


**M Theatre  
Amsterdam School of the Arts**

*Report of the limited programme assessment  
7 and 8 April 2014*

 *This document is best printed in duplex.*

## ***Table of contents***

Table of contents .....	3
Summary .....	4
Colophon .....	6
Introduction .....	7
1. Intended learning outcomes.....	9
2. Teaching-learning environment.....	13
3. Assessment and achieved learning outcomes .....	22
Attachments .....	27
Attachment 1 Assessment committee .....	28
Attachment 2 Programme of the assessment .....	29
Attachment 3 Quantitative data.....	31
Attachment 4 Final qualifications .....	32
Attachment 5 Overview of the programme .....	33
Attachment 6 Documents.....	34
Attachment 7 Declarations of independence.....	35

## Summary

On 7 and 8 April 2014 an assessment committee of AeQui performed an assessment of the programme Master of Theatre of the Amsterdam School of the Arts. The overall judgement of the committee regarding the quality of the programme is **excellent**.

The programme Master of Theatre (or, DasArts) of the Amsterdam School of the Arts is a residential two-year programme (120 EC) and aims to provide an international theatre laboratory in which students can improve the artistic competencies they have developed as young professionals in the stage arts. Though the programme demands a keen interest in theatre arts from its participants, it fosters a broad and inclusive interpretation of the notion of theatre, and is explicitly oriented towards innovative developments in the international field of theatre practice. The curriculum of DasArts, which alternates between collective courses and individual trajectories, is designed with the intention of offering students an environment in which they are able to develop and investigate their own artistic questions. In addition, the programme puts great weight on its structural feedback sessions. The feedback approach, which is highly structured and formatted, is aimed at effectively and constructively supporting the students in the development of their artistic theatre practices.

### *The intended learning outcomes are assessed as excellent.*

The goals of the programme are fully aligned to the (inter)national qualifications for a Master of Theatre, even exceeding these standards through a strong orientation on making and a focus on the students' own artistic inquiries. According to the committee, the intended learning outcomes challenge students to excel as they develop their research and artistic practice throughout the course. The committee applauds the programme's aim to educate students who are able to engage with and intervene in a rapidly changing professional field, contributing to the field with their own forms of sustainable theatre practice. In the eyes of the evaluation committee, the vision of the programme conveys a much needed approach to education in the stage arts, both nationally and internationally. The programme is highly attuned to (inter)national developments in the field and actively engaged in the improvement and fine tuning of its intended learning outcomes to the ongoing transformation in the theatre domain. As the interviews with students, alumni and experts in the field made clear, the goals of the programme demonstrate a highly critical perspective on theatre, one that is fully engaged with the present developments in the stage arts. The students the evaluation committee spoke to, both first years and second years, were of the opinion that the objectives of the programme are highly relevant for their development as professional stage practitioners.

They were also greatly appreciative of the international orientation of the programme. In short, the orientation of the learning outcomes fit with the (inter)national qualification frameworks. They have been concretised into specific performance levels and are given a specific interpretation based on the programme's explicit and unique views. The programme serves as an example both nationally and internationally.

### *The teaching-learning environment is assessed as excellent.*

The committee observes that the programme offers an excellent environment in which students are empowered to research, experiment and further develop their artistic identities as theatre makers. Students receive (and are taught to give) constructive feedback throughout the two years and are also challenged to engage with new methods, approaches and concepts in the collective study activities. The programme remains closely aligned to the developments in theatre domain and the cultural field at large, through the structural involvement of external mentors, advisors and guest lecturers, and through the cultivation of an ongoing dialogue between staff, students and the professional field; DasArts is thus able to be in a constant process of renewal and reflection. The permanent instructors and guest teachers, all of whom have an international background, are highly qualified as educators and professionals in the field. Given the careful selection of qualified students, most

of the participants thrive in the challenging environment of the programme. Not only do the students receive ample coaching from the mentors and lecturers, the small scale and intensive collective projects enable students to give and receive feedback from each other in a constructive and professional manner. The facilities and space at DasArts at present are excellently suited for what the programme has in mind, according to the committee. To conclude, according to the committee the curriculum, staff, services and facilities together constitute an innovative and original learning environment.

*Assessment and achieved learning outcomes are assessed as excellent.*

The validity and reliability of the assessments are guaranteed by the fact that students are evaluated on the basis of their own goals (which in turn are based upon the intended learning outcomes of the programme) and the exceptionally responsible and thorough manner in which students are assessed, both formally and informally, by the staff members. The evaluation criteria and specific qualifications for the DasArts programme always figure as a frame of reference during assessments. In addition, the programme structurally involves external specialists for its formal assessments and two external assessors are invited to assess the students at the final exam. The students the committee spoke to were all very satisfied with the demands of the course assessments, which require independence, investment, self-reflection and vision.

The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni, as well as the responses in the surveys, are without exception positive about the manner in which the programme prepares them for the professional field. Graduates of the programme

are passionate and innovative theatre makers who are able to contribute to their profession through new forms of sustainable theatre practice. They have received awards and also publish (inter)nationally. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The graduation projects are of excellent quality and are the product of a thorough methodology and research trajectory.

*Recommendations*


At present, the programme is in the process of rethinking notions such as entrepreneurship, innovation and sustainable artistic practice. The committee would like to encourage the programme in this process of reflection and its aim of devising new ways of 'being in the market'.

In the discussions the evaluation committee had with the students and alumni, it became clear that the collective Blocks were experienced as very intensive, with little time left for them to attend to other professional commitments. The committee would therefore like to encourage DasArts to investigate if more room could be created within the Blocks themselves so that students are able to fulfil other obligations related to their practice. It also thinks that students coming from abroad could be offered temporary or permanent housing. This would help them to dedicate themselves completely to the programme in the first semesters, rather than having to organise their stay in the Netherlands.

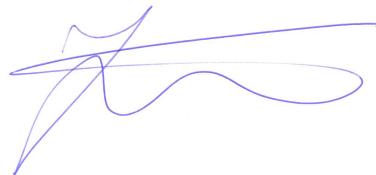
To conclude, the evaluation committee is very positive about the assessment system of the programme and encourages it to continue its focus on the individuality of the students in its assessments and exams, rather than increasing the formatting of its procedures.

All three standards of the NVAO assessment framework are assessed positively and hence the review committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire review committee,  
Utrecht, 30 May 2014



Raoul van Aalst, Chair



Jesseka Batteau, Secretary

## **Colophon**

### **Institute and programme**

Amsterdam School of the Arts  
Postbus 15079  
NL – 1001 MB Amsterdam  
Telephone: (+ 31 20 –) 020 527 7710  
Status institution: publicly funded  
Result of institutional assessment: positive

Programme: DasArts, Master of Theatre  
Level: HBO Master  
Number of credits: 120 EC  
Nomenclature: Master of Theatre (will become 'Master of Arts')  
Location: Amsterdam  
Mode of study: fulltime  
ISAT: 44874  
For data on intake, graduates and dropouts: see appendix 3.

Director responsible for quality: Jan Zoet, head of de Theaterschool, AHK.  
Director of DasArts, Master of Theatre: Barbara Van Lindt  
Contact person for inquiries about the quality of the programme: Nel van Dijk  
Contact information: E. [nel.vandijk@ahk.nl](mailto:nel.vandijk@ahk.nl) / T. (+31 20) 527 77 16

### **Assessment committee**

R. Van Aalst, chair  
H. Roms, domain expert  
C. Saraiva, domain expert  
R. Heremans, student  
J. Batteau, secretary

The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of  
AeQui VBI  
Vlindersingel 220  
3544 VM Utrecht, The Netherlands  
+31 30 87 820 87  
[www.AeQui.nl](http://www.AeQui.nl)

## Introduction

The Amsterdam School of the Arts (AHK) trains its students for the national and international world of art, culture and heritage. It wishes to support students as they develop their artistic identity and cultivate an innovative vision in collaboration with the international cultural community of Amsterdam. The Amsterdam School of the Arts aims to maintain a high level of education and has formulated four areas of focus to achieve its goals: educational excellence and the permanent pursuit of quality; the student as the artist of tomorrow; a firm position within the creative metropolis Amsterdam and, finally, research directed at education and the development of the profession. The institute is made up of six departments, including the Academy of Fine Art in Education, the Academy of Architecture, the Conservatorium of Amsterdam, the Netherlands Film Academy, the Reinwardt Academy and de Theaterschool.

### The institute

De Theaterschool of AHK encompasses the entire breadth of the theatre arts and supports a productive dialogue between the different disciplines: dance, acting, directing, sound and light design and producing. It aims to prepare students for the dynamics of the profession and encourages theatre students to reflect on their artistic practice in relation to the professional field and the world at large. The Master of Theatre programme (or, DasArts) was founded in 1994 and became part of de Theaterschool AHK in 2008/2009. In the following years, DasArts' status shifted from being a residential postgraduate 'werkplaats' for theatre makers, choreographers, scenographers and visual artists funded by the Ministry of Culture and Education to the educational environment of a master programme. In its new guise, but true to its original goals, DasArts aims to provide an international theatre laboratory in which students can improve the artistic competencies they have developed as young professionals in the stage arts. Though the programme demands a keen interest in theatre arts from its participants, it fosters a broad and inclusive interpretation of the notion of theatre, and is explicitly oriented towards innovative developments in the international field of theatre practice.

