


Master Choreography ArtEZ Institute of the Arts

*Report of the limited programme assessment
29, 30 and 31 August 2012*

Utrecht, The Netherlands
October 2012
www.AeQui.nl
Assessment Agency for Higher Education

 *This document is best printed in duplex.*

Summary

On 29, 30 and 31 August 2012 an assessment committee of AeQui has performed an assessment of the professional master-programme Choreography. The overall judgement of the committee regarding the quality of the programme is **good**.

The ArtEZ Master of Choreography is a two-year, full time and partially residential programme informed by contemporary enquiry into practice-as-research. The programme admits a new cohort of choreographers every two years and for the academic year 2010-2011 increased the admittance from three students to four students per cohort. All choreographers admitted to the programme have a bachelor's degree in dance and/or choreography and at least three years of experience as a professional artist. The programme provides these students with the opportunity to design and conduct independent research in close dialogue with teachers and mentors.

Intended learning outcomes

The assessment committee evaluates the intended learning outcomes as **good**.

The final qualifications and formulated competencies of the Master of Choreography anticipate and reflect the demands of the contemporary field of dance, dance-making and choreography. The programme demonstrates a keen awareness of the social and political pressures affecting the (inter)national professional field and able to respond in a flexible manner to these transformations. While the continuity of the programme's goals is guaranteed by the three educational strands Art Branding, Compositional Models and Discursive Practices, the aims of the programme are structurally related to the issues and questions raised by the individual research trajectories of the students themselves. The fact that the students are all experienced choreographers with an independent artistic practice, ensures that the programme's goals are attuned to the debates and issues arising in the contemporary field of dance, and enables students to infuse their professional practice with the insights and knowledge they gain throughout the two years of the programme. Furthermore, the masters programme encourages students together with the lecturers, to discuss and assess each other's work in articulate and constructive terms, and to reflect on the relevance of the final qualifications and competencies.

Teaching-learning environment

The teaching-learning environment is evaluated as **good**.

The committee was able to discern that content and programme tutors, themselves artists and researchers, support students in their development of a singular artistic identity in relation to developments in the professional field of choreography and culture at large. The programme encourages the students to navigate new directions in choreography by looking beyond the

disciplinary boundaries of the dance field and challenges them to strive towards an integration of research goals, artistic vision, choreographic work and the presentation of their work in various forms and through various media.

The two-year programme is structured by the three educational strands Compositional Models, Art Branding and Discursive Practices, approaches which each student is expected to employ and integrate within his or her individual research trajectory. The programme alternates taught episodes, during which students have access to the studio's and theatres of the faculty, with periods in which the students attend to the various projects and activities in their independent research trajectories. Much of the content of the programme is dependent on the issues and questions emerging from the individual research projects of the students.

Because the structuring of the programme allows students to sustain an artistic practice (often abroad) while studying, the programme is able to relate quickly and flexibly to the urgent issues and debates in the professional field. The systematic involvement of guest teachers is another way in which the programme stays in touch with the debates in the field of dance and choreography.

The evaluation committee judges that the method of education and corresponding supervision are distinctive and tailored to the final goals of the Masters. The committee considers the part-time residency and the involvement of the students in their own practice during their studies to be an effective educational model which supports artists to develop their artistic signature in a critical and independent manner.

Staff members take the students seriously and regard themselves as privileged coaches who support the students on the basis of shared values and standards.

The committee noted that all permanent instructors have an international background, are well qualified, each with his/her own expertise. They have initiated

influential projects, combine artistic experience with an academic background, are skilled educators and assessors, and their relationship with the students-aims in certain circumstances to be one of professional equality.

Assessment and achieved learning outcomes

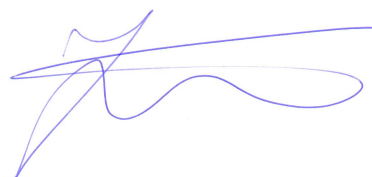
The assessment committee evaluates the assessment and achieved learning outcomes as **good**. It is clear that the validity and reliability of the assessments is due to the clear and precise formulation of the evaluation criteria in the work plans of the modules and the objective manner in which students are assessed, both formally and informally. The seven final qualifications of the master programme always figure as a frame of reference during assessments, which in most cases take on the form of a dialogue between student, fellow-students, staff and external assessors. Formal end-of-year-assessments always involve external assessors, who are either practising choreographers and artists or academic experts in disciplines relevant to the field of dance and choreography. Students are provided with written reports of all their assessments, that is, the summative as well as the formative evaluations. The course's high starting level, small scale and intensive individual supervision enhance its success rate. The committee found that students and alumni, as well as the representatives of the professional field, are without exception positive about the manner in which the programme prepares its participants for the professional field. The evaluation committee finds the

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, October 2012



René S. Kloosterman
Chair



Jesseka M. Batteau
Secretary

graduates of the programme to be passionate choreographers who are eager to redefine their profession through various means. They demonstrate knowledge of the relevant discourses and are able to integrate their views in the presentation and representation of their choreographic work. The potential of the graduates of the masters programme is evident in most of the final graduation projects the evaluation committee reviewed. They make clear that the programme is able to support unique and relevant contributions to contemporary field of choreography.

Recommendations

The committee is of the opinion that the content of the programme is of high quality and-relevant to the field. Yet, the programme's visibility, exposure and impact could be improved. The committee judges that the programme would benefit from an intensified focus on its own 'branding and public exposure, and would attract more potential students to select from.

The evaluation committee would like to add that the programme could also benefit from connections closer to home - that is, undergraduate departments (Dance/Maker and Dance Education) within the institute itself. The students the committee spoke to were of the opinion that the visibility of the master programme could be improved – an observation also echoed in the international postgraduate community, so the committee considers.

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Colophon

Institute and programme

ArtEZ Institute of the Arts
Faculty of Theatre and Dance
Onderlangs 9
6812 CE Arnhem
Telephone: + 31 26 35 35 660
Status institution: publicly funded
Result of institutional assessment: applied for

Programme: Master of Choreography
Level: Higher Vocational Master Programme (HBO Master)
Number of credits: 120 EC
Nomenclature: Master of Choreography
Location: Arnhem
Mode of study: fulltime, two year-programme
ISAT: 09103
Data on intake, graduates and drop-outs: see attachment 3

Director responsible for quality: Dingeman Kuilman, chairman of the executive board of ArtEZ
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Assessment committee

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Drs J. Batteau, secretary

The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of:
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Introduction

The ArtEZ Institute of the Arts is one of the major arts institutes in the Netherlands, with locations in Arnhem, Enschede and Zwolle. The four faculties of ArtEZ – Art & Design, Architecture, Music, Theatre & Dance – provide Bachelor's and Master's degree programmes in visual art, architecture, fashion, design, music, theatre, creative writing, dance and art education, as well as an Associate Degree programme and various preparatory courses. ArtEZ counts approximately 3000 students and 850 teachers and supporting staff members, and its programmes are aimed at sustaining and further developing the artistic and intellectual capacities of the students, guiding them as they develop their talents and ambitions and learn to sustain a professional artistic practice.

The faculty

The ArtEZ Faculty of Theatre and Dance consists of the Academy of Theatre and the School of Dance and is headed by two faculty directors. The programmes (two masters and one bachelors) are directed by the department heads. They are responsible for the curricula of the different courses and involved in the development of the faculty's policy and evaluation-procedures. They are also available to staff and students for questions concerning educational matters.

In 2000, the School of Dance merged with the prestigious European Dance Development Centre (EDDC), thus bringing together differing philosophies on dance and choreography within a single organisation and opening up new opportunities for dance experimentation and disciplinary cross-overs. With the advent of a new director of the School of Dance in 2006, the emphasis on the demands of the contemporary professional field has been intensified, which resulted, among others, in the introduction of a new and innovative curriculum in 2009.

Developing and ensuring artistry and professional identity is a central point in the School of Dance study programmes. All dance degree programmes emphasise the artist's self-knowledge of his/her technical abilities and the development of a personal style as dancer, dance maker and/or dance teacher, as well as the prevention of injuries. Similarly, a strong emphasis is placed on the development of a strong technical basis – an important tool for dancers to further develop themselves as artists.

The curricula at the School of Dance support this integrated approach to dance and are divided into phases and periods, taking into account the specific physical and mental development rates of the individual dancers. The special method of dance

teaching not only greatly reduces the frequency and gravity of injuries, but is also a tool in the development of confident, knowledgeable dancers, dance makers and dance teachers who are able to manage and plan their physical training as well as their creative work in a responsible manner.

ArtEZ School of Dance works closely together with Papendal Medical Sport Centre (SMCP). The health, strength and fitness of students are monitored throughout the programmes by the health coordinator of ArteZ School of Dance. In addition, the School of Dance now has appointed an Associate Professor of Health, who conducts research on the effects of the 'periodised' structure of the curriculum and uses the results to further develop and fine tune the methods employed "in the highly innovative dance education programme at ArtEZ.

The programme

The Master of Choreography programme is one of four dance programmes, which include the Dance Preparatory Courses and the programmes Bachelor of Dance and the Bachelor Dance in Education. The master emerged from the previously mentioned European Dance Development Centre (EDDC), founded in Arnhem in 1989. Up until 2001, the EDDC educated choreographers from all over the world and its team of internationally known artists made substantial contributions to the development of experimental movements in the field of dance.

