphia / Modern Dance > Karen Bamonte, Tempel University, Philadelphia / Improvisation > Terry Fox and Ishmael Houston-Jones, Philadelphia
- 1980 Masterclasses and Workshops: Modern Dance > Bella Lewitzky, LA/ Contact Improvisation > Bob Rease & Ernie Adams, San Francisco
- 1981 Masterclasses and Workshops: Dance Technique and Improvisation > Kei ta Kei, NYC / Contact Improvisation and Performance > Bob Rease, San Francisco / Dance Therapy > Kedzie Pennfield. Scotland / Dancing Base > Brynar Mehl, San Francisco / Sound and Movement > Byron Brown, San Francisco / Contact Improvisation > Andrew Warshaw and Sara Shelton-Mann, San Francisco
- 1982 Classes: Modern Dance, Garry Reigenborn, NYC / Skinner Releasing > Bruno Stefanoni, Seattle
- 1983 Intensive workshops: Modern Dance and Improvisation > Pauline de Groot, Amsterdam / Contact Improvisation > Nina Martin, NYC / Performance > Yoshiko Chuma, NYC / Performance > Poo Kaye, NYC
- 1984 Intensive workshops: Hellmut Fricke-Gottschildt (Philadelphia) and Maja Lex (Köln), AdK Berlin "Ausdruckstanz-Erinnerung mit Zukunft"
- 1985 Classes: Modern Dance > Mikael Honesseau / Body Mind Centering, Skeletal System and Developmental Movement > Gail Turner, Amherst 2 monatiges Arbeitsstipendium des Berliner Senats für NYC: Tap Dance > Jackie Shue / Stepp > Judy Ann Bassing / Voice lessons > Carol Swan / Limon Technique > Janie Brendel / New Dance > Stephen Petronio / Aikido > Ki Society / Contact Improvisation > Robin Feld
- 1986 Intensive workshops: Contact Improvisation > Danny Lepkoff, NYC / Trance-Dance > Kaye Hoffmann, München / Modern Dance > Regina Baumgart, Berlin / Body Mind-Centering, Organ System > Gail Turner, Amherst / Contact Improvisation > Nancy Stark Smith, USA
- 1987 Classes and Intensive workshops: Hawkins Technik > Helen Pelton, USA / Rhythm and Dance Reinhard Flatischler, BRD / Modern Dance > Hellmut Fricke Gottschildt, Philadelphia / Limon Technique > Jean Jasko, Schweden / Modern Dance > Josef Tmim, Israel

- 1988 Classes: Limon Technique > Janie Brendel, NYC / Limon Technique > Alex Dolcemascolo, NYC
- 1989 Classes: Release Technique > Irene Hultman, USA
- 1990 Classes: Release Technique > Irene Hultman, USA
- 1991 Classes: Release Technique > Irene Hultman, USA / Body Mind-Centering > Vera Orlock, USA
- 1992 Classes: Modern Dance > Prof. Lutz Förster / Release Technique > Lance Gries / BMC, Fluids & Nervous System > Linda Hartley, USA / Alexandertechnik > Danny McGowen
- 1993 Classes: Release Technique > Lance Gries, NYC / Taoist Healing Practices > Mantak Chia
- 1994 Classes: Release Technique > Lance Gries, NYC / Taoist Healing Practices > Carsten Dohnke
- 1995 Classes: Kung Fu and Meditation > Carsten Dohnke / Modern Dance > Cesc Gelabert

Mrs. S. Steenks

Mrs. Steenks has been asked due to her expertise in the field of dance. She danced eleven years at the Scapino Ballet Rotterdam, where she danced in works of leading choreographers as Ed Wubbe, Krisztina de Châtel and Itzik Galili. After her career as dancer at the Scapino Ballet Rotterdam, she traveled a lot and became interested in improvisation techniques. She attended workshops at Katie Duck, Julyen Hamilton, Kurt Koegel, Michael Schumacher and Kirstie Simson. As a freelance dancer she performed in productions of Sjoerd Vreugdenhil and Andre Gingras.