### The programme

The master of DasArts is a residential two-year programme (120 EC). The fulltime programme is question-based, taking the students' own questions and aspirations concerning their work as its guideline. An average of 10-13 students (first and second years) partake in the programme each year. The programme

is carried out by the managing director and five permanent staff members who each have a specific expertise. In addition, the programme involves mentors, student advisors and guest lecturers to provide student guidance and contribute to the curriculum.

The curriculum of DasArts is designed with the intent to offer students an environment in which they are able to develop and investigate their own artistic questions, which they formulate at the beginning of the programme. DasArts strives to create conditions in which students can experiment with their approaches and methods, and fosters an atmosphere in which students can learn from one another and critically engage with each other's work. The programme alternates between collective courses and individual trajectories. The individual activities consist of the formulation of a study plan and the intake interview. Subsequently, students work on their Individual Trajectory (IT), and later on they complete the master with the Master Proof (MP). The IT and MP include studio visits, working visits and presentations. The collective activities of the programme begin with the introduction weeks in which students have the opportunity to participate in workshops and symposia and present their portfolios. Other collective components include the 'Blocks' (periods in which students engage with a particular subject, question or working method proposed by a guest teacher) and the Contextuals (a period of two weeks in which one of the students designs the learning environment, based on his or her own artistic interests). These collective sessions are in line with the programme's stress on the importance of encountering and responding to new ideas and approaches as an artist (the 'significant collisions'). In addition, DasArts puts great weight on its structural feedback sessions. During these sessions, all students present their work in progress, their research results

and guiding questions. The feedback approach, which is highly structured and formatted, is aimed at effectively and constructively supporting the students in the development of their artistic theatre practices. In recent years, DasArts has invested in the development of its educational policy as master programme. Points of focus included developing methods for feedback and assessment, enhancing a research attitude and the connection with national and international fields of talent development.

In the summer of 2014, DasArts will move to another building where other departments of de Theater-school will also be housed. The new location is situated in the area of Amsterdam North.

### **The assessment**

The master programme Theatre of AHK has assigned AeQui VBI to perform a quality assessment. In close cooperation with the programme of DasArts, AeQui has convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme has taken place; the meeting was meant for exchanging information and to plan the dates and the programme of the visit.

The assessment was carried out according to the itinerary presented in appendix 2. The committee assessed in an independent manner; at the conclusion of the assessment, the results were presented to representatives of the programme. The concept of this report was sent to the representatives of the programme; their reactions have led to the final version of the report.



## 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.*

**Explanation:** As for level and orientation (bachelor's or master's; 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.

Based on the interviews and examination of the underlying documentation, the evaluation committee qualifies the intended learning outcomes as **excellent**. The goals of the programme are fully aligned with the (inter)national qualifications for a Master of Theatre, even exceeding these standards through a strong orientation on making and a focus on the students' own artistic inquiries. According to the committee, the intended learning outcomes of the programme are highly relevant and concrete: they have been concretised into specific performance levels and are given a specific interpretation based on the programme's explicit and unique views. Furthermore, they are formulated in such a way that each individual student can apply these to his or her own learning trajectory. The intended learning outcomes challenge students to excel as they develop their research and artistic practice throughout the course. The committee applauds the programme's aim to educate students who are able to engage with and intervene in a rapidly changing professional field, contributing to the field with their own forms of sustainable theatre practice. In the eyes of the evaluation committee, the vision of the programme conveys a much needed approach to education in the stage arts, both nationally and internationally. The programme is highly attuned to developments in the field and actively engaged in the improvement and fine-tuning of its intended learning outcomes to ongoing transformations in the theatre domain. DasArts structurally involves guest teachers and mentors and sustains an extensive network with high profile institutes and experts in the professional field. External experts interviewed during the evaluation, indicated that the programme was very important for the field of theatre with its strong focus on the development of the individual practice of the students. Students the committee spoke to were all highly appreciative of the goals of the programme, lauding its critical engagement, the focus on making and the challenge it sets its students to excel in their artistic practices.

### Links with professional practice

The evaluation committee has been able to establish that the aims of the Master of Theatre programme are excellently attuned to the developments in the professional field and the theatre discipline. It is fully aware of the shifts and transformations taking place at present and is able to incorporate these changes into its intended learning outcomes. Through regular consultations with its extensive (inter)national network of stage practitioners, specialists and relevant institutes in the field, the structural involvement of guest teachers from a wide variety of backgrounds and the ongoing critical discussions between students, staff, mentors and guest teachers, the programme ensures that it is always in the process of thinking through new models and alternatives for the profession of stage practice. The committee was able to observe that the aims of the programme were clear and that management, staff, working field and students were in agreement about the importance and relevance of the intended learning outcomes for the

professional field, particularly where it concerned the international scope of the curriculum.

In 2008, DasArts formulated the intended learning outcomes of its master programme, which support students in acquiring the qualifications needed for a profession in the international field of innovative theatre. The objective of the DasArts programme is to train students to become critical and engaged stage practitioners who are able to carve out a place for themselves in the highly dynamic and changing professional field of stage arts. DasArts wishes to educate young professional theatre makers who are able to give shape to their artistic talents, fascinations, convictions and dreams in the form of urgent theatre products. Graduates must have their own signature working method, be able to steer their own course, inspire others and have the potential to give new impetus to the theatre. They must be capable of participating in the discourse on the development, the position and the direction of the theatre and articulate their own position within it.

DasArts does not impose a specific theatrical paradigm, but embraces a broad understanding of what a theatre maker is or can be. Though the theatre discipline – its history, conventions and cross-overs – always serves as a frame of reference for the programme, DasArts is strongly oriented towards the field of innovative and mixed practices in the performing arts, and can therefore be associated with approaches of theatre that have been characterized as postmodern or post-dramatic. DasArts strives to provide an experimental space within the Dutch and international cultural field. Rather than catering to existing structures in the field, DasArts has positioned itself as a creator of autonomous theatre makers with a broad range of aesthetic orientations who are able to determine their role within society and the artistic field by adapting the given conditions to their own pace and principles. The programme seeks encounters with other art disciplines such as performance art, visual arts, choreography and physical theatre, documentary art and many other developments in the international field of innovative theatre. Accordingly, the student population of DasArts is highly international and cosmopolitan, bringing together artists with different social, cultural backgrounds and different artistic traditions and practices.

In recent years, the vocabulary and discourse of the programme has shifted towards notions of ‘experimentation’, ‘practice’ and ‘research’. For DasArts, research is understood as a particular investigative attitude of the artist, which is aimed at developing ideas and methods of making. This investigative attitude is stimulated in various ways at DasArts: through the formulation and presentation of research questions, in writing and through the students’ artistic work. Students are made aware of their responsibility for their own research processes, their reflections and communication of their ideas and the qualities needed for successful collaboration with others.

As the interviews with students, alumni and experts in the field made clear, the goals of the programme demonstrate a highly critical perspective on theatre, one that is fully engaged with the present developments in the stage arts. The students the evaluation committee spoke to, both first and second years, were of the opinion that the objectives of the programme are highly relevant for their development as professional stage practitioners. They greatly appreciated that the goals of the programme are aimed at

their development as individual artists who are able to sustain professional practice after graduation.

The committee is of opinion that this master is very important for the theatre domain, demonstrating that a master need not always comply with a particular format. DasArts offers students a challenging environment in which they can grow individually as artists, while also actively engaging with and responding to issues, themes and methods that are not directly aligned with their own interests. The committee observes that the level expected of the students is high and that they must excel to obtain the exit qualifications.

### Up to date

The committee was able to conclude that the programme actively and consistently monitors its intended learning outcomes in relation to the developments in the discipline and professional field. The programme cultivates an ongoing dialogue between staff, students and guest lecturers regarding the relevance of the final qualifications and regularly consults the members of the Advisory Council (consisting of the head of the research group at de Theaterschool and representatives of the international field of art production and education) to ensure that they meet the requirements of the theatre profession. In addition, the programme actively seeks exchange with other national and international master programmes, as well as with other relevant institutes in the field, in order to fine-tune and reinterpret its exit qualifications in light of contemporary developments the field.

At present, the programme is in the process of rethinking notions such as entrepreneurship, innovation and sustainable artistic practice. It plans to align its exit qualifications with what it thinks is needed in the present cultural climate. In DasArts view, the theatre domain is in need of makers who know how to function within the boundaries of what already exists but also in need of independent artists who fulfil more subversive and innovative roles. In this sense, the committee observes, the programme is a living organism, adjusting its goals according to relevant and urgent issues at hand. The committee encourages the programme in this process of reflection and its aim to find new ways of ‘being in the market’.

As the only functioning Master of Theatre programme in the Netherlands, DasArts has shared its experiences with other departments who are currently re-organizing or starting up a Master of Theatre programme. DasArts has participated in a two-year period of knowledge exchange between the various master programmes. This has led to a clear positioning of DasArts as a residential programme with an international orientation, focusing on research and experimentation in the artistic discipline. In the coming years, DasArts will become the core programme of a newly founded Amsterdam Graduate School of Performing Arts (AGSPA). The Graduate School will serve as an umbrella institute for all Master's education at de Theaterschool, the Amsterdam Master of Choreography, the Local School and a PhD programme.

DasArts has good relationships with local production and performance venues in the Netherlands, such as Frascati, SPRINGFestival, Het Veem Theater and Brakke Grond, which share an interest in contemporary theatre practices. The ongoing informal dialogue with these organisation has led to an informed awareness of what theatre education must offer to support new generations of theatre makers in the present circumstances.