The current master programme aims to carry on the legacy of the EDDC, maintaining and developing an experimental, innovative and pluralistic approach to choreographic research and dance-making. The students in the masters programme are supported and encouraged to further develop their artistic

identity as choreographers, learning to articulate, communicate and express their singular artistic vision in their work, writings and many other forms. Through this reflective, multi-modal engagement with dance theoretical and other relevant discourses and metapractices, students are enabled to develop, refine and redefine their artistic practices. The programme is rooted in a contemporary, international professional network of dance and dance-making, and offers the artists the opportunity to engage critically with complex and changing aesthetic, cultural, social and political contexts. Central to the programme is the notion of practice-as-research as key to the further development of the student's artistic practice, as well as an instrument in the exploration of new directions in the field of choreography and dance. The programme considers artistic practice to be a strand of research and enquiry in its own right, one that transcends the binary model of theory-versus-practice and generates and disseminates knowledge in both embodied and in written forms.

The ArtEZ Master of Choreography is a two-year, full time and partially residential programme informed by contemporary enquiry into practice-as-research. The programme admits a new cohort of choreographers every two years and for the academic year 2010-2011 increased the admittance from three students to four students per cohort. All choreographers admitted to the programme have a bachelor's degree in dance and/or choreography and at least three years of experience as a professional artist. The programme provides these students with the opportunity to design and conduct independent research in close dialogue with teachers and mentors. Divided into four semesters over two years, the course alternates taught periods with periods of independent research. The semesters 1 and 3 offer intensive periods of lectures, workshops and group activities. In semesters 2 and 4 the students are expected to work on the various activities supporting their individual research projects. In addition to attending seminars, workshops, reading sessions, lectures, individual and group tutorials, the students are required to create choreographic work, to conceive and co-design branding packages articulating each student artist's singular practice, and to engage in a number of written assignments, including a final 15,000-word thesis on a research question formulated in conjunction with tutorial support.

The programme is designed for dance artists with considerable professional experience, who sustain an artistic practice while studying at ArtEZ. For the majority of the students this practice functions as the context of their research inquiries throughout the two years of the programme. The questions and issues arising from the choreographer's own practice structure and inform the content, method and route of the research performed during the master.

The course requires that the students engage critically with the three mandatory educational strands of the programme: Art Branding, Compositional Models and Discursive Practices. These strands address key issues and areas of tension within the field of choreography, such as the tension between improvisation and composition methods, material and immaterial movement, between a process-oriented approach and a product-oriented approach, and between discursive and other flows of communication. At the end of both the first and second year, the students present the outcome of their individual research projects, demonstrating how they have incorporated the three strands of the programme into their own work and professional identity.

The assessment

ArtEZ Institute has assigned AeQui VBI to perform a quality assessment. In close co-operation with ArtEZ AeQui has convened an independent and experienced 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 site-visit.

The assessment was carried out according to the itinerary presented in attachment 2. Due to personal circumstances Professor Melrose was not able to participate in the interview sessions on August 29-31. Nonetheless she provided input to the assessment and the report. The committee assessed the programme independently; at the conclusion of the assessment the results were communicated to representatives of the programme, and a draft of this report was sent to the representatives of the programme; their reactions have led to this 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.

On the basis of interviews and examination of the underlying documentation, the assessment committee evaluates the learning outcomes intended as **good**. The final qualifications and formulated competencies of the Master of Choreography anticipate and reflect the demands of the contemporary field of dance, dance-making and choreography. The programme demonstrates a keen awareness of the social and political pressures affecting the (inter)national professional field and able to respond in a flexible manner to these transformations. While the continuity of the programme's goals is guaranteed by the three educational strands Art Branding, Compositional Models and Discursive Practices, the aims of the programme are structurally related to the issues and questions raised by the individual research trajectories of the students themselves. The fact that the students are all experienced choreographers with an independent artistic practice, ensures that the programme's goals are attuned to the debates and issues arising in the contemporary field of dance, and enables students to infuse their professional practice with the insights and knowledge they gain throughout the two years of the programme. Furthermore, the masters programme encourages students together with the lecturers, to discuss and assess each other's work in articulate and constructive terms, and to reflect on the relevance of the final qualifications and competencies.

Links with professional practice

The Master of Choreography programme is aimed at supporting the artists in their articulation of an artistic vision and the development of a unique, singular, choreographic practice. Taking 'practice-as-research' as its starting point, the programme not only encourages its students to explore new directions in choreography, but also aims to support the artist in developing forms of expression through which s/he is able to convey knowledge and ideas with integrity and conviction. Artists who have completed the programme can apply themselves in many ways: as teachers, coaches, choreographers and performers, but also as policy makers, researchers and mentors within the field of dance.

The programme is highly aware of the social and political pressures affecting the professional field, such as the increased shortage of funding for the arts in the Netherlands. The programme sets out to provide its students with the tools to intervene and reflect individually on the socio-political and cultural phenomena with which the field of choreography is concerned. The teachers, the current cohort of students and the professional field committee have, in light of the contemporary situation in dance and

choreography, recently reassessed the final qualifications. One of the results of this re-assessment is that the present programme allows more space for artistic diversity and interdisciplinarity.

Over the years, the programme has developed an (inter)national network of relevant institutes and programmes; its national network is diverse and includes many high profile institutes and actors in the field. The structural involvement of acclaimed professionals as guest lecturers ensures that the programme is attuned to issues and developments in the relevant fields.

At present there is no nationally or internationally recognised description of professional competences for choreographic courses at a Master's level. In formulating the final proficiencies, the programme has made use of the national competencies for dance-making, connecting these to the final qualifications of the masters programme. The final qualifications for the upcoming cohort (2012-2014) were discussed and approved by the professional field committee of the masters programme, whose members are all either stake-holders in the fields of dance and choreography or acclaimed practitioners and theoreticians of dance, choreography and dance making.

In addition, the final qualifications have been compared with those of similar European master's programmes, which take part in the Erasmus International network of the ArtEZ School of Dance. Internationally, the programme cooperates with five other European Master of Choreography courses. For example, the programme took part in the first edition of the Erasmus intensive programme "Practicing Composition: Making Practice" in October 2011 and intends to participate in the next event in Helsinki in November 2012. During the October meeting, programme heads and teachers discussed the final qualifications and in Helsinki this question will remain on the agenda. The programme intends to continue initiating discussions on the establishment of a national standard for the master of choreography.

Comparing the ArtEZ master programme and other (inter)national master programmes of choreography, the assessment committee notes that ArtEZ has the smallest number of artists per cohort and that it is unusual in the higher education context, in its explicit focus on live dance and on choreography informed by other bodily practices. Students have the opportunity to initiate intensive collaborations and gain in-depth insight into each other's work. The masters programme's theoretical-discursive dimension also stands out: students are required to produce essays and written assignments, which lead up to the final thesis of 15,000 words. Finally, the programme's stress on the entrepreneurial skills of the students is exceptional in comparison with similar courses, especially those in the university sector. In the ArtEZ masters course, students are expected to develop individual artistic communicative strategies and products for the presentation and promotion of their work.

The master distinguishes itself from the BA programmes in the level of expertise and artistic professionalism expected from the students. The students attending the programme are practising choreographers – what they learn in the masters programme is the means to further articulate and investigate their artistic visions and ambitions, in response to what is happening in the wider field. As alumni and members of the professional field committee explained, the programme pushes the students to look beyond choreography, asking them

to be leaders in the field who can communicate their ideas in an articulate and persuasive manner.

Up-to-date

The **masters** programme aims to assist artists in finding solutions for dealing with the complexities of a contemporary practice. The programme contributes to and participates in contemporary discussions about choreography; its present state and future, its functions and forms, the role of audiences and social contexts, and the transformative potentialities of alternative platforms. The programme aims to enhance students' understanding of the scope and effects of their work, and the ways in which they as artists might develop sustainable practices and new platforms for their work. The evaluation committee greatly welcomed the manner in which the programme encourages its students to articulate an individual, artistic signature and to relate their artistic practice to contemporary developments in the social and cultural fields.

The students and members of the professional working field committee report themselves to be very satisfied with the manner in which the competencies and final qualifications anticipate and reflect the demands of the contemporary field of dance, dance-making and choreography. The fact that the four students of each cohort are already experienced choreographers with an independent artistic practice – which functions as the context of their individual research trajectories throughout the programme – ensures that the programme is fully engaged with the debates and issues arising in the contemporary field of dance, and enables students to infuse their professional practice with the insights and knowledge they have gained throughout the two years of the programme.

The competences of the programme are maintained through consultation with experts in the field and the advisory committee; students and alumni are surveyed regularly to verify that the assessed proficiencies meet the requirements of the professional field. The results of the national student questionnaire show a high degree of student satisfaction (a 4,7 on the basis of a 5-point scale), as do the results of the alumni questionnaire, with a score of 82% positive evaluations.

Concrete

Central to the programme is the development of the student's artistic orientation. Evidence suggests that the course achieves this by providing the students with a cultural and theoretical context for the further development of their artistic identity. Students formulate questions on the basis of their own practice, are enabled to design appropriate methods of research and apply the results of their research to their own existing practice.

The programme has developed a set of final learning outcomes that define and articulate the specific qualifications students must achieve to acquire the level of Master Choreography. The learning outcomes for the Master have been translated into seven competences. The graduates of the ArtEZ Master of Choreography programme must be able to:

1. demonstrate a creative and articulate approach to the human body in dance and other related art practices;
2. conduct, both independently and collaboratively, insightful and rigorous artistic research in the international field of contemporary choreography;
3. collaborate on, network and create structures that sustain their artistic work as processes and products on local, national and international levels;
4. further their knowledge of the philosophical, social, political, cultural and economic contexts of the work, along with the skills needed to identify, formulate, analyse and suggest possible solutions to problems arising from work-related, complex situations;
5. reflect on their own actions, communicate conclusions concerning their research projects and seek out strategies for improvement and professional growth;
- 6 communicate the position, developments, theoretical articulations, representations and presentations of their choreographic work and methods entailed to an audience of specialists and non-specialists;

7. argue for the relevance of their own artistic practice and to contribute to the field of contemporary choreography by demonstrating an awareness of problems and developments in the contemporary arts discourse.