The piece Closed Timelike Curves, which became part of the repertory of Scapino Ballet Rotterdam, marked the beginning of her choreographic career. Next to creating two more pieces for Scapino Ballet Rotterdam for the annual program TWOOLS, she has made choreographies at Dansateliers Rotterdam, DWA (now Dansmakers Amsterdam), Productiehuis Generale Oost, Korzo, Grand Theatre Groningen, Le Groupe Dance Lab Ottawa and Dansgroep Krisztina de Châtel (now Dansgroep Amsterdam).

Furthermore, she took part in the European project *The Migrant Body*, and the bi-annual ACE programme of DWA. At the moment she is studying philosophy at the University of Amsterdam. Mrs. Steenks received the *NQA audit panel manual for audit visits* and she has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

Education:

- 2009 – 2013 Now completing Bachelor Philosophy University of Amsterdam;
Expected completing Master Philosophy in 2013
- 1981 – 1990 Royal Conservatory The Hague, classical and modern dance, completed with Bachelor's degree (HBO)

Work experience:

- 2001 – 2009 Freelance choreographer and dancer
- 1990 – 2001 Dancer at Scapino Ballet Rotterdam

Mr. drs. P.J. van Eijl

Mr. Van Eijl has primarily been asked due to his expertise in the domain of talent development and excellence in higher education and due to his understanding of international developments in this field. Mr. Van Eijl is honorary researcher at Utrecht University (Interfaculty Institute of Education and Study Skills / IVLOS from 2008 to 2011, since 2011 Centre for Education and Learning at the Faculty of Social Sciences). As such he is involved in research in the field of talent development.

He is an independent senior consultant Education for Talent Development in Utrecht, involved in educational research (talent development) of Utrecht University (2008 - present) in 2010 and 2011 involved in the audits of the Audit Committee of the Sirius Programme, The Hague. He was chairman and editor of the book '*Talent for Tomorrow*', published by Noordhoff publishers in 2010 in the Higher Education Series. Mr. Van Eijl received the *NQA audit panel manual for audit visits* and he has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

Education:

1973 – 2012 Various trainings, workshops and seminars in the field of Higher Education
1964 – 1972 Bachelor physics (1969), bachelor chemistry (1969), master chemistry (1972)

Work experience:

2008 – present Honorary researcher at Utrecht University (Interfaculty Institute of Education and Study Skills from 2008 to 2011, since 2011 Centre for Education and Learning at the Faculty of Social Sciences).
2008 – present Independent Senior Consultant Education for Talent Development in Utrecht. Involved in educational research (talent development) of Utrecht University (2008 - present) in 2010 and 2011 involved in the audits of the Audit Committee of the Sirius Programme (The Hague). Furthermore, giving seminars and lectures at various colleges and universities and giving lectures and teaching workshops at conferences.
1973 – 2008 Educational consultant and researcher at Utrecht University
1976 – 1978 Educational advisor Hotelschool The Hague
1973 – 1977 Independent educational consultant in the field of corporate education

Publications (last 2 years, more on request):

2011

Eijl, P.J. van, Renique, C., Reimer, P. Werken aan excellentie: van experiment naar cultuuromslag. *THEMA, tijdschrift voor Hoger onderwijs en Management, Volume 4*, pp: 10-15

Ginkel, S.O. van, Eijl, P.J. van, Pilot, A. Honours communities als motor voor een cultuur van excellentie. *Paper conferentie Sirius/VOR, Den Haag.*

Ginkel, S.O. van, Eijl, P.J. van, Pilot, A., Zubizarreta, J. Honors Communities as a Catalyst for a Culture of Excellence? *Paper conference National Collegiate Honors Council, Phoenix, Arizona, VS.*

Ginkel, S.O. van, Eijl, P.J. van, Pilot, A. Honors Programs in the Master. An inventory of Dutch and foreign Master Programs. *Congresboek ORD2011, pp: 1-11*

Ginkel, S.O. van, Eijl, P.J. van, Pilot, A. Honoursprogramma's in de master : Een inventarisatie van Nederlandse en buitenlandse honoursmasterprogramma's. *Passie voor Ieren, Volume 2011*, pp: 22-23

Eijl, P.J. van, Schamhart, R. *Van talent naar excellent: Kenmerken van excellente beroepsbeoefenaars en wat betekent dat voor het onderwijs?* Conferentiepapier Sirius/VOR, Den Haag.