Since 2011, DasArts has initiated several other formal consultations with agents in the field of Talent Development with the goal of assessing the needs of young theatre makers in the Netherlands, to map the talent development field, and determine what tasks are done by whom and what is still missing in the infrastructure of theatre in the Netherlands. This has become an even more pressing matter since the drastic cutbacks in cultural funding in the Netherlands in 2012, which weakened the infrastructure of production support. These consultation rounds have led to the further investigation of the role of various players in the overall chain of support for the professionalization of young or new artists in theatre – from festivals and theatres, to production houses to education. The programme will continue to research in what way it might contribute to talent development, in close collaboration with its partners in the field. In the context of talent development, DasArts has designed a unique feedback method that is applied throughout the programme. Giving and receiving feedback in a constructive and professional manner is part of what the programme wishes to teach its students. The feedback method was designed in 2011 with the assistance of the philosopher Karim Benamar who is also part of the Advisory Council. The

method has generated much interest from colleagues in the educational and the professional field. DasArts has distributed a DVD-film of the feedback method to a wide range of theatre specialists – from dramaturges and teachers, to festival directors and artists – and is regularly invited to give workshops on the method within different contexts. The committee was presented with the DVD of the method and is of the opinion that it is an excellent example of how an educational programme may fulfil the role of pioneer in the theatre domain.

Finally, DasArts lays great stress on its international orientation. The present managing director – who has a background as producer and programmer – has expanded upon the existing professional network outside the Netherlands. She is regularly invited to sit on panels or attend conferences and also visits festivals to remain informed about the requirements for graduates to enter the international field. The students, alumni and representatives of the field the committee spoke to all were highly appreciative of the international orientation of the programme. Not only does it, thus, manage to foster diversity and critical reflection of traditions and conventions, but it is also able to connect with new forms of theatre making around the world.

### Concrete

In the opinion of the evaluation committee, the intended learning outcomes of the Master of Theatre programme are relevant and concrete, while also allowing room for each individual student to apply these criteria to his or her own learning trajectory. Though the intended learning outcomes can be compared to other ambitious master programmes in the arts, the committee is of opinion that the DasArts programme is able to operationalise these criteria in a highly effective, responsible and flexible manner.

The intended learning outcomes of the DasArts programme are based on a variety of professional practices and profiles associated with the notion of 'theatre making'. The programme has extended upon the bachelor level competencies for theatre makers in the Netherlands, which are in turn derived from the nationally accepted 'Educational Profiles' and the Dublin Descriptors. In comparison to Bachelor's programmes, the profile of DasArts places more empha-

sis on the deepening (maturing, critical reflection, individuality, development of personality, investigative potential) and broadening (application within a broader context, discipline, international) of professional expertise.

Participants are expected to achieve the following qualifications throughout the programme:

1. The participant makes an individually distinctive and identifiable contribution during all phases of the creative process, which is also recognizable as a 'signature' in the final result.
2. The participant substantiates how and what the artistic work effectively communicates (also to a wider or new audience) and is capable of accounting for the methodology and artistic choices.
3. The participant relates the artistic work to his or her own professional viewpoint, to the work of others, to views and developments in contemporary international professional practice, to art history and to developments in the social context.
4. The participant produces new media, materials and production processes in collaboration with others and through investigative and innovative methodologies.
5. The participant plays an inspiring role by communicating new and innovative aspects of the creative process to others within and outside the collaborative effort.
6. The participant is able to relate the artistic work and the responses to it to their own position, image and reputation in the theatre world (both current and aspired).
7. The participant reflects upon his or her own pre-suppositions and assumptions.
8. The participant has a broad understanding of the materials, media and production processes available (also outside their own field) in order to make substantiated decisions (related to ambitions, talent, knowledge and skills) during the conception, realization, organization and presentation of the artistic work.
9. The participant has insight into the significance of their talent and the relevance of their views to others.
10. The participant is capable of adjusting his or her own methodology and professional viewpoint in response to developments in the relevant international field, the arts and the social context.
11. The participant has insight into the diversity of meanings ascribed to core concepts in the field (such as 'theatre', 'audience', 'stage', 'performance', etc.) and the consequences of this with regard to their own professional viewpoint and position.
12. The participant has an understanding of different approaches to the profession of theatre maker, and the consequences of this for their own professional viewpoint.
13. The participant has a sense of reality and diplomacy when combining their interests with the interests of others (such as performers, collaborators, institutes, commissioners).
14. The participant has an understanding of the views of and possibilities offered by others in collaborative situations and can work in an inspiring manner, taking the initiative as well as leading and directing when necessary. (See also appendix 4 for an overview of the intended learning outcomes.)

### Dublin Descriptors

To ensure that the level of the Master of Theatre meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee is more than satisfied that the intended learning outcomes regarding knowledge, understanding, attitudes and skills meet the international standards of a master level in the stage arts.

## 2. Teaching-learning environment

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

**Explanation:** The contents and structure of the curriculum enable the students admitted to achieve the intended learning outcomes. The quality of the staff and of the programme-specific services and facilities is essential to that end. Curriculum, staff, services and facilities constitute a coherent teaching-learning environment for the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the teaching-learning environment as **excellent**. The curriculum of DasArts ensures that the students acquire the exit qualifications through the alternation of individual and collective programme components in which students define their own questions and follow their own research trajectory. The committee observes that the programme offers an excellent environment, both innovative and original, in which students are empowered to research, experiment and further develop their artistic identities as theatre makers. Students receive (and are taught to give) constructive feedback throughout the two years and are also challenged to engage with new methods, approaches and concepts in the collective study activities.

The programme remains closely aligned with the developments in the theatre domain and the cultural field at large, through the structural involvement of external mentors, advisors and guest lecturers. Education therefore takes place partly through professional practice, and during the course students already forge qualitative networks and participate in discussions on the development of the field. The permanent instructors and guest teachers, all of whom have an international background, are highly qualified as educators and professionals in the field. Although the main focus is on making and the artistic practice of the students, the course expects students to be highly articulate and to be able to reflect on their practice in written form, linking their work to the practices and discourses in the professional field. The committee applauds the manner in which DasArts is in a constant process of renewal and reflection, cultivating an ongoing dialogue between staff, students and the professional field. The committee highly appreciates the programme's ability support the quests of its students through its environment of care, the cultivation of continual feedback and 'professional intimacy'. In this sense, DasArts may be seen as excellent example for other disciplines and practices, both nationally and internationally.

Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. Not only do the students receive ample coaching from the mentors and lecturers, the small scale and intensive collective projects enable students to give and receive feedback from each other in a constructive and professional manner. The facilities and space at DasArts at present are excellently suited for what the programme has in mind, according to the committee.

### Programme covers the learning outcomes

The evaluation committee has established that the programme's content is of a very high level and exceptionally supportive of students in their acquirement of the formulated final qualifications. These qualifications relate to the development of students into theatre professionals with a unique signature who are able to engage with and transform the professional field, motivated by the wish to create new forms of sustainable practices in the theatre arts. The committee is very positive about fact that the DasArts programme is question-based: students are encouraged to envision their own route towards professional maturity. The committee also applauds the programme's aims to create an environment that allows for research and experimentation, cultivating an

atmosphere of responsibility and support through the 'professional intimacy' between staff, guest-lecturers and students, while also offering students the opportunity to profit from 'significant collisions' with new ideas, methods and approaches represented by the guest-teachers. The committee judges the content of the programme to be excellently balanced in this regard. The committee is also very positive about the manner in which the programme has incorporated a unique system of critical and constructive feedback through the so called Feedback Sessions which take place at fixed moments throughout the two years. Through these various programme components, DasArts provides students with an environment that simulates the practice of a theatre maker, thus creating a fluid connection between education and professional practice.

The curriculum of Das Arts consists of individual and collective components, including an Individual Trajectory, a Master Proof, collective 'Blocks' and 'Contextuals'. Throughout the programme, the students attend 'Feedback Sessions' in which they present their work to staff and fellow students, followed by a highly formatted and structured critical discussion of their work. Each individual semester also includes realistic production and management aspects, such as planning, budgeting and the writing of project proposals. (See attachment 5 for a complete overview of the two-year programme).

The individual study activities are guided by a study plan formulated at the beginning of the programme. Students entering DasArts must define what they will be investigating and developing throughout the two years of the course. The plan must include a research question, the motivation for their research, the methodology they will be employing and an overview of their planning. The study plan serves as a reference for both the student and educational team throughout the entire study programme and is the basis for all evaluations. The study plan is discussed in an intake talk during the first weeks of the first semester. During evaluation talks with the educational team at the end of each semester, the components of the study plan (question, motives, methodology and design) are reflected upon and, if necessary, the student may be asked to reformulate certain elements of this plan.

The Individual Trajectory (IT) mostly takes place in the second semester of first year. The student explores an individual field of interest related to the aims described in the study plan. In their IT proposal students outline particular interests they wish to pursue, articulate how these are linked to the questions concerning their artistic practice and describe the strategies, methods and designs they intend to use. This proposal is submitted to the educational team and presented during feedback sessions. The IT is open in content (topic), form (strategies applied) and

outcome but must contain practical work. The student concludes the semester with an IT report.

In the second year, students write a Master Proof (MP) proposal. The proposal must be approved by the educational team before students can commence with their project. The MP is the outcome of

an artistic process within the framework of theatre practice. The work should reflect the student's research aspirations and goals, relate to the intended study objectives and conclude his/her development at DasArts. As such, it will allow the student to translate the learning experiences and results of the study programme into a performative, public event. The MP enables both the student and DasArts to evaluate the artistic process and its outcome in relation to the study aims as formulated in the study plan.