(For a more detailed description of the competencies and a description of the final qualifications, see appendix 4.)

These proficiencies have been explicitly coupled to the components (the three strands) of the master programme and translated into concrete assessment criteria, thus enabling the staff and students to discuss and assess their progress in an objective and detailed manner.

The evaluation committee considers, on the basis of review of materials and individuals concerned, that the programme has translated the issues raised by the parameters in the professional field into challenging objectives for the programme, particularly where it concerns the combination of the three strands of inquiry (Art Branding, Compositional Models and Discursive Practices), the integration of these domains into the practice-as-research of the students and the active participation of the students in the evaluation and formulation of the final criteria. Furthermore, through consultation with the individuals concerned, the committee was able to recognise that the programme is self-critical and eager to adjust its qualifications to the developments in the field.

Dublin Descriptors

To ensure that the level of the Master of Choreography programme meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee was presented with a summary and explanation of this comparison. The committee concluded that the competences of the programme were sufficiently in line with the international standard of intended learning outcomes.

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 evaluates the teaching-learning environment as **good**. The committee was able to discern that content and programme tutors, themselves artists and researchers, support students in their development of a singular artistic identity in relation to developments in the professional field of choreography and culture at large. The programme encourages the students to navigate new directions in choreography by looking beyond the disciplinary boundaries of the dance field and challenges them to strive towards an integration of research goals, artistic vision, choreographic work and the presentation of their work in various forms and through various media.

The two-year programme is structured by the three educational strands Compositional Models, Art Branding and Discursive Practices, approaches which each student is expected to employ and integrate within his or her individual research trajectory. The programme alternates taught episodes, during which students have access to the studio's and theatres of the faculty, with periods in which the students attend to the various projects and activities in their independent research trajectories. Much of the content of the programme is dependent on the issues and questions emerging from the individual research projects of the students. Because the structuring of the programme allows students to sustain an artistic practice (often abroad) while studying, the programme is able to relate quickly and flexibly to the urgent issues and debates in the professional field. The systematic involvement of guest teachers is another way in which the programme stays in touch with the debates in the field of dance and choreography.

The committee noted that all permanent instructors have an international background, are well qualified, each with his/her own expertise. They have initiated influential projects, combine artistic experience with an academic background, are skilled educators and assessors, and their relationship with the students—aims in certain circumstances to be one of professional equality. The selection of students for the programme is based on consistently high choreographic and intellectual standards. Applicants are made aware of the nature and demands of the programme at the point of entry, by both the inductive programme and published reading material, and the students admitted to the programme demonstrate a high degree of professional skill and independence. Although the student workload is high, the small scale ensures that they receive an equally high level of coaching and support from the core staff and fellow participants. The committee is of the opinion that the content of the programme is of high quality and-relevant to the field.

The programme's exposure and impact could be improved by the creation of more public platforms for its students to present their research results and artistic work during their studies. In other words, the programme would benefit from an increased focus on its own 'branding', within the wider dance and academic communities.

The programme covers the learning outcomes

It was clear to the committee from interviews and outcomes observed that the programme of the masters in choreography focuses on the individual research project of each student, and supports a trajectory in which each student learns to reflect and build on his or her own artistic potential within the dynamics of a changing professional field. The artist-students are not only expected to develop a singular artistic signature, but are also encouraged to develop affective forms of expression which communicate their ideas to others within and

outside the field of dance and dance-making. The programme aims to educate choreographer-artists who are reflective, articulate, critical and capable of sustaining their artistic singularity. Ultimately, they must be able to chart directions in the field of choreography that the wider community recognises as innovative.

The structure and framework of the programme are prescribed, but its content is to a large extent determined by the student. When students apply for the programme, they must submit a research proposal, stipulating the subjects, issues and

methods they will engage with during the two years of the master. From the start, students are obliged to take responsibility for their own educational trajectory, which includes choreographic projects, research-related activities such as presentations, the creation of media through which the students communicate their artistic vision and assignments for the taught modules. Throughout the two years, each student develops and reformulates his or her research plan in dialogue with the staff and mentor(s) of the programme. Revised and updated research plans are submitted and evaluated at the end of the first and the beginning of the third semester.

The Master of Choreography programme considers artistic practice and research as dynamically interrelated activities of equal value. Rather than allowing one to dominate the other ('theoretically informed practice', or 'practice-based' research), the programme proposes to think of 'artistic research' as a practice which has the potential to generate valuable theoretical and embodied knowledge in various forms. The programme leaders argue for the interrelatedness of the theoretical, performative and creative dimensions of artistic research that give it the potential to challenge and even transcend more traditional models of artistic production.

The two-year programme is divided into four semesters. In the first and third semester, there is a taught programme, while the second and fourth semester are structured according to the research-trajectories of the individual students. (See appendix 5 for a fuller overview of the programme) Three strands structure the programme throughout the two years: Art Branding, Compositional Models and Discursive Practices. These are the 'lenses' through which the students are invited to review, rethink, research and challenge their existing choreographic and dance practices.

The courses taught in Art Branding aim to provide the artists with practical and theoretical skills and tools to present their work effectively in the professional field. Each student learns to identify his or her singular 'touch', the signature informing and marking out his/her artistic work and ambitions. The student is expected to communicate this signature and to reflect critically on how it relates to the social-cultural context. In the first semester, students learn how to differentiate art branding from corporate branding and to think more critically about how they

use communicative materials other than the choreographic work itself. The form or medium is for the student to determine, and can vary from a mission statement to a collage of music, images and texts. In the second semester, students focus not only on the conception and design of a 'communication package' of a particular choreographic piece, but also on how to communicate the key issues informing their artistic work. In addition, the students are asked to reflect on the relation between the package and the overarching theme of their research. In the third semester, students concentrate on writing a professional plan. The fourth semester is structured around the conception and design of a 'communication package' for their complete body of work, taking into account the insights gained in the previous three semesters.

The courses taught in Compositional Models help students gain insight into a number of compositional and dramaturgical concepts, strategies and tactics in different registers. The students learn how to conceive, create, reflect upon and communicate these models and concepts in relation to their own artistic research. In the module, students encounter various choreographic models and concepts, such as 'open-form composition', but the module also offers alternative theories and concepts from related artistic domains and fields of inquiry, such as 'process philosophy', architecture and poetry. Compositional Models as a module is taught only once a year, in the first and third semester of the programme. In the third semester, students are expected to be able to position their own compositional and dramaturgical practices in the field in a clear and precise manner, and to explain how this position relates to their research project.

The module Discursive Practices is aimed at honing the thinking and writing skills of the students as they engage with their research project. In the first semester, the artists engage with discourses on choreography, critical theory and philosophy as well as with a number of writing modalities, including academic writing standards. By the end of this semester, students should be able to structure their ideas into written assignments and oral presentations. They must be able to articulate the goals of their artistic research in a clear and reflective manner. In the second semester, the students are expected to engage with theoretical discourses in a more independent manner. With the tools offered in the first semester, the students should be able to

articulate the concepts underlying their artistic work and to position themselves within the larger framework of critical thinking and contemporary culture: their research question and methods chosen must become more specific and concrete. In the third semester, the students engage more fully with discourses concerning movement and dance, critical theory and philosophy. The main focus in this semester, as in the final and fourth semester, is the writing of the thesis. In the thesis, the students should be able to demonstrate that they have mastered the skill of structuring, positioning and presenting their ideas in relation to critical discussions in the field as well as developments in contemporary culture at large. The thesis, in other words, is the proof of their artistic maturity, conveying independence, articulate critical reflection and expertise. As the teacher of the module indicated, while earlier cohorts of students were expected to stick to one definitive research question throughout the programme, the more recent cohorts are allowed to formulate several questions which the student must integrate at the end of the programme.

At the end of the first and second year, the students present the outcome of their research in a public presentation. In this presentation, they must show how they have incorporated the three strands of the programme into their choreographic work, written assignments/thesis and the branding materials.

The final qualifications structure the programme from the outset. To ensure that all competencies are addressed and that the different modules build on and inform each other, the programme has developed 'work plans' for each semester. In these work plans, staff members articulate the educational goals of the modules concerned as well as the assessment and evaluation criteria of the assignments. The programme makes clear how the study components relate to each other and in what manner and to which degree they build up towards the required final qualifications at the end of the second year.

The evaluation committee spoke to alumni, students and the professional field committee, all of whom spoke positively about the structure and content of the programme. They state that the programme and the way it is systematically articulated does indeed

support the students in attaining the qualifications. The present students indicated that they were attracted by the unique combination of artistic expertise and the academic standards of research offered by the programme. All of them sought an environment in which they could 'float between registers', and they argued that, on the basis of their own enquiry, ArtEZ was the place where this was possible. They also indicated their appreciation of the three strands informing the programme, which bring to the fore certain tensions between what are felt to be opposing practices, such as the need to define and demarcate an artistic position on the one hand and the artistic necessity for change, movement and investigation on the other. In the strand Art Branding in particular, the students learn how to work with these tensions, experiencing how this 'pinning down' and 'naming your work' is the only way to move forward. As one student put it: 'You have to hear yourself first before you can move.'