Eijl, P.J. van, Ginkel, S.O. van, Pilot, A. De honours community: Een stimulans voor excellentie? *IVLOS*, pp: 1-15

2010

Wolfensberger, M.V.C., Sweijen, S., Eijl, P.J. van, Hartog, M., Vaart, R.J.F.M. van der. Honoursalumni over de meerwaarde van hun honoursonderwijs. *Tijdschrift voor Hoger Onderwijs, Volume 28, Issue 4*, (2010), pp: 199-216

Ginkel, S.O. van, Eijl, P.J. van. Honours in de master : Inventarisatie van Nederlandse en buitenlandse honoursprogramma's in de masterfase. Utrecht: IVLOS, Universiteit Utrecht, *Mededeling 94*, pp: 1-61

Ginkel, S.O. van, Eijl, P.J. van, Pilot, A. Honoursmaster: nieuw perspectief voor excellentiebevordering? *TH&MA, tijdschrift voor Hoger onderwijs en Management, Volume 2010, Issue 5*, pp: 54-60.

Boer, D.B.M. de, Eijl, P.J. van. Naar een onderzoeksagenda voor talentontwikkeling in het hoger onderwijs. *Tijdschrift voor Hoger Onderwijs, Volume 28, Issue 4*, pp: 239-250.

Eijl, P.J. van, Pilot, A., Wolfensberger, M.V.C., Schreve-Brinkman, E.J. Talentontwikkeling met honoursprogramma's. *Tijdschrift voor Hoger Onderwijs, Volume 28, Issue 4*, pp: 182-198.

Coppoolse, R., Eijl, P.J. van, Bruijn, Elly de. Naar een instellingsbrede excellentiestrategie in het hbo: een onderzoek naar de ontwikkeling van talent. *Tijdschrift voor Hoger Onderwijs, Volume 28, Issue 4*, (2010), pp: 217-227.

Mrs. J.M.C. Reist

Mrs. Reist has been asked as a student panel member. She attends the hbo Master Artistic Research (MAR) at the Royal Academy of Fine Arts / Royal Conservatoire in The Hague. Her field of expertise is performance. In addition to her solo projects she organises with her ensemble Los Caballeros various workshops / exhibitions / lectures within and outside the institute. At the moment she is involved in several projects in New York - individually and in cooperation with the NYFA (New York Foundation of the Arts). She represents the students' view on teaching methods, facilities and quality of field work. For this audit Mrs. Reist has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

Education:

- 2011 – 2013 Master Artistic Research (MAR) - the Royal Academy of Fine Arts / Royal Conservatoire in The Hague
- 2008 – 2011 Bachelor of Fine Arts – ECAV, Ecole Cantonale D'art du Valais, Sierre
- 2008 "Fotoacademie Amsterdam", Bachelor of Photo (1. Semester)

Work experience/performances:

- April 2012 The Naïve Genius say the Darndest Things – Performance, commissioned by the Appel Amsterdam.
- Dec. 2011 "Some Exhibitions are more Equal than other" – Group Show, Royal Gallery, KABK, The Hague
- July-nov. 2011 Communication / PR Assistant at Extra City, Antwerp
- July 2011 Diploma-Exhibition Bachelor of Fine Arts – ECAV Sierre
- May 2011 "Wer ist der/die beste Künstler/in mit Bernbezug" - "Who is the best Artist with Berne-connection" - Group Exhibition at Gallery Milieu Berne
- May 2011 Co-coordination of the Performance festival ACT Sierre
- April 2011 Performance in collaboration with C. Démétriadès at the Performance festival ACT in Luzern
- Feb. 2011 One month residency in Berne - «Offenes Atelier Beerhaus» - «Open Studio Beerhaus» with Group Exhibition
- Organization & Mediation of the symposium «Exhibition and Art spaces today», Berne with Sybille Omlin, Stefan Wagner, Sabine Hagmann, Robert Irrland, Daniel Suter – in English
- Jan. 2011 Installation in collaboration with C. Magnin and C. Raynal at the Music and Art Festival «Forum Valais», Sierre
- Dec. 2010 «The one day Retrospective» - Exhibition initiated in collaboration with C. Démétriadès in Sierre
- Oct. 2010 «Perdu quelques part» - Group exhibition initiated and organized by V. Chablais and the ECAV, Sierre
- Co-curating Exhibition - «Looping Memories – les chambres au Château Mercier» initiated