Both the IT and MP include studio visits, working visits and presentations. During the studio visit, each student shares his/her process with a member of the educational team. The studio visit is meant as a moment to demonstrate the student's methods manner of working, rather than merely having a conversation about the process. This may take any form that is relevant at that stage: for example, a rehearsal, a run-through, a performative reading or an exercise. In addition, all students must undertake at least one working visit during their period at DasArts. These trips often take place during an IT semester and may be connected to the study plan or the IT proposal. Working visits provide students the opportunity to establish and/or enlarge an international network of peers and professionals within the field of performing arts. They usually entail an individual visit to a festival or arts event, and include the viewing of work by national or international artists and participation in a workshop, discussion group or temporary academy.

Furthermore, the programme expects students to present their work to various audiences and in different contexts. These presentation moments include: the Feedback Sessions at the beginning of the semester and various public events, such as the Open Lab at the end of the IT-semester. The presentations may take on the form of a talk, a theatrical experiment or even a fully developed performance. The

The committee applauds the programme's aims to create an environment that allows for research and experimentation, cultivating an atmosphere of responsibility and support through the 'professional intimacy' between staff, guest-lecturers and students, while also offering students the opportunity to profit from 'significant collisions' with new ideas, methods and approaches represented by the guest-teachers.

presentation should address what the artistic outcome is of the student's project, to what extent the student has achieved the intended aims and how the initial study question evolved along the way.

The collective component of the programme starts in the first semester. At the beginning of the programme, students are expected to attend the introduction weeks during which they get to know the DasArts team and the house rules. During these weeks, everyone has the opportunity to participate in workshops and symposia, and students are asked to present their portfolios. For each Block, DasArts invites one or two professionals to act as mentors and host the programme in question. The invitation is often perceived by the mentors as a unique opportunity to curate a ten-week programme, to try out experimental educational strategies, to share the knowledge circulating in their network or to share their own practice with a group of master students. The Block mentors are internationally acclaimed artists, dramaturges or theoreticians who are carefully selected by DasArts. In this manner, DasArts is able to integrate urgent and relevant issues into the educational programme. Each Block lasts ten weeks and takes place in the DasArts building in the autumn semester. The Block comprises a variety of different activities: experiential (physical training, field trips, practical routines), input-based (workshops, lectures, reading), making (practical artistic assignments) and presenting to the public. During the Block, students are required to engage with questions and approaches that are not necessarily close to their own practice or agenda, and they are required to reflect on this in their Block report. This demands an open-minded attitude that allows them to discover domains, concepts and practices beyond their own horizon.

The Contextual consists of a two-week programme during the spring semester and offers participants the opportunity to design a learning environment and share their artistic interests within a self-determined framework. Each student must write a proposal for this programme component and the educational team chooses which idea will be implemented. The design of this programme should be based on the students' own questions or fascinations and be accessible to peers. The student initiator(s) of the Contextual are, therefore, not only curators of the programme but also take on the role of a guide, leading the other students through the programme. The

preparations are done in close cooperation with the educational team. In the design of the Contextual, students will need to demonstrate insight into collective formats that can be used in artistic learning, and will apply many aspects of the exit qualifications in terms of design, articulation, orientation and collaboration.

For DasArts, the Feedback Sessions are one of the central components of the curriculum. The programme considers it to be an effective tool for testing and learning, in particular when a piece is not yet finished. In these sessions, which take place three times during the spring semester, students present work in progress, research questions and results. The method aims to empower the individual who is receiving the feedback (to the point where that person calls for it and even directs it). The method is aimed at creating a learning experience for both the individual who receives the feedback and the group of peers who give it. As such, the feedback method functions as a tool within the student research processes as well as within the evaluation cycle, teaching students to develop ways of receiving and processing feedback. The method enhances self-discipline and the enjoyment of finding the precise words to explain something. The various formats focus on different aspects of giving feedback: articulating what works, formulating criticism in a subjective way, creating space for reflection, opening up possibilities, sharing knowledge and expertise, or writing a personal letter.

Where theory and research are concerned, the programme's aims focus on the process of making. For DasArts, research, theory and reflection should be understood as instruments in the development of the artistic practice of the student. Since it is a programme led by the questions of the students themselves, theory is not offered as a separate component in the curriculum nor is there a selection of theoretical works that serves as a fixed canon. DasArts encourages students to find productive ways to incorporate theoretical influences into their practical work and artistic research. However, students are expected to be able to write effectively about their process of making. During the Blocks, students encounter different theoretical frameworks through the mentors and guest teachers. Students are given reading materials for each Block – a collection of texts that have inspired the mentor and provide a vocabulary for the theme to be explored.

The alumni and students the evaluation committee spoke to confirm that the programme indeed offers the challenging and inspiring environment needed to attain the final qualifications as a Master in Theatre. They spoke highly of the strong focus of the programme on the individual artistic practice and the manner in which they were offered encounters with relevant and urgent issues, new methods, approaches and concepts via the collective Blocks and Contextuals. In their opinion, the curriculum is of a very high level and challenges them to excel as artists in their acquirement of the intended learning outcomes. This is confirmed by the results of the evaluations of the department of Quality Assurance and Policy Support at AHK: in general, DasArts scores very high (8.3, whereas the standard target is 7.5). Graduates have indicated that they would choose to do the same programme again, and they most value the learning processes within a group of peers, the attention paid to individual artistic development and the network offered at DasArts.

### **Up to date**

The committee is very positive about DasArts' aims to take on a unique and innovative role in the field of stage arts and theatre education. It has established that it takes part in ongoing discussions – within and without the institute – regarding the present and future of the profession, taking into account the changes taking place in the cultural sector. The programme explicitly addresses the question what theatre makers can be or do at present, and with whom and under what conditions. It remains attuned to contemporary issues through its qualitative network in the professional field and the structural involvement of specialists and artists from the theatre domain. The programme is designed in such a way that there is a constant flow of feedback from students, staff and the professional field, according to the committee. The committee has observed that students are very critical and aware of what is taking place, and that the educational team actively seeks their points of view. The representatives of the professional field confirmed this awareness of students and that there is an articulate thinking about models and alternative economies at DasArts. In this sense, DasArts may be qualified as a programme that takes full responsibility for its own quality and constant renewal.

Recently, several issues concerning the design of the curriculum have been addressed by DasArts, such as the design of the Contextuals, the placing of the second Block and the focus on research and writing. The committee has observed that the programme is well aware of what might be improved and has already taken initiatives to bring about the necessary changes. The committee encourages the programme to continue along this path of constant reflection and adaptation. The issues concerning entrepreneurship, innovative strategies and sustainable practices – which the programme intends to address in the reformulation of the exit qualifications – are also translated into the curriculum. DasArts will highlight already existing programme elements that engage with these questions and will also invest in new programme components. With the move to the new location in the summer of 2014, DasArts hopes to be able to explore new ways of dealing with these issues in collaboration with the other departments of de Theaterschool as well as with the cultural organisations, the creative industry and alternative entrepreneurs located in the north of Amsterdam.

As described in Chapter One, the programme has good relations with theatre institutes, organisations and companies in The Netherlands as well as abroad. It also keeps in touch with developments in the discipline through its contacts with related (inter)national programmes. The international orientation is of importance for the programme, and ensures that it is in touch with developments in theatre practices around the world. In the past years, the majority of DasArts participants have come from outside the Netherlands. The staff itself has an international background and maintain strong international connections and practices. Similarly, the mentors and guest lecturers are often not of Dutch origin. The departmental communication therefore takes place in English. The committee applauds this international orientation of the programme and underwrites its opinion that a theatre maker can only be influential when he or she is able to position him- or herself within the international discourse and practice of theatre arts. Students are appreciative of the network of DasArts, which they consider to be a gateway to institutes and companies at the forefront of their profession.



## Structure of the programme

The evaluation committee has been able to conclude that the didactic structure of the curriculum is excellently aligned with the goal of DasArts to support and challenge young professional theatre makers in their artistic development. The question-based model requires students to operate as artists who are capable of presenting, reflecting, designing and coordinating their individual research projects. The committee applauds the manner in which the programme places the responsibility for the acquirement of qualifications of the master level in the hands of the students. The teaching staff is there to motivate and point out possible directions in this process. Though the programme is geared towards supporting students in their individual quests, DasArts ensures that the students are obliged to engage with urgent themes, new ideas and concepts through what is called the 'significant collisions' in the Blocks and Contextuals. These encounters are moments of learning potential and may influence the direction of the students' research trajectory. At the same time, the programme nurtures a safe learning environment in which trust is a central value. It allows participants to freely present their own work and thought processes to a group of colleagues and/or an audience.

Representatives of the field the committee spoke to were very positive about the fact that DasArts is able to offer a structured educational environment while also giving individual students the space to develop. In their opinion, the master is aware of which students would thrive in the DasArts environment. For these specialists from the field, it is very important that there are places like DasArts where students can work on their artistic handwriting. The evaluation committee underwrites this. They also think that the didactic structure of the programme is very well thought through and that DasArts has managed to create an environment in which students feel safe to experiment and are motivated to go beyond the familiar, striving to excel in their own practices.