The representatives of the professional field the committee spoke to, similarly confirmed that the educational strands convey an understanding of what is needed in the field of dance at the present time. The representatives stated that the programme makes a relevant connection between discourse and practice, and shows how writing and thinking, theoretical engagement and how the exploration of new ways of expression may contribute to the development of new directions in the field of dance and choreography.

Up-to-date

Input from the professional field of work plays an important role in the programme. The content of the masters programme of choreography remains up-to-date in various ways. A crucial question concerns how to respond as an artist to the changes and pressures in the field of choreography and dance. The programme investigates what role a choreographer may have in the present, and how he or she may redefine this role. As the previous paragraph makes clear, the programme remains attuned to contemporary issues through the individual research questions raised by the students in the contexts of their own choreographic practices. In addition, by inviting guest lecturers with innovative ideas and by collaborating with other relevant parties in the field through the qualitative networks of the tutors involved, the programme

ensures that it is flexible and open to the future. The programme regularly organises workshops with choreographers and artists from related disciplines for its students, and sometimes, depending on the occasion, invites third and fourth year undergraduates to join in.

In order to keep in touch with developments in the professional field, the programme maintains contact with other related (inter)national programmes, dance companies and cultural institutions. The School of Dance also organises activities that transcend the discipline, enabling students to build up a personal network. During the course, students already forge new qualitative networks and participate in discussions on the development of the field. Almost all of the participants have an international background, as do the tutors themselves, who also maintain strong international connections and practices. The departmental communication therefore takes place in English.

The evaluation committee applauds this international orientation of the programme and reinforces the judgement that a contemporary choreographer can only be influential when he or she is able to position him- or herself within the international discourses and practices of dance. The evaluation committee would like to add that the programme could also benefit from connections closer to home - that is, undergraduate departments (Dance/Maker and Dance Education) within the institute itself. The students the committee spoke to were of the opinion that the visibility of the master programme could be improved – an observation echoed in the international postgraduate community, the committee considers. During the few projects students did with the bachelor students they had the feeling that they had to ‘prove’ themselves as choreographers, and that the bachelor students were not informed about the (research) goals of the masters. The masters students interviewed also indicated that they would like to have more opportunities to work with the students of the Bachelor courses (although programme organisers are no doubt alert to some of the problems this can cause).

As indicated above, the evaluation committee recommends that the masters programme increase both exposure and visibility. The committee acknowledges that the content of the programme is relevant, but that with a higher level of exposure,

students would have greater potential to influence the professional field. The committee therefore encourages the programme to focus more on its own ‘branding’. The programme already maintains an attractive blog with information about its artists, but its impact could be strengthened by the creation of more public platforms for its students to present their research results and artistic work.

A further intensification of collaborative initiatives with similar master programmes as well as with the bachelor programmes at the School of Dance itself might be another effective approach in the further development of the master’s visibility.

Structure of the programme

Because the programme is partly residential, students remain active in the field while studying. This requires considerable self-discipline in the students. The programme is tailored to meet and support the research of every individual artist on a regular basis. They receive on-going, in-depth and qualified guidance, not only by staff teachers but also through dialogues and encounters with external assessors and invited artists from the field of dance and other disciplines.

The programme uses a wide range of formats within its curriculum. These include taught modules, lectures, seminars, reading and writing assignments, recommended literature, field trips, mentoring sessions, assessments and studio-based research.

Since the programme expects students to be independent and to structure and plan their own research, tutors need to be flexible and confident in their approach of the students and need to explore what pedagogic models work best for each individual student. The programme strives to create a balance between process-based and product-orientated environments, between soft and hard feedback and between long term and short term learning trajectories. The ‘work plans’ identified above also outline teaching and learning strategies for each of the modules. The programme has also specified the number of assignments in each module, and tested the advantages of different tutorial formats.

One of the important tools in the programme is the notion of learning by the sharing of experiences between peers. This skill is of crucial importance for artists, who need to learn how to discuss and criticise each other’s work in a productive way. New

platforms for more peer-to-peer student interactions have been created in, for instance, the reading sessions, research presentations and two-by-two tutorials, along with the artist's involvement in the elaboration of assessment criteria for choreographic projects in the second year, which they formulate in close dialogue with the mentor. In an on-going dialogue with the core staff, the guest teachers and assessors as well as the head of the programme, students reflect on the nature and direction of their research and artistic work. One of the processes recently instigated is one in which the students are asked (in dialogue with the mentors) to discuss and define the final qualifications of their own choreographic assessments.

The evaluation committee judges that the method of education and corresponding supervision are distinctive and tailored to the final goals of the Masters. The committee considers the part-time residency and the involvement of the students in their own practice during their studies to be an effective educational model which supports artists to develop their artistic signature in a critical and independent manner. Staff members take the students seriously and regard themselves as privileged coaches who support the students on the basis of shared values and standards. Critique, suggestions and comments from the students are integrated into the programme.

Coherence

The coherence of the programme is achieved in several ways. First of all, there is the close correspondence between individual practice, research and theoretical inquiry, supported by the three educational strands. In the programme, the actual making of the choreographic work, the 'communication packages' and the discursive products (such as the thesis) should demonstrate the integration of the student's artistic vision. Students must be able to make informed choices during the trajectory of their research; they must learn to apply concepts and methods in a knowledgeable way and be able to motivate their choices in the presentation of their work. At the end of each semester, the programme evaluates the manner in which the students have realised a correspondence between their choreographic work, its presentation and the

manner in which they position themselves discursively and theoretically as artists.

The programme has identified the place, the theoretical models and their weight, specific to each of the three main strands, making explicit how they build on and inform each other throughout the two years. In addition, student exchanges with international programmes have led to a more explicit focus on the writing of and revision of the research proposals during the whole of the programme.

Alongside this question of coherence between practice and theoretical models, the programme aims to forge a coherent group, establishing continuities between collective elements in the programme and the individual projects. This is achieved, among other things, through group projects, group meetings and group assessments. The programme aims to maintain an environment in which there is an on-going dialogue between fellow students, tutors and guest lecturers on the position and role of choreographers in present day society. Finally, the coherence of the programme is enhanced through the fixed structure of the curriculum. The first and third semesters are taught periods and offer an intense programme of lectures, workshops and events, thus forging strong connections between the students of the cohort.

The students and alumni interviewed by the committee indicate that they were indeed very involved in each other's work and learned a lot from listening to each other and discussing each other's work. They are also unanimous about the coherence of the programme. In their experience, the modules tie into each other in an organic manner and help them to integrate their artistic vision in their choreographies, written work and presentations.

Feasibility

The workload of the programme is high, as students and alumni indicate. The combination of an artistic practice (often abroad) and the requirement to be present during taught semesters with intensive weeks of lectures, workshops and tutorials is not always easy, as the students explained to the evaluation committee. Nevertheless, despite the difficulties of timing and the high work load, the students are highly motivated and consider the programme to be feasible. They all make clear that

they have been able to redefine their practice and artistic vision during the programme, and that the length of the programme suits this goal well. It gives them enough time to contemplate and reflect on their artistic goals, but is at the same time short enough to be able to combine it with a professional practice. They also indicated that the intensity of the taught periods served as a catalyst for their work and projects in the period of independent research: everything that they did during this period was influenced by the modules in the first and third semester. As one student put it: 'You are forced to act and choose, your professional attitude becomes sharper and you become more organized.'

The fact that there is a low drop-out rate (for data see appendix 3) has to do with the talent and skills and independent attitude of the students, who are all selected on the basis of these qualities during the two rounds of the admission procedure, in combination with the programme's structures and its teaching staff. Candidates are in all cases well-informed about the nature of the programme and always make a conscious choice for the educational style of the ArtEZ master of choreography, which combines a highly-individualised approach of the students with an experimental, interdisciplinary, intermedial view on choreography.

Coaching

The students of the programme are coached by the core staff. The head of the programme is the main point of contact in the case of any general problems concerning the course. Students have close contact with the three core teachers, and may approach them with a range of questions, complaints and wishes. The teachers are there also to guide the students where personal issues are concerned. During the taught semesters, contact between teachers and students is intense and on a daily basis. During the periods of self-study and research, students send in assignments and can contact the teachers via email.

Career guidance is a natural part of the programme's didactic concept. During tutorials concerning the progress of a project or assignment, the student's career prospects are discussed and explored. Central to these discussions is the question what networks and which projects suit the goals of the student in question. They learn to make informed choices in

their collaborations. The student is expected to be self-reliant, since they already sustain an artistic practice, but they are guided in expanding their networks and charting new directions in their work and projects. Students can also nominate a mentor for their choreographic work in the various projects. The manner of coaching is appreciated by all students and alumni. They pointed out that the teachers encouraged them to make clear choices in their career and not to accept any offer that came along.

Since the cohorts in the programme are small, students are inclined to feel responsible for each other. The small and intimate format allows for in-depth collaborations between students in the same cohort and individually tailored research trajectories. The students the committee spoke to indicated that they were very much involved in each other's projects, that they learned to listen to each other and to discuss and critique each other's work. They stated that they had learned a lot from their fellow students, and experienced much support during the trajectory of the programme. In this sense, the students function as each other's coaches.

Intake

The criteria informing the admission procedure of the programme ensure that the level of the four admitted students is high. The procedure is designed to engage applicants in a dialogue with the programme team concerning their research questions, educational-professional perspectives and methodology.