- by Bernhard Bischoff and the Collectors Ketterer / Erle Berne (Curated by 15 Students of the Bachelor of Fine Arts ECAV Sierre)
- March 2010 Co-organization & curating the exhibition «Vitrine» at the Gallery Bernhard Bischoff and the Off-space Marksblond – a project initiated by K. Reist
- 2009 – 2010 Dance teacher in Berne
- 2008 Group Exhibition with the “Fotoacademie Amsterdam”
- Sept.-Nov. 2007 Assistant and organization of the project «The Flying Dog» of Athi-Patra Ruga – Artist South Africa, Artist in Residence Bern
- Apr.-Sept. 2007 Realization of the dance production «Hotel Inzane» (Dancer and realization Costumes)
- Feb.-May 2007 Preparation course photography Fotoacademie Amsterdam
- 2006 – 2009 Assistant, organization of Casting and Photo-shootings, of divers photographers in Bern, Caspar Martig, Rolf Weiss, Guy Jost, Love Weber, Rolf Sigenthaler.
- Sept.-Oct. 2006 internship by Heidy-Jo Wenger and Herwig Ursin - Decoration and Artistic productions
- 2005 – 2009 Dancer of the Inzane dance Company

Workshops followed 2008 – 2011:

Anne-Julie Raccoursier, Lausanne	Video
Gregg Smith, South Africa / Paris	Performance
Joris Lacoste, Paris	Performance
Joelle Flumet, Geneva	Photo/Installation
Hans Stalder, Berne	Painting
Urs Lehmann & Sarah Kreuter	
«Unkraut & Biopop», Zurich	Fellowship
Bernhard Bischoff	«Curating Video Art»
Dorota Buczkowska, Poland	Fellowship
Mark Luyten, Antwerp	Installation / All media
Ingrid Wildi-Merino, Chile / Switzerland	EExhibition analyzing - „Dislocation“
Perform the Exhibition, Sierre	Symposium – Performance, Installation
Lybia/Olafur	Research / Groupwork
Nigel Rolf	Performance / exchange with the RCA London

Mrs Ing. I.J.M. de Jong

Mrs De Jong is deployed as an NQA-auditor. Since 2005 she has audit visiting experience in existing and new training programs in different sectors of higher education. She is involved in internal projects of NQA as well as in the standardisation of internal processes, the associated logistics and digitisation. Mrs De Jong also advises in the preparation and implementation of an integral quality system in secondary education. Besides she is co responsible for creating the audit panels. Since January 2010 account management belongs to her tasks. From training and experience Mrs De Jong has knowledge of organisational, pedagogical and educational processes. Mrs De Jong has attended the NQA auditor training Higher Education. In 2010 she participated in the NVAO training and is certified secretary.

Education:

- 2012 – 2013 Business Administration
- 2000 – 2004 Education and Knowledge management in the agricultural sector, Stoas High School, 's-Hertogenbosch, The Netherlands

Work experience:

- 2005 – present Netherlands Quality Agency, auditor/advisor
2004 – 2005 Essent, file analyst, depton department
Sogeti Nederland B.V., administrative employee, quotation department
2003 – 2004 For graduation:
* studying the wish for payed advice for internship providers by Aequor
* creating a new structure for the evening course Dutch flower arranger with teacher and student course guides
2000 – 2004 A number of internships as a teacher and developer of study material in secondary schools

Mr Drs. J.G. Betkó

Mr Betkó has been asked to serve as NQA auditor. In his function as executive member of the Dutch National Union of Students (LSVb) he has gained experience with different aspects of higher education, like budgeting, accreditation, student participation and excellence. In this capacity he participated in the realisation of the new accreditation system. As member of the evaluation committee ‘Study Choice consultation – what is effective?’, he was twice involved with the allocation of OCW subsidies to institutes of higher education and universities seeking to experiment with study choice interviews. Mr Betkó is familiar with NQA’s method of working and was certified by the NVAO to act as secretary to the accreditation panels.