Furthermore, the committee observes that the diversity of the work-forms in the programme's educational model ensure that the many different individual trajectories of the students and goals can be realised. Work-forms include (guest-)lectures, group discussions, studio visits and work visits. The committee is also positive about the manner in which research

and reflection are integrated into the programme. An important didactic method in the programme is the deployment of different forms of reflection, which can be in a written or another form. DasArts distinguishes between:

- projective reflection: the student to must formulate his/her intentions and desires in relation to his/her artistic development. (in the study plan, the proposals for IT and MP, or in the proposals for a Contextual;
- presentations of research process: oral and performative presentations of the research process to the programme community, including peers, advisors and staff, to mobilize productive feedback on these processes;
- retrospective reflection: after the Block, IT and the Contextual, students write a report on their experiences and learning outcomes.
- contextualization of work: for the MP, the students must write an explanatory text for the public who comes to see the event, as well as for the Examination Committee.

Writing skills are considered to be of great importance for the continuity of the students' reflective processes and the development of their professional identity. As professional theatre makers, students must be able to formulate their own projects as well as explain their methodologies and artistic choices. DasArts requires the following written work:

- Study plan
- Block report: reflection on the Block
- Proposals for IT and MP: proposed research trajectories for the first and second years
- Proposal for the Contextual
- IT report: this includes a report on the Contextual
- Short reports on impact of April feedback session with respect to the next steps in the process, and on working visits
- MP report: to contextualize the presentation for the audience and inform the Exam Committee

## Coherence

The evaluation committee has established that the DasArts programme is exceptionally coherent in its design. First of all, there is the close correspondence individual practice, research and theoretical-reflective inquiry of each student. In the programme, the making of the artistic work is central. However, the work must always emerge from a reflective research

trajectory in which the student has made motivated choices for certain approaches, concepts and methods. Students must know how to research a subject and approach relevant issues, whether this be through practice or theoretical inquiry. Next to this demand of coherence within the research trajectory and the practices it produces, the programme aims to forge continuities between the collective components and the individual projects of the students. This is achieved, among others, through group projects, collaborative assignments and the feedback sessions.

In addition, the coherence of the programme is enhanced through the structure of the curriculum. The alternation between individual work (IT and MP), the Blocks and Contextuals establishes a certain rhythm in the trajectory of the students in which they build on the experiences of the previous semester. For example, students will be strongly challenged in the first Block. For many artists who have already established their own professional practise, returning to this educational format means radical interference in their artistic habitat. The result is often artistic disorientation and the fundamental questioning of their assumptions. The IT, which follows after the first Block, offers them room to filter this experience through the investigation of new methods and approaches.

Finally, the coherence of DasArts can also be attributed to its ability to create a safe atmosphere in which there is ongoing discussion between staff, advisors, mentors and students. The moments of feedback take place with all of the students and staff members present so that there is a continuing dialogue in which everybody takes part. In addition, first and second year students follow the same collective components and can, therefore, challenge and learn from each other and experience a sense of community.

## Feasible

According to the committee, the programme of DasArts, though highly demanding, is quite feasible for the students. There are very few dropouts, and if a student stops (for data see appendix 3), this is often for personal reasons and not because of the content or structure of the programme itself. The selection of the students at the beginning of the programme, the obligation for students to formulate a motivated research question and the various ways students are supported enable them to achieve the goals they have set for themselves.

The committee is positive about the diversity of the student population. Though working with theatre makers from very different traditions and with different background can prove to be a challenge, these encounters are also productive in the sense that students learn that their assumptions and working methods are often culturally determined and that they must make a conscious and well-informed choice for a certain direction, framework or standard.

Students entering the programme are selected for their independence and their motivation to investigate a certain question or aspect of their practice. Candidates are well informed and make a conscious choice for the educational style of DasArts. Therefore, they are more than equipped for dealing with the pressures of the programme and the initiative required of them.

The course of DasArts is full-time and has an appropriate study load. The Block semesters consist of three months of full-time active presence. In the spring semester, students must manage their own research time and present plans for the IT or MP projects. The contact with advisors and the informal meetings at DasArts help students to keep their plans on track. If adaptations to their project are required, the educational team will discuss this with the student. All students are present during the regular feedback sessions and the Contextual and most of them work on their projects in the DasArts building. This allows the educational team to monitor individual processes and establish whether the students are keeping to their original plans or if they need support in defining a different direction.

An issue related to the feasibility of the programme is the receding number of government grants for foreign students. Students, most of whom already have an artistic practice, are often obliged to accept a project either to finance their study or because it is a good opportunity for them professionally or artistically. For this reason, the programme allows students to take a time out for the duration of half a year. Approximately half of the students make use of this opportunity. DasArts always considers whether or not the reason for the time out is legitimate and makes a decision on the basis of the OER (de Theater-school Education and Exam Regulations). The break after the first year can be extended for a maximum of one year. The programme stays in touch with the students throughout the break. When students re-enter the program they must hand in a revised study plan.

The students and alumni that the evaluation committee spoke to, indicated that they felt the programme was intense and of a high level, yet feasible. Students explained that they enjoyed the immersion in the DasArts community and fully dedicating themselves to their projects. They did, however, make clear that it is often hard for foreign students to find suitable accommodation and that the collective Blocks were very intensive with little time left for them to attend to other professional commitments. The committee would therefore like to encourage DasArts to investigate if more room could be created within the Blocks themselves so that students are able to fulfil other duties and obligations. It also thinks that the feasibility of the programme could be enhanced if students coming from abroad were offered temporary or permanent housing. This would help them to dedicate themselves completely to the programme in the first semesters rather than having to organise their stay in the Netherlands.

### Coaching

According to the committee, students receive excellent coaching in the DasArts programme. Given the collective components of the programme, the structural feedback sessions, the close-knit group of the students and staff, the availability of advisors and mentors and the overall atmosphere of 'professional intimacy', students are always able to discuss problems and issues they might encounter along the way.

Students can make use of study counselling offered by members of the educational team, by guest teachers and mentors during the Blocks, and by advisors from outside the institution. The DasArts educational team provides long-term guidance, mentors and advisors medium-term, and guest teachers provide short-term supervision. Artistic follow-up undertaken by the educational team supports the overall integration of each student's study goals at DasArts. The educational team includes two people who are available for meetings on a daily basis, while the other two members are available for additional counselling on request. In addition, each student has an individual advisor during the IT and MP semesters. This does not necessarily need to be the same person. Advisors are asked to work with students individually and to attend the feedback sessions. Important parameters for assigning the advisor are: affinity with the content

and/or the methodology of the project; affinity with the nature of the advice required; practical match between the desired level of involvement of the advisor and their actual availability.

In the conversations the committee had with students and alumni, it became clear that the students are very satisfied with the manner in which the staff, mentors and advisors coach them during the course. Staff members give students a lot of their time and are regularly available for questions and support. The present students appreciate the different approaches and expertise of the permanent staff, which makes it possible to consult each of them on specific topics.

### Intake

The evaluation committee has been able to conclude that the programme selects qualified and talented students who are well equipped to follow the challenging curriculum. The committee applauds its ability to forge a group out of students with different backgrounds, skills and nationalities. Though diverse in background, the international student population of DasArts all share a reflective and investigative orientation and a professional responsibility with regard to the development of their artistic practice.

Applicants for DasArts must have an HBO bachelor degree (HE) or relevant experience in the professional field. On average, seven students are admitted to the programme each year. This number provides an ideal basis for exchange and collaboration during Blocks and feedback sessions, and matches with the capacity of staff and programme facilities.

The selection criteria of the programme concern the quality and potential of the work of candidates, their reflective abilities, the extent to which they can articulate the competences they aim to acquire and their commitment to the programme. The selection committee of DasArts consists of members of the educational Team, one member of the Advisory Council and two external figures from the professional field who are usually professional curators or critics: one from the Dutch field and one from the international field. The programme selects 15 candidates from the applications (which have varied from 40 to more than 60 over the years) for the second selection round. The three-day programme for this second round starts with a practical assignment given by an invited artist. Candidates have one day to develop

a short performance using the building and its facilities. This is followed by an interview with the members of the selection committee. In the interview, the selection committee discusses the application as well as the presentation of the previous day, in order to understand the level of motivation and self-reflection of the candidate. The committee is particularly interested in the artistic goals of the candidate and aims to establish whether DasArts is the right place for the student to pursue them. The selection procedure is concluded with a group conversation about a performance that all candidates have attended. This is a third and final opportunity for the candidates to present themselves and is particularly informative about the candidates' frame of reference and discursive skills. The various criteria for selection are assessed in an integral manner in a final committee meeting. The Managing Director makes the final decision.

The selection procedure is in and of itself an intense experience for candidates, who must often travel from far and invest time and money to present themselves during the selection days. According to the evaluation committee, this form of admission can be seen as a preview of what the programme is about; though time-consuming, all students made clear to the evaluation committee that it had also always proven to be artistically productive in one way or another. The programme aims to rethink its selection procedure, given that many promising candidates are forced to decline admission often because of financial reasons. Since 2012, the programme has made use of professional scouts to find more potential candidates. These scouts also communicate how DasArts is perceived by these possible candidates and why they might choose to apply or not. The committee thinks that there might be other ways in which DasArts could execute its admission procedure, while staying true to its aims and philosophy, for example, by travelling to various locations outside The Netherlands to select promising theatre artists.

### Teaching staff

The evaluation committee was impressed by the inspirational dedication of the staff members to create a study environment in which students can thrive and excel in their development as theatre makers. The variety of expertise of the tutors is well balanced and the staff and mentors the committee spoke to are

able to convey in a highly articulate manner what DasArts aims to achieve.

The educational team consists of the head of the programme and three permanent staff members. Each staff member has a specific profile and accompanying expertise as well as an extensive professional network. The committee observes that the head of the programme and the staff member responsible for student counselling are highly skilled in curating the programme and managing the research trajectories of the students. They exchange student observations at weekly meetings where they also discuss the development of the curriculum, including the Blocks, Contextuals and working visits. Likewise, the other permanent staff members are responsible for specific aspects of the programme, such as artistic follow-up from a practical and artistic point of view, artistic follow-up from a theoretical point of view and strategic artistic counselling. The full educational team meets regularly, and discusses the general development of each student at least once each semester after the reports/study plans have been submitted. The head of the programme together with another staff member, conduct evaluation talks with each student at the end/beginning of each semester, in which they share observations, suggestions and requirements on behalf of the entire team. The present educational team was involved in the introduction of studio visits, the reformulation of the study plan and the new study guide. They have also contributed to the improvement of the quality of the assessments.

In each Block, the mentors invite new guest teachers to ensure that the programme is varied, relevant and in touch with developments in the professional field. Advisors are assigned in relation to the ambitions, orientations and working fields of the students. The remainder of the staff looks after production, reception, communication, administration and technical support. They are involved with the development of each student and take part in collective activities (excursions, presentations, group lunches).

The staffing capacity is organized in the following manner:

- Managing Director 0.8 FTE
- Student counsellor 0.77 FTE
- Artistic follow-up 0.2 FTE
- Theoretical follow-up 0.2 FTE
- Office manager 0.9 FTE
- Production manager 0.85 FTE

- Facility manager and technical support 0.8 FTE
- Housekeeper and technical support 0.56 FTE

The quantity of the in-house staffing has slightly decreased since 2009. There is relatively more financial space for hiring additional expertise on a project basis. This is done for communications, fundraising, archiving the visual material and digitalizing the library to make it accessible to the entire Theaterschool community. Administration, finances, and logistical services in the areas of human resources and quality management are taken care of or supported by the Services Office of the Amsterdam School of the Arts or by staff of de Theaterschool.

### Facilities

According to the committee, the housing and material facilities are excellently suited to realize the programme. The current building offers spaces for quiet independent work and office space where students can concentrate on their studies, as well as spaces for rehearsals and presentations. The offices and studios are close to each other and are open to the corridor. The building has traditional studios as well as unconventional spaces that invite new work, including a

large corridor of 2 m by 50 m, a broad terrace, four garden houses where students can retreat and a cellar with a scale theatre. The kitchen plays a central role for the daily group lunches of staff and students. There is a workshop where students can work on scenography and props, and a library with a relevant collection of literature and documentation. The library is also used for discussions and meetings.

DasArts is based on the Mauritskade until the summer of 2014, and will then move to another location in the north of Amsterdam. The programme enjoys the advantages of the city, which are close at hand. The direct proximity of de Theaterschool to Oosterpark is experienced by the students as a source of inspiration, offering opportunities to work outside the building.

When the building is empty, DasArts rents out or offers space to affiliated partners, to students from other departments of de Theaterschool or to artists looking for rehearsal space. According to the programme, sharing and optimizing the use of the available space is needed in current cultural climate in the Netherlands. DasArts aims to continue in this spirit after its move in the summer and plans to collaborate with the other AHK departments as well as with the organisations and companies in the area.

### 3. Assessment and achieved learning outcomes

*The programme 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 post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the assessment and achieved learning outcomes as **excellent**. The validity and reliability of the assessments are guaranteed by the fact that students are evaluated on the basis of their own goals (which in turn are based upon the intended learning outcomes of the programme) and the exceptionally responsible and thorough manner in which students are assessed both formally and informally by the staff members. The evaluation criteria and specific qualifications for the DasArts programme always figure as a frame of reference during assessments.

In addition, the programme structurally involves external specialists for its formal assessments and two external assessors are invited to assess the students at the final exam. The students the committee spoke to were all very satisfied with the demands of the course assessments, which require independence, investment, self-reflection and vision. The committee posits that the programme is unique in its approach, but does point out that this form of assessment can only function within a small group of students and highly dedicated staff members. The programme is fully aware of this and intends to rethink its assessment system if the parameters should shift in the future.

The course's high starting level, intense personal supervision and small scale enhance its success rate. Students and alumni, as well as the responses in the surveys, are without exception positive about the manner in which the programme prepares them for the professional field. Graduates are passionate and innovative theatre makers who are able to contribute to their profession through the invention and development of new forms of sustainable theatre practice. They have received awards and also publish (inter)nationally. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The excellent graduation projects are without exception of a master level and are the product of a thorough methodology and research trajectory. The variety of profiles of the DasArts graduates conveys the signature of the institute which aims to contribute to the development of a wide array of sustainable and innovative theatre practices nationally and internationally.

#### Valid and reliable

The evaluation committee has ascertained that the DasArts programme has developed a highly valid and reliable assessment system. That the assessments indeed evaluate the formulated intended learning outcomes is guaranteed by the fact that students are assessed on the basis of the criteria they defined in their study plan – criteria which in turn are derived from the exit qualifications of the programme. Through the ongoing feedback and monitoring of the students throughout the two years, the staff members of DasArts are always aware of the progress students are making with regard to the final qualifications. According to the committee, this framework is an excellent system for evaluation and fully aligned with the programme's goals and philosophy. The staff members are highly dedicated and responsible in their role of assessors and the programme involves external experts in the formal assessments of the students. The

committee observes that the DasArts takes the formulation of the assessment procedures very seriously, seeking to find a balance between the requirements of a master programme and the complexity of judging artistic processes and products. Though the DasArts evaluation system works excellently, the committee does point out that it can only function in a programme with a small number of students and that an eventual increase of students (which is not something the programme aspires to) would necessitate a different approach.

Since its accreditation as a master programme in 2009, DasArts has invested in designing a valid and reliable system of evaluation, devising its policy through a process of exchange between the Master of Film, de Theaterschool Examination Committee, the Quality Assurance team and feedback from students. Important steps taken since its transition from a post-academic learning environment to a master programme include the introduction of a new Master

Proof examination in 2011 and the involvement of external assessors. In 2012, the programme started to work with new evaluation forms for the mentors, asking them to respond to criteria derived from the exit qualifications. Since 2013, the programme has increased its focus on the approval of the proposals for the IT and MP, including several feedback moments during the writing process. Students are required to clearly formulate what competences they aim to achieve and how they plan to do this in their practical work. In addition, competencies and aims must be clearly articulated in the new study plan.

The assessment system at DasArts is designed to complement the didactic approach of the programme and its vision on the professional conditions of the international theatre maker. It is embedded in a culture of intense dialogue and regular collective feedback sessions. DasArts maintains a consistent assessment policy through half-yearly integral evaluation cycles, guaranteeing intensive monitoring of the students in each phase of their study. The assessments take place after each semester and are based on a series of prospective and retrospective reports by the students and the written evaluations of mentors/advisors, guest staff and permanent staff members. The integral written assessment is made by the whole educational team.

Mentors and advisors are expert representatives of the international field of contemporary theatre practice. Important parameters in the mentor's report on the student's involvement in the Blocks are their level of participation and their ability to relate the subject to their own interests. Mentors may add criteria that are specific to the aims of the Block. Advisors, in turn, are asked to offer a more evaluative perspective on the student's artistic development based on the initial intentions articulated in the IT or MP proposals: the strategies/methods applied by the student, the form of exchange with the student, the most important results/conclusions and recommendations/points of concern regarding the student's further artistic development. Guest teachers (who work with the students for at least one week) provide a more general evaluation in a brief paragraph.

The educational team ensures that students and the mentors/advisors/lecturers involved have a clear understanding of the assessment criteria and the qualifications of the programme. The entire educational team formulates its standpoint concerning

the student's progress. This is based on all of the written material, the viewing of work presentations, the feedback sessions, studio visits and informal conversations. The main issues concerning student progress and development are formulated in a written report. This includes the assessment and formal granting of ECTS, a summary of past activities, approval of the next plan, main points of the evaluation talk and recommendations for the upcoming semester. The evaluation talks with the student involve two members of the educational team (the managing director and the staff member responsible for artistic development) and take on the form of a conversation – looking both forward and back – at the investment made and the results attained by the student, as well as at the plans for the future semester. Students are frequently asked to modify their study plan and IT or MP proposals according to feedback from the educational team in order to meet the standards of the programme and the expected exit qualifications.

Each semester, students may acquire 30 EC: 20 EC for overall participation, 10 EC for artistic development. This is a general policy of de Theaterschool. If the student's artistic development is insufficient, the educational team may withhold 10 EC for which the student is required to complete an extra assignment. The ECTS are granted in the next evaluation talk if the additional assignments have been completed successfully. DasArts applies the OER in these cases.

Next to the formal assessments, there are many instances in which students are informally evaluated. The educational team monitors the progress of its students through the attendance of internal and public presentations, through their participation in parts of the Block and the Contextual, and by more informal contact on a daily basis if the student spends a lot of time working in the building. During regular educational team meetings, the institution formulates its position, also taking into account all of the written material. Also, students learn to evaluate each other during the feedback sessions. These informal assessments provide the students with structural feedback and help them to develop a vocabulary through which they can speak about their own work. In short, both formal and informal evaluations take the form of a dialogue between staff, student and fellow students. The evaluation criteria and qualifications are at all times the basis for these discussions.

To conclude, the validity and reliability of the DasArts programme are monitored by the Examination Board of de Theaterschool. The board monitors the entire examination process and has the statutory task of supervising and monitoring the assessment policy in order to guarantee the quality of the graduates. The Examination Board meets with the managing director once a year in order to review the assessment procedure as well as the general level achieved by the students. Members of the Examination Board attend Master Proof presentations, are informed about eventual changes to the exam procedure and if necessary, they offer recommendations.

### Transparent

At DasArts, the exit qualifications are the guiding principles from the very start of the programme with the formulation of the study plans. At each semester assessment, these criteria are used to evaluate the progress of the student. The educational team ensures that the students are aware of these criteria, and they are discussed regularly with students to ensure that they are clear and integrated into their research projects. During the interviews the committee conducted with students, it was able to confirm that students are indeed aware of the nature of the evaluation criteria. On the whole, they are happy with the feedback and evaluations they receive from the educational team. Students the committee spoke to describe the evaluations as serious and invested discussions. The committee is pleased to see that students are made active and informed evaluators of themselves and their peers through the feedback sessions and impressed with how the programme has managed to design an assessment procedure that works in such an effective manner. Based on the remarks of the students, it encourages the programme to continue its focus on the individuality of the students in its assessments rather than increasing the formatting of its procedure.

### Achieved learning outcomes

The evaluation committee has been able to establish that the students of DasArts fully master the intended learning outcomes of the programme. The committee has reviewed 15 final essays and videos of the Master Proof presentations of the past two years and spoken to recent graduates of the programme. According to the committee, students and graduates convey a high

level of self-reflexivity and are exceptionally articulate about their practices and aims as theatre makers. Their products are clearly the result of a thorough process of research and investigation, oriented towards innovative and significant forms of theatre practice. In this sense, the graduates of the programme amply meet the standards of a Master of Theatre.

The representatives of the professional field indicated to the committee that DasArts' orientation on a wide range of approaches is very unique for the theatre domain and that its graduates convey a high level that is of an international standard. The students and alumni that the evaluation committee spoke to, indicated that they experienced the great value of discovering their own route and direction at DasArts, and acknowledged that the programme had contributed greatly to their present theatre practice. Graduates of the programme work in different parts of the world and can be seen as representing a broad range of contemporary theatre practices, thus continuing in the spirit of DasArts, deploying the qualifications for which the programme is designed.

Whether or not the student has acquired the final learning outcomes is assessed during the Master Proof. During the Master Proof semester, a mid-term meeting takes place with the student and one or two members of the educational team. During this talk, the final form of the Master Proof is agreed upon. The staff members communicate the final recommendations and inform the student about the external examiners and the upcoming procedure. The Master Proof exam itself consists of:

- The Presentation: a public intervention related to theatre practice, performed at DasArts. This presentation articulates an artistic conclusion to the initial study question. It has a specific form and ambition but does not have to be a premiere or final performance.
- The Text: The text refers to the questions that have guided the student's study; it will contextualize the presentation with regard to the individual learning process at DasArts and thereby link it back to the central study questions. Unlike former reports, this text should inform an audience and thus requires a discursive shift to an audience that is not familiar with the whole process. The text is delivered prior to the public presentation and is published in a programme booklet by DasArts.



- The Talk: Based on the Master Proof proposal, the Master Proof text, the advisor's report and the presentation, the Examination Committee will discuss the learning curve of this process, the quality of the work, the quality of his/her artistic process, its articulation and the student's reflection upon it.

The examiners of the Master Proof include three members of the educational team plus two external specialists from the international field of the performing arts. They receive the student's Master Proof text and the report by the advisor, and attend both the Master Proof presentation and the final interview with the student. They are invited to articulate their own perspective on the artistic outcome. The evaluation of the artistic process is the responsibility of the members of the educational team. All of the examiners produce a written statement about the level the student has achieved. On the basis of this examination process and the written material, DasArts presents a written evaluation which, if positive, awards the final ECTS required.

Students and alumni the evaluation committee spoke to are without exception positive about the manner in which the master's programme prepares them for the professional field. Graduates indicated to the

committee that DasArts helped them define their professional identity and that they profited from the extensive network the programme. The projects and practices of the DasArts alumni are varied and involve a broad spectrum of theatre practices. A DasArts graduate seldom focuses on one activity often combining many different interests and sources of income. Their projects often combine various approaches to theatre making, whether this be performance art, physical theatre, choreography, documentary theatre, visual theatre, photography, video art, cinematic theatre, playwriting or immersive theatrical installations. The work of DasArts alumni is presented in an equally broad range of venues. Graduates tour international festivals and obtain residencies in- and outside of Europe. They also receive support from festivals and/or (national) funding bodies in many places where they make their work. Alumni of DasArts publish internationally and have also received awards. Others are setting up work or presentation spaces and international networks, or work as curators of international platforms or art centres. There are also graduates who have continued their education as postgraduate or PhD students, while others are teaching in various (inter)national bachelor and master programmes.



## *Attachments*

## Attachment 1 Assessment committee

### Overzicht panelleden

Naam (inclusief tituluur)	Rol (voorzitter / lid / student-lid)	Domeindeskundige (ja / nee)
Drs R.R. van Aalst	voorzitter	nee
Prof H. Roms	lid	ja
C. Saraiva MA	lid	ja
R. Heremans BA	studentlid	ja

### III Secretaris/Coördinator

Naam (inclusief tituluur)	Gecertificeerd d.d.	
Drs J.M. Batteau	Oktober 2011	

### IV Korte functiebeschrijving van de panelleden (1 regel)

1	Raoul van Aalst frequently chairs assessments by AeQui
2	Heike Roms is a Director of Postgraduate Studies and Convenor MA Practising Theatre and Performance, Aberystwyth University UK
3	Catarina Saraiva is a co-artistic and production director of festival Panorama, Brasil
4	Roel Heremans is a masterstudent Music (ArtScience) at the Royal Academy in The Hague

### V Overzicht deskundigheden binnen panel

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	<b>Mrs Roms</b> is a researcher and supervises research in the field of theatre and performance. <b>Mrs Saraiva</b> participates in several international research projects in the field of theatre, performing and dance.
b. internationale deskundigheid	<b>Mrs Roms</b> has a position at the University of Aberystwyth and supervises numerous international researches. <b>Mrs Saraiva</b> is production director of the international festival Panorama in Rio de Janeiro. <b>Mr Heremans</b> makes productions in Belgium and The Netherlands.
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	<b>Mrs Saraiva</b> is production director of the international festival Panorama in Rio de Janeiro. <b>Mr Heremans</b> is a Belgian student, making productions in Belgium and The Netherlands. <b>Mrs Roms</b> was a dramaturg and production manager for several German theatre groups
d. recente ervaring met het geven of ontwikkelen van onderwijs op het desbetreffende opleidingsniveau (bachelor of master) en oriëntatie (hbo of wo) alsmede deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en)	<b>Mrs Roms</b> is a Director of Postgraduate Studies and Convenor MA Practising Theatre and Performance, and has a wide experience in teaching, guest teaching and is connected to several European scholarly organisations <b>Mrs Saraiva</b> has been writing articles and giving seminars and workshops on the contemporary performing arts market
e. visitatie- of auditdeskundigheid	<b>Mr van Aalst</b> is an auditor at TenneT and a regular chair at AeQui
f. studentgebonden deskundigheid	<b>Mr Heremans</b> is a masterstudent at the Royal Academy in the Hague

## **Attachment 2 Programme of the assessment**

### *Day 1: 7 April 2014*

- 12.30 – 14.00 Aankomst commissie  
Werklunch en interne vergadering
- 14.00 – 14.45 Directie  
Barbara Van Lindt (managing Director DasArts)(B/NL),  
Jan Zoet (directeur de Theaterschool) (NL),  
Marijke Hoogenboom (lector de Theaterschool) (D/NL)
- 14.45 – 15.30 Rondleiding
- 15.30 – 16.00 Inloopsprekuren, tevens bestudering van documenten
- 16.00 – 17.00 Werkveld  
Anke Bangma (conservator hedendaagse kunst Tropenmuseum Amsterdam) (NL),  
Florian Malzacher (curator, dramaturg en schrijver) (D),  
Sally de Kunst (oud directeur Belluard Bollwerk International, kunstfestival in Fribourg, Zwitserland) (B/CH),  
Mark Timmer (artistiek directeur Theater Gasthuis-Frascati) (NL),  
Rainer Hofmann (directeur Festival a/d Werf Utrecht) (D/NL),  
Charlotte Van de Vyver (artistiek coördinator Work Space Brussel) (B)
- 17.00 – 17.15 Afsluiting van de dag, bepalen aandachtspunten voor dag 2