The students applying for the master programme must meet the following formal criteria:

- a bachelor's degree in dance or choreography;
- at least three years of experience in the dance field;
- a proficiency in English (Academic IELTS-test, band score of 6.0)

In addition, the students must submit several written documents (in English):

- A motivational letter describing the applicants ambitions for his or her choreographic practice and the reason why they wish to complete a master's degree in choreography at ArtEZ. They must also make clear that they are able to sustain an artistic practice and that they are up

to a programme which expects students to be independent, self-critical and proactive.

- A clearly formulated research plan with research questions and methods (max. of 1.200 words).
- Two letters of recommendation from professionals in the field of choreography.
- A curriculum vitae comprising previous education and work experience.
- A video or dvd-recording of their work.
- Two examples of their writing (max. 1.000 words each).
- Copy of diploma's translated into English and a copy of the passport.

If candidates do not have an educational background in dance, but have competences from another art discipline, the selection committee is authorised to exempt them from the minimum formal criteria for admission if the candidate meets the required entry standard.

The audition proceedings are divided into two rounds. In the first round, the selection committee – comprising the head of the programme, the core teacher responsible for the discursive practice-strand, and the director of the School of Dance – review the required materials that have been submitted. A number of applicants are selected on the basis of this first review to attend the second round. For the audition of the cohort 2012-2013 seven candidates were invited to the second round. The second round takes place in March. The selection committee – comprising this time the head of the programme, at least one core teacher, an external advisor and at least one current student – assesses and reviews the materials submitted by the selected applicants. The committee also evaluates real-time assignments and conducts interviews with the applicants. In the most recent audition, the students had to prepare a five minute show-case. They had to direct a warming up session and the committee was able to observe the interaction taking place. Applicants were also asked to respond to the presentations given by the others. The selection committee observes the manner in which the applicants provide feedback, which reveals attitude as well as modes of articulation. The whole audition procedure is based on the 7 final qualifications and the candidate is asked to reflect on his or her past professional experience, current interests and career goals, using these qualifications as a guideline.

The programme is very demanding and it is clear that the requirements form a challenge. Not many choreographers combine several years of practical experience with an interest in discourse, writing and art branding. Therefore, the programme is continually reaching out to and scouting for choreographers with this specific profile and combination of talents. The assessment committee judges that the programme would attract more potential students to select from, if it were to intensify the focus on its own branding and public exposure.

Teaching staff

The staff of the programme consists of three core teachers and 25 to 30 guest lecturers and additional staff. The programme has a pool of other lecturers and artists (from ArtEZ and elsewhere) who can replace the core lecturers in case they fall ill or for some other reason cannot provide the scheduled lectures.

The core teachers are responsible for the three strands of the programme. Each of them specialises in a particular area relevant to the programme and is a skilled teacher, coach and assessor as well. They are selected on the basis of their international experience in their field of expertise, their discursive abilities, the combination of artistic experience as well as an academic background and the ability to think beyond the disciplinary borders. They must have an affinity with the central feature of the programme: practice-as-research within the field of choreography. All teachers sustain relevant (inter)national networks, both in the academic field of performance and dance studies as well as in the artistic field.

The current head of the programme teaches Compositional Models and is responsible for the overall guidance of the students. As an artist and choreographer committed to the expressive potential of the human body, he is able to relate to the questions of *making* central to the research of the students. He is also a member of the ArtEZ Masters' Network and takes part in the ArtEZ Theory of the Arts Knowledge-network. The teacher of the strand Discursive Practices is an emerging Dance scholar and is involved in the guidance and assessment of the written assignments and the thesis. She also assists the head of department in a number of administrative tasks and is a member of

the Theory-group of the faculty. The teacher of the strand Art Branding has substantial experience as a lecturer in institutes abroad and helps students develop an understanding of the potentialities of visuality, and how they might employ this in the (re)presentation of their work.

In the course of the programme, students are offered the opportunity to meet many guest lecturers and artists from the (inter)national professional field. Guest teachers are invited because of their specific expertise in particular areas of the field of dance or in other disciplines. The guest lecturers not only form an extension of the programme's network, but also offer the students a broader view of the debates and issues structuring the contemporary field of choreography. In addition, the programme considers the input of the guest lecturers to be a valuable embedded evaluation of the course itself. In turn, the work of the guest teachers is evaluated by staff and students in formal departmental discussions.

Evaluation shows that the students are highly satisfied with the core lecturers (5.0 on a five point-scale). They consider their teachers to be experts in their fields, with considerable knowledge of the profession. Students report that they have the capacity to inspire and that they have good didactic skills. They also signal that they are satisfied with the quality of supervision and feedback, and are content with the accessibility of the teachers outside teaching hours.

Likewise, the alumni are very satisfied with the lecturers; they consider the teachers to be up to date (9 out of 11 were very positive) and are very positive about their knowledge and educational skills (again, 9 out of 11 were positive). During the visit, the committee was able to observe that the expertise and dedication of the core teachers and guest teachers amply meets the criteria set out in the programme literature.

Facilities

The School of Dance is located at the Theatrium on the Arnhem arts campus. Together with the Academy of Theatre, the dance programmes take place in an open and light underground building, designed by H.-J. Henket. There are 23 studios and 3

large theatres In the Theatrium, with state of the art facilities. The main theatre auditorium is suitable for large performances and has space for an audience of 200. The dance studios are spacious and have mirror walls, grand piano's and good dance floors, and one provides professional Pilates equipment. The schedules of the studios together with the musical accompaniment are drawn up on a weekly basis. The schedules of the theatres are devised annually. The students of the masters programme are located in lecture rooms during the taught semesters and have access to the dance studio's and large theatre's. The committee considers the building very suitable for its activities, offering the students a lively environment and good atmosphere.

ArtEZ has a large-capacity IT network that enables sharing of video and other material across the internet. A wireless network is available in all buildings. Computers are available, but students are encouraged to use their own laptops. The electronic learning environment (ELE) of ArtEZ provides students with information about the programme. All necessary information can be found here: the study guides, the education and examination regulations, teaching schedules and studio planners. In addition, students can find relevant content on study materials, bibliographies, recommended literature and links to sites and institutions relevant to the programmes. Lastly, all the work plans and assessments forms of all the modules are provided in the ELE, as well as request forms for projects/studies, theses of alumni and descriptions of the expertise of the teachers. Next to the ELE, the ArtEZ provides books, sheet music, videos, slides, CD-ROMs, DVDs and sound recording media in its library. In 2012-2013, the School of Dance will introduce the Osiris study progress system as electronic tool.

The master of choreography programme has its own blog, which is intended for alumni, peers and the local community. It is accessible to anyone interested in the programme. The blog conveys information about the past projects of the programme as well as its present goals and key discussions. The present students also maintain blogs and websites (links are included on the ArtEZ website) in which their present and past work can be accessed.

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 evaluates the assessment and achieved learning outcomes as **good**. It is clear that the validity and reliability of the assessments is due to the clear and precise formulation of the evaluation criteria in the work plans of the modules and the objective manner in which students are assessed, both formally and informally. The seven final qualifications of the master programme always figure as a frame of reference during assessments, which in most cases take on the form of a dialogue between student, fellow-students, staff and external assessors. Formal end-of-year-assessments always involve external assessors, who are either practising choreographers and artists or academic experts in disciplines relevant to the field of dance and choreography. Students are provided with written reports of all their assessments, that is, the summative as well as the formative evaluations.

The course's high starting level, small scale and intensive individual supervision enhance its success rate. The committee found that students and alumni, as well as the representatives of the professional field, are without exception positive about the manner in which the programme prepares its participants for the professional field. The evaluation committee finds the graduates of the programme to be passionate choreographers who are eager to redefine their profession through various means. They demonstrate knowledge of the relevant discourses and are able to integrate their views in the presentation and representation of their choreographic work. The potential of the graduates of the masters programme is evident in most of the final graduation projects the evaluation committee reviewed. They make clear that the programme is able to support unique and relevant contributions to contemporary field of choreography.

Validity and reliability

Students are assessed continuously throughout the programme. They are obliged to take part in all programme components and contribute to prescribed elements, which vary from written assignments to presentations of their work and the design of communication packages. At the end of every semester, the students demonstrate how they have translated the three educational strands into their research, their choreographic work and the branding materials. At the end of each year, this takes on the form of a public research presentation. The student must demonstrate a unique artistic vision which finds expression in his or her choreographic work.

The programme has developed a transparent and coherent system of both formative and summative testing which is aimed at supporting the students to become self-critical and proactive. The structure and content of the assessment procedures are described in the assessment plans and assessment matrices.

The formative testing takes place throughout the year and the object is to provide the students with relevant feedback to continue their research. At the end of the third semester (halfway the second year), the students receive a formative assessment which indicates if they have a 'green light' to complete their research project and finish the master programme.

The summative testing, for which the students receive credits, takes place at the end of each year. The grades the students receive for two main research presentations are supported by the reports and evaluations the student has received in the previous semesters. Because the final grades take earlier assessments into consideration, the assessors involved are able to position the student within a scale from one to ten in an objective manner. The final grade is made up 40% of the first summative assessment (research presentation in semester 2) and the final summative assessment (research presentation in semester 4).

The assessment criteria of each semester and study component are carefully formulated by the staff in

the work plans. These are designed in such a way that there is a gradual build-up of interrelated competencies throughout the programme. Although the final qualifications remain the same for the duration of two years (one cohort), they are regularly evaluated and assessed in dialogue with the professional field, the current cohort of students, the alumni of the programme and other similar master programmes and if necessary, reformulated according to the developments in the field.