Education

- 1999 – 2007 History study, Radboud University

Work experience

- 2009-present Netherlands Quality Agency: auditor
2008 – 2009 Member evaluation committee “Study Choice Consultation – what works?”
(part I & II, under supervision of SURF)
2007 – 2009 Dutch National Union of Students (LSVb): executive member

Annex 4: Program for the site visit

16 Oktober 2012

Tijdstip	Programmaonderdeel		Deelnemers
08.30 – 08.45 uur	Korte kennismaking, welkom door Aafje Terwey (waarnemend faculteitsdirecteur Theaterschool), Jet de Ranitz (voorzitter CvB van de AHK) en Bridget Kievits (lid CvB AHK)		Panel
08.45 – 14.00 uur	Materiaalbestudering: - Studiemateriaal - Studentmateriaal (inclusief de afstudeerdossiers) - Documentatie Inclusief lunch, graag in het lokaal waar het panel ook het materiaal bestudeerd.		Panel
14.00 – 14.30 uur	Spreekuur en rondleiding		Panel (gesplitst)
14.45 – 15.30 uur	Blok Inhoud I: afstuderen	Docenten die met afstudeerfase te maken hebben, 1 per opleiding	Gonnie Heggen (SNDO) Gerleen Balstra (JMD) Hlif Svavarsdottir (NBA) John Taylor (MTD) Lot Siebe (DD) Jeroen Fabius (AMch)
15.45 – 16.30 uur	Blok Inhoud II: afstudeerfase SNDO - AMch - DD	Een 4e jaars student en een alumna per opleiding	Alumni: Fernando Belfiore (SNDO, lichting 2010-2011) Btisse Amadour (DD, Lichting 2010-2011) Diego Gil (AMch, lichting 2011-2012, Skypet later) 4e jaars: Olga Tsetsvova (SNDO, Skypet later) Katja Hofman (DD) Christina Ciupke (AMch2, Skypet later)
16.45 – 17.30 uur	Blok Inhoud II: afstudeerfase JMD - NBA - MTD	Een 4e jaars student en een alumna per opleiding	Alumni: Revé Terborg (JMD, lichting 2010 - 2011) Chanquito van Hoeven (NBA, lichting 2011-2012) Anne Rooze (MTD, lichting 2011-2012) 4e jaars: Art Srisayam (JMD) Daniel Montero (NBA) Angela Rabaglio (MTD)

17.45 – 18.00 uur	Blok Inhoud III: afstudeerfase AMch en SNDO	Skype/telefonische interviews	Amch: Alumnus: Diego Gil (AMch, lichting 2011-2012) 2e jaars (laatste jaar): Christina Ciupke SNDO: Olga Tsetskova (SNDO4)
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17 oktober 2012

Tijdstip	Programmaonderdeel		Deelnemers (maximaal 6 à 8)
08.30 – 09.30 uur	Materiaalbestudering	panel	
09.30 – 10.15 uur	Blok Inhoud III: propedeuse en hoofdfase	Per opleiding 1 student	SNDO 3e: Clara Burdet JMD 2e: Thomas Walschot NBA 1e: Sara Lutz (komt uit voortraject) MTD 2e: Moreno Perna DD 2e: Ingeborg Nijboer AMch 1e: Keren Levi
10.30 – 11.15 uur	Gesprek met docenten JMD-NBA-MTD	Vertegenwoordiging docententeam: spreiding naar studiejaren, vakgebieden, speciale taken (zoals begeleiding, lectoraat), 2 per opleiding	JMD: Brinkman, Mariette (docent speltechniek/stemtechniek, coach, tutor, 1e, 2e en 3e jaar). Bart Sluis (docent moderne dans, 1e en 2e) NBA: Joanne Zimmermann (docent klassiek dans, spitzes, repertoire). Nancy de Wilde (docent dansgeschiedenis (ook op MTD), 1e en 2e jaar) MTD: Vivianne Rodrigues de Brito (vakdocent hedendaagse dans, 1e, 2e en 3e jaar) Roos van Berkel (vakdocent movement analyses, 1e en 2e jaar)
11.30 – 12.15 uur	Gesprek met docenten SNDO-AMch-DD	Vertegenwoordiging docententeam: spreiding naar studiejaren, vakgebieden, speciale taken (zoals begeleiding, lectoraat), 2 per opleiding	SNDO: Felix Ritter (mentor, docent dramaturgie en concept development, 1e en 2e jaar) Bruno Listopad (docent choreografie, 1e jaar) DD: Jelle van der Leest (lespraktijk algemeen, lespraktijk BO, literatuurstudie, studiebegeleider, 1e, 2e en 3e jaar)