### *Day 2: 8 April 2014*

- 09.00 – 09.30 Aankomst commissie
- 09.30 – 11.00 Docenten  
Joe Kelleher (professor Universiteit Roehampton, Londen/mentor DasArts 2011-2012),  
Andrea Bozic (choreograaf/artistieke ondersteuning studenten DasArts onderwijsteam)  
Jeroen Fabius (coördinator Master Choreografie/DasArts onderwijsteam) (NL),  
Siegmar Zacharias (theatermaker/mentor DasArts 2010-2011) (RO/D),  
Barbara Van Lindt (managing Director DasArts) (B/NL),  
Juil Beeren (studentendecaan/coach onderwijsteam DasArts) (NL)  
Erwin Jans (theaterwetenschapper en dramaturg/individueel adviseur DasArts) (B)
- 11.30 – 12.00 Examencommissie  
Fien Bloemen (Faculteit secretaris en beleidsmedewerker Theaterschool) (NL),  
Klaas Backx (beleidsmedewerker Dans Theaterschool) (NL),  
Marianne Gerner (senior beleidsmedewerker afdeling Kwaliteitszorg en Beleidsontwikkeling Service Bureau AHK) (NL)
- 12.00 – 13.00 Lunch en documentenbeoordeling
- 13.00 – 14.00 Studenten  
Leila Anderson (student eerste jaar) (ZA),  
Mladen Alexiev (student eerste jaar) (BG),  
Agustina Munoz (student eerste jaar/afvaardiging clusterraad) (AR),  
Margo van de Linde (student tweede jaar) (NL),  
Bojan Djordjev (student tweede jaar in pauze) (RS)
- 14.15 – 15.15 Alumni  
Manolis Tsipos (2012) (GR),  
Sonja Jokiniemi (2013) (FI),  
Mala Kline (2012) (SI/B),  
Pedro Manuel (2013) (PT/NL)

	Emke Idema (2014) (NL), Bojana Mladenovic (2008) (RS/NL)
15.15 – 16.45	Aanvullend onderzoek, formuleren conclusies
16.45 – 17.00	Terugkoppeling resultaten, afsluiting van de visitatie

### **Attachment 3 Quantitative data**

#### 1. Data on intake, transfers and graduates

Cohort	2008	2009	2010	2011	2012	2013
Admittance	8	6	5	6	4	5
Time-out*	4	4	3	4	3	0
Stopped before graduation	0	2	0	0	0	0
Still enrolled	0	0	0	3	4	5
Students graduated	8	4	5	3	-	-
Output (nominal plus 1)	100%	66%	100%	-	-	-

\* Students of the programme are allowed to take a time out for 6 months to spend time on projects for their own professional practice.

2. Teacher-student ratio achieved: 1:5,9 (based on permanent teaching staff, not including guest-teachers)

3. Qualifications teachers:

Master: 75%

PhD: 0%

4. Average amount of face-to-face instruction:

Year 1: 6

Year 2: 6,1

## ***Attachment 4 Final qualifications***

The graduate of the AHK Master of Theatre:

1. Makes an individually distinctive and identifiable contribution during all phases of the creative process, which is also recognizable as a 'signature' in the final result.
2. Substantiates how and what the artistic work effectively communicates (also to a wider or new audience) and is capable of accounting for the methodology and artistic choices.
3. Relates the artistic work to their own professional viewpoint, to the work of others, to views and developments in contemporary international professional practice, to art history and to developments in the social context.
4. When necessary, or simply out of curiosity, produces new materials, production processes and media based on an investigative and innovative methodology, ultimately in collaboration with others.
5. Plays an inspiring role by communicating new and innovative aspects of the creative process to others within and outside the collaborative effort.
6. Interrelates the artistic work and the response to it with their own position, image and reputation in the theatre world (both current and aspired).
7. Reflects upon own presuppositions and assumptions.
8. Has a broad understanding of the materials, media and production processes available (also outside their own field) in order to make substantiated decisions (related to ambitions, talent, knowledge and skills) during the conception, realization, organization and presentation of the artistic work.
9. Has insight into the significance of their talent and the relevance of their views to others.
10. Is capable of adjusting their own methodology and professional viewpoint in response to developments in the relevant international field, the arts and the social context.
11. Has insight into the diversity of meanings ascribed to core concepts in the field (such as 'theatre', 'audience', 'stage', 'performance', etc.) and the consequences of this with regard to their own professional viewpoint and position.
12. Has an understanding of different approaches to the profession of theatre maker, and the consequences of this for their own professional viewpoint.
13. Has a sense of reality and diplomacy when combining their interests with the interests of others (such as performers, collaborators, institutes, commissioners).
14. In collaborative situations, has an understanding of the views of and possibilities offered by others and can work in an inspiring manner, taking the initiative and leading and directing where necessary.



## Attachment 5 Overview of the programme

The DasArts two-year programme has the following structure:

1. Autumn Semester: intake and study plan, introduction week, Block participation and Block report
2. Spring Semester: Individual Trajectory proposal and participation, participation in a Contextual, feedback sessions, workshops/working visits, IT report
3. Autumn Semester: second Block participation and Block report
4. Spring Semester: Master Proof proposal and execution, (optional: second Contextual, working visits/workshops), feedback sessions and MP exam.

## DasArts curriculum (4 semesters to be completed within 3 years)

1. Autumn Semester, September-February

30 European Credits

<p><b>Intake</b> Definition of individual study aims and drawing up of study plan</p>	<p><b>Introduction weeks</b></p>	<p><b>Block</b> Collective three month full-time programme related to a relevant current subject, designed by (a) mentor(s) and with various specialists. The Block is a unique artistic 'adventure' with workshops, lectures, physical and mental voyages and artistic try-outs. Students are confronted with a rich abundance of information, overcome challenges and acquire specific expertise.</p>	<p>Reflecting on the block and its influence on own process and study question (writing report) + preparing next semester (writing proposal).</p>	<p><b>Evaluation of block and approval of proposal next semester</b> Re-drawing of study plan</p>
---	----------------------------------	---	---	---

2. Spring Semester, February-August

30 European Credits

<p><b>Individual Trajectory (IT)</b> Individual investigation related to the study plan: An IT is open in content (research topic), form (strategies applied) and outcome. Each student provides an insight into his activities and formulates a personal conclusion. Supervised by an individual advisor and DasArts.</p>	<p><b>Contextual</b> Collective two week programme designed by the students in which they contextualize issues relevant to their practice.</p>	<p>Workshops / Working visits</p>	<p><b>Feedback Sessions</b> based on internal work in progress presentations. Allows each student to collect feedback, criticism and suggestions from peers, staff and advisors. Sometimes followed by a public presentation.</p>	<p><b>Reflecting on IT (writing report) &amp; evaluation of IT</b> Re-drawing of study plan</p>
--	--	-----------------------------------	---	---

3. Autumn Semester, September-February

30 European Credits

<p><b>Introduction weeks</b></p>	<p><b>Block</b> Collective three month full-time programme related to a relevant current subject, designed by (a) mentor(s) and with various specialists. The Block is a unique artistic 'adventure' with workshops, lectures, physical and mental voyages and artistic try-outs. Students are confronted with a rich abundance of information, overcome challenges and acquire specific expertise.</p>	<p>Reflecting on the block and its influence on own process and study question (writing report) + preparing next semester (writing proposal).</p>	<p><b>Evaluation of block and approval of proposal next semester</b> Re-drawing of study plan</p>
----------------------------------	---	---	---

4. Spring Semester, February-August

30 European Credits

<p><b>Master Proof (MP)</b> Creating an intervention in the cultural field as artistic conclusion of the individual study aims. Supervised by an individual advisor and DasArts.</p>	<p><b>Contextual (optional)</b> Collective two week programme designed by the students in which they contextualize issues relevant to their practice.</p>	<p>Workshops / Working visits (optional)</p>	<p><b>Feedback Sessions</b> based on internal work in progress presentations. Allows each student to collect feedback, criticism and suggestions from peers, staff and advisors. Sometimes followed by a public presentation.</p>	<p><b>Master Proof exam</b> Public presentation, a written reflection &amp; an interview with the examination committee. Followed by graduation as Master of Theatre.</p>
--	---	--	---	---

## ***Attachment 6 Documents***

- Critical reflection;
- Educational profile Theatre
- Mission DasArts programme
- Study Guide 2013
- Exam and assessment policy
- Overview CV of staff, tutors and guest teachers;
- Overview of extended network and partners of the Master;
- Overview of the activities and practices of the alumni;
- DVD on Feedback Method
- Two DasArts Magazine
- Course and examination regulations
- Programme overview and description of projects and workshops;
- Theses and graduation projects reviewed by the committee: 100609460; 100609461 ;100609463; 100610530; 100610532; 100607414; 100610851; 100611714; 100611873; 100611713; 100612429; 100611498; 100614151; 100614618; 100613571

***Attachment 7 Declarations of independence***

**Declaration of independence and confidentiality**

Prior to the assessment

The undersigned has been asked to assess the programme M Theatre (DasArts), at the Amsterdam School of the Arts.

Hereby I certify 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 a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

*Helle Rois*

Full name:

*HELLE ROIS*

Place:

*Amsterdam*

Date:

*07.04.2014*

**Declaration of independence and confidentiality**

Prior to the assessment

The undersigned has been asked to assess the programme M Theatre (DasArts), at the Amsterdam School of the Arts.

Hereby I certify 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 a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

*Catarina Loureiro de Faria Saezina*

Full name:

*Catarina Alexandra Loureiro de Faria Saezina*

Place:

*Amsterdam*

Date:

*07.04.2014*

### Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Theatre (DasArts), at the Amsterdam School of the Arts.

Hereby I certify 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 a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: RAOUL VAN AALST

Place: AMSTERDAM

Date: 7 april 2014

### Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Theatre (DasArts), at the Amsterdam School of the Arts.

Hereby I certify 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 a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: J.M. Bateau

Place: Amsterdam

Date: 7 april 2014

**Declaration of independence and confidentiality**

Prior to the assessment

The undersigned has been asked to assess the programme M Theatre (DsaArts), at the Amsterdam School of the Arts.

Hereby I certify 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 a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insólar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

HEREMANS ROEL

Place:

AMSTERDAM

Date:

07/04/2014