The programme strives to involve at least one external assessor in all the formative and summative assessments of the students, and to invite a representative from ArtEZ to each of the assessment proceedings. External assessors are always involved in the summative assessments of the research presentations. These end-of-the-year evaluations involve an internal assessor and an external assessor: a mentor/teacher of the student who has been involved in the research and creative process of the student and an external specialist who sees the student's work for the first time. The evaluation committee believes that in this manner, both process and final product are valued, and assessed in light of each other. The programme selects its external assessors in such a way that students are confronted with different points of view on their work, and with different views on debates and practices in the field. Students are challenged to take a position and to articulate why they do or do not agree with the assessment of their work. The students receive a written rapport of the assessment several weeks after the event. The core staff selects the external assessors, however, in the second year, the students are allowed to suggest names for the assessment of their choreographic project.

The validity, reliability and transparency is structurally monitored and evaluated by a qualified examination committee. This examination committee is organised at faculty level and consists of five members: an external expert assessor (chair), a course office coordinator of the faculty theatre and dance (secretary), and four members, each representing either the theatre programmes or the dance programmes. Since 2011-2012, the tasks and responsibilities of the examination committee have been redefined and expanded. The committee meets at least twice a year and more frequently when needed. Up until now, the committee has

dealt with course progress subjects and requests, has formulated programme testing plans and assessment matrices, and defined procedures so as to achieve a more efficient and transparent operational standard. In the academic year 2012-2013, the committee will focus on the quality of testing and the testing procedure itself.

Transparency

The competencies and final qualifications have been explicitly coupled to the components of the Master programme and translated into concrete assessment criteria, thus enabling the staff to assess the students' progress in an objective manner. The assessment procedure, rules, regulations and criteria have all been clearly defined in the assessment matrices, plans and forms, as well as the education and examination regulations, all of which can be accessed via the electronic learning environment (ELE) of ArtEZ.

In addition, the fact that the final qualifications are explicitly used as guidelines during assessments and are structurally evaluated and reflected upon by staff, external assessors and students, ensures that the students are well aware of the criteria central to the programme. The evaluation committee also applauds that the programme challenges its students to critically articulate how they wish to be evaluated, that is, which final qualifications they consider to be relevant to their own individual projects.

Achieved learning outcomes

That the programme is indeed able to achieve its goals is proved by the success of its twelve alumni and the appreciation expressed by representatives in the professional field. The committee appreciates the work of the graduates for its innovative and authentic qualities, but also for the manner in which it integrates theoretical understanding with the ambition to chart new directions in choreography.

ArtEZ MA-graduates take on various roles in the professional field, working not only as choreographers, but also as teachers and coaches, as curators disseminating dance-related work and as writers engaging with fields like movement, dance and choreography. Some choose to work collaboratively, both in the Netherlands and abroad

and have been able to find a place for their work in the dance professions. Two are currently researching a PhD, demonstrating the strength of the Master's degree as preparation for advanced research. Alongside their artistic practice, a number are working in relevant fields in their own communities. For example, one graduate is working with orthodox Jewish women in Tel Aviv, Israel; another is developing an educational dance programme on the outskirts of Bogota. The programme regularly invites alumni back as lecturers, mentors and assessors. The graduates have shown their work at a wide variety of (inter)national venues.

Recent graduates and alumni the evaluation committee spoke to indicated that one of the most important results of the programme is that they were able to build on their artistic and professional identity with self-confidence and conviction. The programme gave them a sense of liberation and the feeling that they could make relevant contributions to 'the conversations' taking place in the field.

The evaluation committee were presented with final products and theses that signalled that the programme, despite its small scale, is able to support unique contributions to the field of contemporary choreography. This potential was also evident in the two showcases of the final presentations the committee viewed during their visit at ArtEZ. The carefully arranged performances conveyed distinct

and integrated artistic visions, as well as a dedication to detail and the quality of presentation. The showcases demonstrated that the students had mastered the work they had set out to make.

Likewise, the representatives of the professional field were very positive about the ability of graduates to articulate and express their artistic views, while at the same time integrating these visions into their choreographic work. The committee noted that students are able to switch from mode to mode, and from one medium to another, while remaining true to their objectives, as they put it. Another exceptional feature of the programme, in the view of the professional field, is that graduates are not very interested in choreography as an autonomous discipline or product, but all the more intrigued by the *process* of artistic discovery, the engagement with new environments and media and the initiation of a dialogue across and beyond the disciplinary boundaries of choreography and dance. The evaluation committee observed that the programme supports passionate choreographers who are eager to explore new terrains and challenge traditional conceptions of the profession. The quality of the work presented by students is another important basis for the evaluation committee's judgement that the programme should endeavour to enhance the public exposure of the artistic and intellectual efforts of its students and alumni.

Attachments

Attachment 1 Assessment committee

Deze bijlage is overgenomen van het NVAO-format

II. Overzicht panelleden en secretaris

Naam (inclusief titulatuur)	Rol (voorzitter / lid / student-lid / secretaris)	Domeindeskundige (ja / nee)
Dr A. Aalten	lid	ja
Ir R. Kloosterman	voorzitter	nee
Prof. S. Melrose	lid	ja
Drs M. Stenvers	lid	ja
L. Walkey	studentlid	ja

III Secretaris/Coördinator

Drs J. Batteau	Gecertificeerd oktober 2011	
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IV Korte functiebeschrijvingen panelleden

1	Anna Aalten is Universitair Hoofddocent bij de Afdeling Sociologie en Antropologie, Universiteit van Amsterdam, en was lector 'Excellence and well-being in the performing arts' aan de Hogeschool voor Muziek en Dans in Rotterdam
2	René Kloosterman is directeur van evaluatiebureau AeQui
3	Susan Melrose is Professor in Performance Arts and Research Degrees Convenor, School of Arts and Education, Middlesex University
4	Marieke Stenvers is docent dans en vml studieleider Dans bij de AHK
5	Litó Walkey is a performer, choreographer and teacher based in Berlin, and currently a student in the Amsterdam Master of Choreography program

V Overzicht deskundigheden binnen panel¹

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	Anna Aalten is onderzoeker en docent op het gebied van o.a. antropologie en sociologie van het lichaam, dans en beweging, en biografisch onderzoek Susan Melrose is vooraanstaand onderzoeker op het gebied van performance arts.
b. internationale deskundigheid	Susan Melrose is docent performance arts aan de Middlesex University. Litó Walkey is a performer, choreographer and teacher based in Berlin. She was educated in Canada and The Netherlands, performs all over the world and teaches in Berlin.
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	Marieke Stenvers is docent dans, en tevens verbonden geweest aan de AHK. Litó Walkey is a performer, choreographer and teacher based in Berlin.

¹ N.B. De secretaris is GEEN panellid

<p>d. ervaring met het geven en ontwikkelen van onderwijs op het desbetreffende opleidingsniveau en deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en)²</p>	<p>Anna Aalten is docent op het gebied van o.a. antropologie en sociologie van het lichaam, dans en beweging, en biografisch onderzoek Susan Melrose is docent performance arts aan de Middlesex University. Marieke Stenvers is docent dansen vml studieleider Dans aan de AHK. Litó Walkey is Associate Lecturer MA SODA (Solo/Dance/Authorship) and BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)</p>
<p>e. visitatie- of auditdeskundigheid</p>	<p>René Kloosterman heeft diverse visitatiecommissies voorgezeten.</p>
<p>f. studentgebonden deskundigheid</p>	<p>Litó Walkey is currently a student in the Amsterdam Master of Choreography program.</p>

Curricula Vitae

Dr Anna Aalten

Anna Aalten is als Universitair Hoofddocent (UHD) verbonden aan de Afdeling Sociologie en Antropologie van de Universiteit van Amsterdam. Van 2004-2008 bekleedde zij het lectoraat Excellence, health and well-being in the performing arts bij Codarts, Hogeschool voor de Kunsten in Rotterdam. Vanuit dit lectoraat werden onderzoeksprojecten op het gebied van dans, excellentie en gezondheid opgezet en uitgevoerd.
 Specialisaties: antropologie en sociologie van het lichaam, dans en beweging, voeding en eetgedrag, antropologie van sekse en sekseverhoudingen, kwalitatieve onderzoeksmethoden, in het bijzonder biografisch onderzoek.

Academische aanstellingen:

juni 2002-heden Universitair Hoofddocent bij de Afdeling Sociologie en Antropologie, Universiteit van Amsterdam (0.7 fte.)

april 2004-2008 Lector 'Excellence and well-being in the performing arts' aan de Hogeschool voor Muziek en Dans in Rotterdam (0.5 fte.)

okt. 1988-2002 Universitair Docent bij de Afdeling Sociologie en Antropologie (voorheen Vakgroep Culturele Antropologie), Universiteit van Amsterdam (0.7 fte.)

Onderzoeksprojecten:

onderzoeksprojecten op het gebied van 'Excellence and well-being', gezondheid in relatie tot de praktijk van de professionele dans (2004-2008)

onderzoek naar 'Lichaamsbeelden, lichaamspraktijken en lichaamspolitiek in de Nederlandse balletwereld' (1993-2002)

Beoordeling en begeleiding van ander onderzoek:

² Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

2004-2008 voorzitter onderzoeksgroep 'Excellence and well being in the performing arts', Codarts, Hogeschool voor de Kunsten, Rotterdam

1991-2004 extern adviseur NWO/WOTRO

1991-1996 lid vaste beoordelingscommissie opzetsubsidies Werkgemeenschap Emancipatie
Onderzoek van NWO

Bestuurlijke ervaring:

2005 - 2008 bestuurslid Stichting Dansersgezondheidszorg

2001- 2003 voorzitter Afdeling Sociologie en Antropologie

1997-2009 bestuurslid Vereniging voor Dansonderzoek Nederland

Professor Susan Melrose, BA Hons I; M ès Lettres; Diplome d'Etudes Approfondie; Doctorat (Sorbonne, Paris).

website: <http://www.sfmelrose.u-net.com>

Present Position: Professor in Performance Arts and Research Degrees Convenor, School of Arts and Education, Middlesex University

Previous Employment

1998-2000: Head of Postgraduate Studies, Rose Bruford College, London

1993-1998: Director MA Perf Studies, Central School of Speech and Drama, London

1991-1993: Senior Lecturer, Brunel University, London

1988-1991: Senior Lecturer, University of Sydney

1985-1988: Lecturer, Murdoch University

Successful PhD/ArtsD completions (2001-2011): 10 candidates

Current PhD and ArtsD supervisions in Dance, Theatre Arts and Music: 10 candidates

Recent consultancies:

International Expert, *Dancing between Diversity and Consistency*, Edith Cowan University, Queensland University of Technology, Deakin University, Australia, 2008;

Programme outline, SODA, Universitat der Kunst, Berlin, 2006.

Drs Marieke Stenvers

Opleidingen

1971 diploma docent dans (de Theaterschool, Nel Roosakademie te Amsterdam)

1978 doctoraal pedagogie (Universiteit van Amsterdam)

specialisatie: orthagogie

Werkervaring

1972-1988 docentenopleiding dans van de Theaterschool / AHK,

docent pedagogie/ stagecoördinatie/ stagebegeleiding

1971-1973 in verschillende werkvelden, binnen- en buitenschools, docent dans

1977-1980 Uithoorn, particuliere balletschool

1988-1990	Landelijk Ondersteuningsinstituut Kunstzinnige Vorming (LOKV) te Utrecht, stafmedewerker dans
1990-1992	Hogeschool voor de Kunsten Arnhem, interim-onderwijsmanager studierichting dans en docent dans
1991-2000	Amsterdamse Hogeschool voor de Kunsten, studieleider dans vanaf 1993 adjunct-directeur van de Faculteit Theater, de Theaterschool Vanaf 1997 directeur van de faculteit Theater, de Theaterschool
2000-heden	Stenvers & Beran, Mediation in Onderwijs en Kunsten, mediator en procesbegeleider
2001-heden	Vereniging Mediation door Leerlingen, projectleider en trainer

Overige relevante ervaringen

1991	Stenvers, M. e.a. <i>Dans in samenhang, vijf benaderingen van danseducatie</i> , Utrecht, LOKV
1994-1999	Het Nationale Ballet en het Muziektheater, lid bestuur
1995-2000	Inspectie Kunstzinnige Vorming en Amateurkunst, lid commissie van advies
1996-1999	Commissie Opgaven Basisvorming, voorzitter vakgroep dans
1999-2002	Naranti Productions, voorzitter bestuur
1999-2006	lid bestuur LEF, een dansproject voor basisscholen in Amsterdam
2001-2003	Onderzoek naar de werkbelasting van dansdocenten, projectleider
2001-2002	Onderzoek naar de doorstroommogelijkheden van de opleiding Kunst, Cultuur en Amusement van het ROC te Amsterdam naar de podiumkunstopleidingen van de Amsterdamse Hogeschool voor de Kunsten

René Kloosterman heeft na zijn studie Technische Bedrijfskunde (TUE, 1991) gewerkt voor het adviesbureau KPMG Consulting en sindsdien grote projecten uitgevoerd in de food-industry in binnen- en buitenland (Rusland, Kazachstan, Tsjechië, Curaçao). Sinds 1995 is hij actief als zelfstandig ondernemer en interimmanager. Vanaf 2002 is hij actief op het gebied van onderwijsvisitaties, zowel in de hoedanigheid als directeur en later ook eigenaar van een VBI, als in de rol van commissievoorzitter.

Litó Walkey is a performer, choreographer and teacher based in Berlin. She studied at the School for New Dance Development in Amsterdam and was a member of the Chicago-based performance company Goat Island from 2002-2009. Her own projects have been presented in Europe and America: 'wings raised to a second power', 'The Missing Dance No.7', 'instanded', 'To fight a duel' and 'Like that, like this'. She maintains ongoing collaborations with artists such as Lucy Cash, Jeanine Durning, Karen Christopher, Boris Hauf and Martin Nachbar and has worked as a performer with choreographers Vera Mantero and Martine Piscani. Litó is currently a student in the Amsterdam Master of Choreography program.

She is an Associate Lecturer at the Inter-University Center for Dance Berlin and is frequently invited to teach and mentor artists, collectives, conferences and institutions internationally.

Education

2010 – present Masters of Choreography AHK Amsterdam (NL)
 1996-2000 School for New Dance Development – SNDO (B.A.) Amsterdam (NL)
 1993-1995 Main Dance Performance Training Program (Certificate) Vancouver (CAN)
 1991-1994 Flamenco Dance with Rosario Ancer Vancouver (CAN)
 1981-1990 Ballet - Royal Academy of Dance Vancouver (CAN)

Works (Initiator / Performer / Choreographer)

Double Translations: Telling another way to tell (2011) performance with Karen Christopher Psi Regional Research Cluster Athens (GR)
Performance Directives (2010) atelier/workshop with group of 9 choreographers fabrik Potsdam (D)
Lie your head in your neck. (2010) writing & performance by Litó Walkey, What If... Festival London (UK)
Like that, like this (2008-2010) performance with Carlos Pez and Litó Walkey
 Stuk Theater Leuven (B), Kampnagel Hamburg (D), Eks Scena Zagreb (HR), Fabrik Potsdam (D)
instanded (2006-2007) performance/film/live streaming with Boris Hauf and Litó Walkey
 r4wb1t5 Mexico City (MX), Openport Festival Chicago (USA), Graben Festtage Vienna (AUT)
To fight a duel (2006) with Andrea Neumann and Litó Walkey

Klangwerkstatt Festival Berlin (D)
The Missing Dance No.7 (2005-2010) performance with Katja Dreyer, Boris Hauf, Litó Walkey Fabrik Potsdam (D), Not-Notdance Festival Nottingham (UK), Tanz Made in Berlin (D), Tanztage Berlin (D), Plateaux Festival Mousonturm Frankfurt (D), HebbelTheater 100GradFestival Berlin (D), BallhausMitte Berlin (D), MagicLight Festival Hamburg (D)
wings raised to a second power (2002-2004) solo performance created with 8 choreographers, performed by Litó Walkey: Tanzfabrik Berlin (D), Kanuti Gildi Saal Tallinn (EST), Notdance Festival Nottingham (UK), Springdance Festival Utrecht (NL),
Links Hall Chicago (USA), Platform01 Amsterdam (NL)
Frames For Moving (2001) lecture performance with Paz Rojo, Martin Nachbar, Litó Walkey
Gasthuis Theater Amsterdam (NL)

Teacher / Advisor/ Curator

2012 Guest teacher with Cauliflower Arts Collective
Curitiba Brazil (BR)
2010-2012 Associate Lecturer
MA SODA (Solo/Dance/Authorship) and BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
2011 Workshop co-teacher with Karen Christopher *Double Translations: Telling another way to tell*
PSi Regional Research Cluster Athens (GR)
2010 Co-teacher with Stefanie Wenner *Critique and Methods for Inclusion*
BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
Mentor to Lili Mihajlovic and Jung Yeon Kim's performance *But it's not about chairs*
Tanzlabor Mousonturm Frankfurt (D)
Mentor to Elpida Orfanidou's research project fabrik Potsdam (D)
Artistic Advisor to Alice Chauchat's lecture performance *Collective Sensations*
Tanzquartier Vienna (AT)
Co-teacher with Dr. Ric Allsopp *Questions of Practice: Writing/Research for Artists* MA SODA
(Solo/Dance/Authorship) Inter-University Center for Dance Berlin (UDK-HZT)
2009
Mentor to Anat Eisenberg's graduation work *A Provocation Pure and Simple*
MA SODA (Solo/Dance/Authorship) Inter-University Center for Dance Berlin (UDK-HZT)
Mentor/Workshop Leader '*mucher*'
BA Contemporary Dance, Context, Choreography, Inter-University Center for Dance Berlin (UDK-HZT)
2007-2010 Teacher of classes and workshops for expanding performance practices *Practice for Making*
BA UDK-HTZ auditions Berlin (D), Kampnagel Hamburg (D), Eks-Scene Zagreb (CR), Tanzquartier Vienna (AUS)
2005 Co-teacher with Karen Christopher *methods of opening and closing* workshop
Links Hall Chicago (USA)
Curator of month-long festival of duets from Europe *a drop of water*
performances by Jonathan Burrows & Matteo Fargion (UK), Sabina Holzer & Boris Hauf (A), Alice Chauchat & Anne Juren (FR), Robert Steijn & Frans Poelstra (NL)
Links Hall Chicago (USA)
2002-2005 Artistic Advisor for performance by Sabina Holzer and Boris Hauf *dreamcracker* Vienna, Graz (AUS)
Chicago
2002-2009 Co-teacher with Goat Island members *Goat Island performance workshops*

Attachment 2 Programme of the assessment

Day 1: 29 Augusts 2012

- 12.30 – 14.00 Lunch and internal meeting of the committee.
- 14.00 – 14.45 *Board and management*
Gaby Allard
João Cerqueira da Silva
Netty van den Bosch
- 14.45 – 15.45 *Distinctive feature*
Joost van Megen
Matt Wyon
Derrick Brown
- 15.45 – 16.00 *Short break*
- 16.00 – 16.30 *Examining board*
Jackeline Terburg
Rutger Bilderbeek
Alison Isadora
- 16.30 – 17.30 *Representatives of the Professional fields*
MA Choreography: Suzy Blok, Peter Pleyer
BA Dance: Hildegard Draaijer, Staczs Willemsen, Heather Ware, Jack Gallagher
BA Dance in Education: Anne Bos, Angela Verdurmen, Sanne Fokkens
- Alumni*
MA Choreography: Maria Ramos, Juliana Atuesta, Julian Barnett
BA Dance: Eilit Marom, Mirjam Sillevs Smit, Denise Klevering
BA Dance in Education: Celine Gladpootjes, Julia Dieckman, Isabella Hermans
- 17.30 – 18.00 *Open consultations*
- 18.00 – 18.15 *Board and management*
Feedback on preliminary findings.

Day 2: 30 August 2012

- 9.00 – 9.30 *Arrival of committee*
- 9.30 – 10.00 *Show-case*
Demonstration of BA Dance
- 10.00 – 11.15 *Teaching staff BA Dance*
Allison Isadora
Eva Karczag
Hanneke Koolen
Aryeh Weiner
David Berg
- 11.15 – 11.30 *Internal meeting of the committee*

- 11.30 – 12.30 *Students BA Dance*
 Benjamin Muller
 Lucia Fernandez
 Maxime Landstra
 Ellen Landa
 Mirjam Sogner
 Inge van Huijkelom
- 12.30 – 13.30 *Lunch and internal meeting of the committee*
- 13.30 – 14.00 *Show-case MA Choreography*
- 14.00 – 15.15 *Teaching staff MA Choreography*
 Ric Alsop
 Daniël Rhatigan
 Konstantina Georgelou
- 15.15 – 15.30 *Internal meeting of the committee*
- 15.30 – 16.30 *Students MA Choreography*
 Julian Barnett
 Emilie Gallier
 Tomaz Simatovic
- 16.30 – 17.00 *Internal meeting committee and additional research*
- 17.00 – 17.15 *Feedback of preliminary findings*

Day 3: 31 August 2012

- 9.00 – 9.30 *Arrival of committee*
- 9.30 – 10.00 *Show-case*
 Demonstration of BA Dance in Education
- 10.00 – 11.15 *Teaching staff BA Dance in Education*
 Eva van Schaik
 Caurena Bernabela
 Ingeborg Bos
 Elsje Huij
- 11.15 – 11.30 *Internal meeting of the committee*
- 11.30 – 12.30 *Students BA Dance in Education*
 Emmy Coolen
 Vera van Weerden
 Linde Ammerlaan
 Anouk Heuzen
 Evelien Timmermans
 Stijn Franssen
 Juul Thijssen
- 12.30 – 14.30 *Lunch and internal meeting of the committee*
- 14.30 – 15.00 *Feedback of findings and conclusions*

Attachment 3 Quantitative data

1. Data on intake, transfers and graduates

Cohort	Intake	Output after 2 yrs	Output after 3 yrs	Drop-out	% output after 2 yrs	% output after 3 yrs
2002-04	3	3	-	0	100%	-
2004-06	3	3	-	0	100%	-
2006-08	3	3	-	0	100%	-
2008-10	3	3	-	0	100%	-
2010-12	4	3	1 (expected)	0	75%	100% (expected)

2. Teacher-student ratio achieved: 0,80 FTE

3. Qualifications teachers:

The members of the core staff (3) all have a master-level. One teacher has a doctorate, another is writing a PhD-thesis. Of the visiting guest lecturers (average 20) 70 % have a PhD-level.

4. Average amount of face-to-face instruction: 15 hours a week.

Attachment 4 Final qualifications

Dublin Descriptors and Final Qualifications ArtEZ M Choreography

Descriptor	Where it happens in the program	Master Level qualifications
1. Knowledge and insight/vision	All modules, choreographic projects, branding materials, thesis, research presentation	The choreographer has a strong artistic vision and is able to communicate and implement it in a variety of contexts. The choreographer has insight into the conditions, possibilities and needs, challenges and opportunities of a particular context and time.
2. Applying knowledge, insight and craftsmanship	All modules, choreographic projects, branding materials, thesis, research presentation	The choreographer is able to transform a creative vision into an artistic product and have the skills to solve problems concerning the whole process of creation. The choreographer knowledgeably and singularly applies existing compositional, dramaturgical and choreographic tools. S/he is also able to create or generate his/her own.
3. Assessment formation and reflection	Assessments and during all modules, choreographic projects, branding materials, thesis, research presentation.	The choreographer is able to make a qualitative and quantitative analysis of the entire creative process, including products; s/he is able to use information and feedback as a source for improvement, inspiration and re-examination of his/her practice; s/he is able to formulate rigorous and essential research questions and establish rationales for new initiatives.
4. Communication, collaboration and entrepreneurship	Choreographic projects, Art Branding, Independent Research, Research Presentations.	The choreographer is able to communicate his/her artistic and intellectual vision, strategies and methods with and to collaborators, partners and audience(s). The choreographer is able to network and collaborate with other artists and co-workers in an ethical, consistent, and creative manner. The choreographer is well aware of his/her living and working context and is able to successfully, pro-actively and ethically take advantage of existing networks and other platforms in order to steer and sustain his/her professional artistic career.
5. Learning skills, reflection and creativity	Modules and Independent Studies, Choreographic projects, Research Presentations	The choreographer is able to make a qualitative and quantitative analysis of the entire creative process. S/he is able to use information as a source for improvement and renewal of his/her creativity and s/he is able to formulate new research questions. The choreographer has developed the ability to work with The choreographer is able to manifest in his/her work his/her experience, drives, concerns, questions, interests etc. in an articulate, sophisticated, affective and singular manner. S/he can transform a creative vision into artistic processes and/or products and apply his/her skills and insights to solve complex problems related to all facets of artistic creation (concept, production, post-production and dissemination).

Attachment 5 Overview of the programme

Overview Programme Master Choreography

Semester	Activity	ECTS
1. Taught programme	Compositional Models I	15
	Discursive Practices I	7,5
	Art Branding I	7,5
	Research presentation I (formative)	Total: 30
2. Individual Route: Study and Research	Choreographic Project , Year 1	15
	Discursive Practices II	7,5
	Art Branding II	7,5
	Research presentation II (summative)	Total: 30
3. Taught programme	Compositional Models II	15
	Discursive Practices III	7,5
	Art Branding III	7,5
	Research presentation III (formative, green light assessment)	Total: 30
4. Individual Route: Study and Research	Choreographic Project , Year 2	15
	Discursive Practices IV	7,5
	Art Branding IV	7,5
	Research Presentation V (summative)	Total: 30

Attachment 6 Documents

- Critical reflection;
- CV of staff, tutors and guest teachers;
- Overview of extended network and partners of the master programme;
- Overviews of CV's alumni of the master programme;
- Course and examination regulations School of Dance, ArtEZ;
- Results student- and alumni questionnaires
- Programme overview and description of the modules
- Weblog of the programme
- Weblog research projects of students
- Electronic Learning Environment School of Dance, ArtEZ
- Description of projects and artistic practices of alumni;
- Graduation projects of graduates 2012, 2010 and 2008;
- Workplans, assessmentmatrix and assessmentplan of the programme;
- Minutes of meetings examination committee;
- Overview , minutes and CV's members professional field committee;
- Overview conferences, symposia and international collaborations of the programme;
- Theses reviewed by the committee:

Examination year 2010: all three

Examination year 2012: all three

Attachment 7 Declarations of independence

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

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:

Lito Staiikov Walkey

Place:

Arnhem

Date:

29.08.12

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

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:

Mariëke Stenvers

Place:

Amsterdam

Date:

29 - 8 - 2012

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

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:

R.S. Kloosterman

Place:

Utrecht

Date:

29-08-2012

Declaration of independence and confidentiality

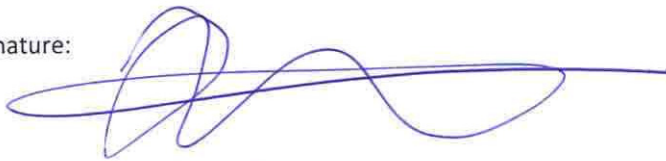
Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

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:

JM Batteau

Place:

Wardenberg

Date:

28-08-2012

Declaration of independence and confidentiality

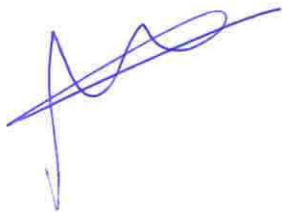
Prior to the assessment

The undersigned has been asked to assess the programmes B Dance, B Dance in Education and M Choreography, at ArtEZ Arnhem.

Hereby I certify to:

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- 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:

Anna J.J. Aalten

Place:

Arnhem

Date:

29/8/2012

Declaration of independence and confidentiality

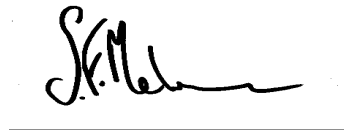
Prior to the assessment

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- 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:

A handwritten signature in black ink, appearing to read 'S. Melrose', written over a horizontal line.

Full name:

Professor Susan Melrose

Place: Middlesex University, Hendon, London, UK

Date: 24 September 2012