			Damar Lammers (mentor, studiebegeleider) AMch: Felix Ritter (zie ook bij SNDO), Andrea Bosic (mentor)
12.15 – 13.15 uur	Lunchpauze + overleg / extra bestuderen materiaal		Panel
13.15 – 14.00 uur	1 ^e gesprek met opleidingsmanagement	Faculteitsdirecteur en artistiek leiders alle opleidingen	Aafje Terwey(vervangend faculteitsdirecteur) Gabriel Smeets (SNDO) Eddi de Bie (JMD) Christopher Powney (NBA) Angela Linssen (MTD) Jopie de Groot (DD) Jeroen Fabius (AMch)
14.15 – 15.00 uur	Blok Borging	Examencommissie	Klaas Backx (beleidsmedewerker dans, kwaliteitszorg), Marianne Gerner (hoofd beleidsondersteuning AHK) en Steven Schenk (studiebegeleider, vakdocent theorie kleinkunst).
15.15 – 16.00 uur	Bijzonder Kenmerk Young Bachelor Ballet	Betrokkenen AHK, NBA en werkveld	Jet de Ranitz (College voorzitter AHK), Christopher Powney (artistiek leider NBA), Ted Brandsen (artistiek leider Het Nationale Ballet), Jane Lord (medewerker scouting & outreach NBA), evt. Klaas Backx (beleidsmedewerker Dans) of Marianne Gerner (hoofd beleidsondersteuning AHK)
16.00 – 17.00 uur	Beoordelingsoverleg Panel		Panel
17.00 – 17.30 uur	2 ^e gesprek opleidingsmanagement, inclusief afronding	Faculteitsdirecteur en artistiek leiders alle opleidingen	Aafje Terwey (vervangend faculteitsdirecteur) Gabriel Smeets (SNDO) Eddi de Bie (JMD) Christopher Powney (NBA) Angela Linssen (MTD) Jopie de Groot (DD) Jeroen Fabius (AMch) Bridget Kievits (lid CvB AHK)



Annex 5: Documents examined

Kritische reflectie (basisdocumenten)

KRITISCHE REFLECTIE HOOFDDOCUMENT

KRITISCHE REFLECTIE BIJLAGE Overzicht documenten inzage

KRITISCHE REFLECTIE BIJLAGE Afstuderen bij de opleidingen

KRITISCHE REFLECTIE BIJLAGE Clusterschema's

KRITISCHE REFLECTIE BIJLAGE Didactisch concept

KRITISCHE REFLECTIE BIJLAGE Matrix Dublin - competenties

KRITISCHE REFLECTIE BIJLAGE OER 2012-2013

KRITISCHE REFLECTIE BIJLAGE Onderzoek bij dans

KRITISCHE REFLECTIE BIJLAGE Overzicht afstudeerders

KRITISCHE REFLECTIE BIJLAGE Overzicht afstudeerwerken

KRITISCHE REFLECTIE BIJLAGE Stagegids uitvoerend

KRITISCHE REFLECTIE BIJLAGE Stagegids uitvoerend ENGLISH

Master Choreografie

AMch Informatiedossier ENGLISH

AMch rooster 2012-2013

AMch Kengetallen

Standaard 1:

- Landelijk vastgestelde competenties en opleidingskwalificaties Opleidingsprofiel Choreograaf

Standaard 2:

- Didactisch Concept Theaterschool Dans
- Onderzoek Theaterschool Dans
 - Notitie Onderzoek Theaterschool Dans
 - Bijlage 1. Ontwikkeling Dansnotatie
 - Bijlage 2. Ontwikkeling interculturaliteit (DD)
- RendezVous Programma - Werkveldoriëntatie
 - Ter informatie
 - RendezVous 2010 - 2012 (nrs. 51 t/m 63)

Standaard 3:

- Examencommissie Theaterschool
 - Ter informatie
 - Agenda's en verslagen (2011-2012) en jaarverslag 2010-2011
 - Relevante documenten
 - Onderwijs- en examenregeling Theaterschool (NL en ENG)
 - Oprichting Examencommissie Theaterschool
 - Reglement Examencommissie Theaterschool
 - Studentenstatuut AHK
 - Werkwijze studenten met functiebeperking AHK

Overig:

- Organogram Theaterschool 2012-2013
- Onderwijsevaluaties
 - Nationale Studenten Enquête 2011
 - Ter informatie
 - Resultaat NSE Theaterschool Dans 2011
 - Ranking HBO Dans Ba Voltijd
 - Factsheet NSE 2011 AHK
 - Vakevaluaties 2012
 - Ter informatie
 - Overzicht Vakevaluaties Theaterschool Dans 2011 - 2012
 - Resultaten Vakevaluaties Theaterschool Dans 2011 - 2012 (25x)
 - Ter Tafel (niet op USB-stick): Programma Evaluaties Theaterschool Dans 2009-2010, 2010-2011 en 2011-2012 van alle opleidingen
- Alumni Enquêtes
 - Ter informatie
 - Kunstenmonitor 2009 en 2010
 - Rapportage Kunstenmonitor 2009
 - Rapportage Kunstenmonitor 2010
- Management informatie
 - Managementrapportage Theaterschool najaar 2011
 - Managementrapportage Theaterschool voorjaar 2012
- Medewerkerstevredenheid
 - Rapportage medewerkerstevredenheidsonderzoek Theaterschool 2011

Ter tafel (niet op USB-stick)

- Notulen plenair overleg Theaterschool 2011-2012 (directie, artistiek leiders Dans en Theater)
- Notulen dansoverleg 2010-2012 (directie, artistiek leiders dans)
- Notulen directieoverleg 2010-2012 (directie)

Representatieve selectie stageverslagen, assessments, tentamens, portfolio's, scripties, etc.

Representatieve selectie handboeken, studiematerialen, literatuur en readers

Performances

Panel members visited the following performances:

May 27 th	MaCH	Het Veemtheater Amsterdam
June 5-9 th	SNDO	Programme 1 & 2 Frascati Amsterdam
June 13-16 th	JMD	Bijlmerparktheater Amsterdam
June 20-23 rd	DD	Graduation piece Theatreschool Amsterdam
June 20-23 rd	MTD	Years 1-3 Theatreschool Amsterdam
June 26-27 th	MTD	Years 1-3 Theater Corso Amsterdam
June 27-28 th	NBA	Stadsschouwburg Amsterdam
June 28-30 th	MTD	Graduation piece Theatreschool Amsterdam

Annex 6: Summary theses

Below a summary of the students whose theses have been examined by the panel. According to NVAO's rules only studentnumbers are included.

10060 0800

10061 0168

10061 1455

10031 5122



Annex 7: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Declaration of completeness and accuracy of the information

Concerning the assessment of

Study programme: Cluster Bachelor of Dance / Bachelor of Dance in Education /
Master of Choreography

Organisation: Amsterdamse Hogeschool voor de Kunsten

Date of visit: October 16th and 17th 2012

Undersigned:

representing the management of the above mentioned study programme(s),

in the position of:

declares that all information on behalf of the accreditation of the above mentioned study programme(s) is made available in completeness and accuracy, *including, if applicable, information on alternative graduation routes that (have) exist currently and/or during the past 6 years*, so the visitation panel could come to a properly fact-based judgment.

Signature:

Date: