

M Film
Amsterdam School of the Arts

*Report of the limited programme assessment
15 and 16 April 2014*

 *This document is best printed in duplex.*

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Summary

On 14 and 15 April 2014 an evaluation committee of AeQui has performed an assessment of the master's programme Film offered by the Amsterdam School of the Arts. The overall judgement of the committee regarding the quality of the programme is **good**.

The Netherlands Film Academy is the only school in the Netherlands to offer professional training in every aspect of film- and television making. The Master of Film programme is a residential two-year programme (120 EC). The programme started in 2009 and was set up as a small-scale international course catering to (young) professionals from different artistic backgrounds, with a focus on reflection and exploration.

Intended learning outcomes

The evaluation committee qualifies the intended learning outcomes as **good**.

The evaluation committee is positive about aims of the programme, which are relevant, concrete and meet the international standards for a master of film. The committee is very positive about the strong orientation of the programme on artistic research, a profile unique to the international field of film master education. The committee applauds the programme's aim to educate students who are able to engage with and intervene in the domain of film through research, reflection and innovation. The committee believes that the profile of the programme has the potential to be excellent and conveys a much needed approach to film education. However, it does observe that the programme could perhaps be more open and bold with regard to its ambitions for the field of film, clearly defining its mission and the necessity of artistic research for the renewal and continual reinvention of filmmaking.

The programme is attuned to developments in the field and actively engaged in the improvement and fine tuning of its intended learning outcomes to the ongoing transformation of the professional field and film discipline. The film master structurally involves external teachers, guest lecturers and advisors, while also maintaining an extensive network with high profile institutes and experts in the film domain. External experts interviewed during the accreditation indicated that the programme was very important for the discipline through its focus on experiment, research and critical engagement with film practice and discourse, producing critical filmmakers who can

question the borders and conventions of the film domain. Students the committee spoke to were all highly appreciative of the goals of the programme, explaining how its open approach helped them to experiment and deepen their artistic practices.

Teaching-learning environment

The evaluation committee qualifies the teaching-learning environment as **excellent**.

The cumulative structure and flexibility of the curriculum of the master ensures that the students are able to acquire the exit qualifications; students define their own questions and follow their own research trajectory as they progress through the four semesters which each address a certain aspect of the creative process. The committee observes that the programme's offers an original and innovative environment in which students are empowered to research, experiment and further develop their artistic identities as filmmakers. At the same time, the design of the curriculum offers the necessary structure in light of the craft and skill-oriented nature of the film profession. In this sense, the master of film may be seen as excellent example for other disciplines and practices within the (inter)national film domain.

The programme remains closely aligned to the developments in film and art domain through the structural involvement of external teachers, advisors and guest lecturers. Through this interaction with the professional field, the programme is able to create a fluid relation between professional practices, education and training. It also enables students to forge qualitative networks and participate in discussions on the development of the field. Because the main focus is on artistic research, the course expects students to be highly articulate and to be able to reflect on their practice, both in written form and via other media, linking their work to the practices and discourses in the professional field. The committee applauds the swift and effective manner in which the programme has been able to transform and fine-tune its curriculum through an ongoing dialogue between staff, students, guest teachers and the professional field. All show a great commitment and dedication with regard to the programme as a learning community in which

artistic research is the *modus operandi*. Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The committee is very positive about the programme's policy to bring together makers from different backgrounds and artistic traditions who might be able to renew and extend the film domain. Students receive ample coaching from the mentors, advisors and guest lecturers and the small scale enables students to give and receive feedback from each other in a constructive and professional manner. The facilities (including a budget to pay for different forms of support) and space are excellently suited for what the programme has in mind, according to the committee.

Assessment and achieved outcomes

The evaluation committee qualifies the assessment and achieved learning outcomes as **good**.

The validity of the assessments are guaranteed by the precise articulation of the set-up of the assessments and their structural relation to the intended learning outcomes. The committee judges the assessment system to be very transparent and objective, and observes that the programme has taken serious measures to ensure that the criteria of the assessments are clear to both students and assessors. The programme structurally involves two or more external specialists in its formal assessments. The students the committee spoke to were all very satisfied with the demands of the course assessments, which require independence and investment. The committee posits that the programme has been very rigorous in its formulation and objectification of its assessments procedures, but does point out that this approach might not be completely aligned with the experimental and research-oriented profile of the programme.

The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni, in discussions with the committee as well as in survey responses, are without exception positive about the manner in which the programme prepares them for the professional field. The graduates are passionate and critical filmmakers who are exploring the boundaries of their profession through new techniques, methods and other artistic media. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The graduation projects are without exception of a master level and are the product of a thorough methodology and research trajectory.

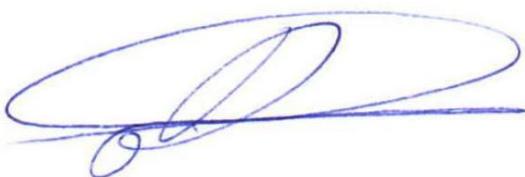
The committee recognizes that the goal of the programme is, in essence, the development of an artistic signature and style. In this sense the outcome of the programme is excellent: according to the Committee, the students represent a new and important paradigm in the international field of cinema. Alumni of the programme have featured their work at important film festivals, exhibitions and other relevant venues, both nationally and internationally. Many have received funding for the realisation of ambitious projects, while others have been invited as artist in residence.

Recommendations

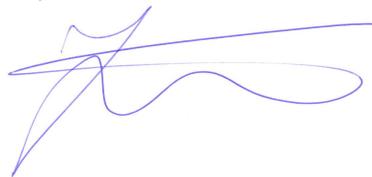
As already pointed out in the summary above, the committee's advice could almost be to dare to be excellent. The programme can be bolder in its positioning towards the field; as the committee believes it might very well have developed a sustainable paradigm for the future of film. Furthermore the programme could let go of some of the structure and rigour in its assessments, to even better match the experimental and research-oriented profile of the programme.

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, July 2014,



Raoul van Aalst, Chair



Jesseka Batteau, Secretary

Colophon

Institute and programme

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

Programme: Master of Film
Level: HBO Master
Number of credits: 120 EC
Nomenclature: Master of Film
Location: Amsterdam
Mode of study: fulltime
ISAT: 44733
For data on intake, graduates and drop-outs: see appendix 3.

Director responsible for quality: Bart Römer, director Film Academy.
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Assessment committee

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

The institute

The Netherlands Film Academy is the only school in the Netherlands to offer professional training in every aspect of filmmaking. The academy's goal is to give students a profound understanding of cinema in all its diversity. Theory and practice as well as the development and production of film receive equal emphasis, though each phase of the study has its own focus. The Academy offers a 4-year, fulltime bachelor programme in eight fields of specialization: directing (fiction or documentary), camera/light, sound design, scriptwriting, production design, editing, interactive media / visual effects, and producing. In addition to the bachelor course, the Film Academy offers a two-year master's programme with a focus on artistic research.

The programme

The Master of Film programme is a residential two-year programme (120 EC). The programme started in 2009 and was set up as a small-scale international course catering to (young) professionals from different artistic backgrounds, with a focus on reflection and exploration. After an external reviewing of the programme in 2012, the master intensified its focus on 'artistic research', reformulating its intended learning outcomes and restructuring its curriculum accordingly. The present curriculum is designed to accommodate and support the students' own research trajectories; the programme is flexible and lays strong emphasis on the student's own responsibility for his/her learning process and development. Throughout the years, students develop and investigate their own artistic questions in different ways, including, but not restricted to, cinematographic stylistic devices.

The programme aims to offer students the possibility to acquire hands-on experience while also conducting theoretical research.

An average of 10-12 students per year (first years and second years) partake in the programme. The programme is carried out by the managing director and five permanent staff members (including the general coordinator of the master) who each have specific expertise in the field of cinema. In addition, the programme involves external teachers, guest lecturers and student advisors to contribute to the curriculum and provide student guidance. The curriculum of the master is divided into four semesters, each with its own particular focus. The build-up of semesters is designed to reflect the processes involved in artistic production: looking back and defining intentions (semester 1); formulating the main questions and preparing the plan (semester 2); executing the plan (semester 3) and conceptualizing and communicating the outcomes (semester 4). The mentoring system forms the backbone of the programme. At the beginning of the programme, each student teams up with one of the three mentors. The nature of the supervision is determined by student and mentors themselves, and depends on the needs of the student and his or her research project. In the second year, students choose an external advisor to supervise them as they work on their graduation project. Next to the coaching of students, peer learning is of crucial importance to the programme. During regular feedback sessions students learn to receive and give constructive feedback to each-other, thus practicing how to ask the right questions and to articulate their position in a precise and professional manner. Students receive a budget to pay for different forms of support.

The assessment

The Master of Film programme of AHK has assigned AeQui VBI to perform a quality assessment. In close cooperation with the Master of Film programme, AeQui has convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme has taken place;

the meeting was meant for exchanging information and to plan the dates and the programme of the visit.

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

1. Intended learning outcomes

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

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

Based on the interviews and examination of the underlying documentation, the evaluation committee qualifies the intended learning outcomes as **good**. The evaluation committee is positive about aims of the programme which relevant, concrete and meet the international standards for a master of film. The committee is very positive about the strong orientation of the programme on artistic research, a profile unique to the international field of film master education. The committee applauds the programme's aim to educate students who are able to engage with and intervene in the domain of film through research, reflection and innovation. The committee believes that the profile of the programme has the potential to be excellent and conveys a much needed approach to film education. However, it does observe that the programme could perhaps be more open and bold with regard to its ambitions for the field of film, clearly defining its mission and the necessity of artistic research for the renewal and continual reinvention of filmmaking.

The programme is attuned to developments in the field and actively engaged in the improvement and fine tuning of its intended learning outcomes to the ongoing transformation of the professional field and film discipline. The film master structurally involves external teachers, guest lecturers and advisors, while also maintaining an extensive network with high profile institutes and experts in the film domain. External experts interviewed during the accreditation indicated that the programme was very important for the discipline through its focus on experiment, research and critical engagement with film practice and discourse, producing critical filmmakers who can question the borders and conventions of the film domain. Students the committee spoke to were all highly appreciative of the goals of the programme, explaining how its open approach helped them to experiment and deepen their artistic practices.

Links with professional practice

The evaluation committee has been able to establish that the aims of the Master of Film programme are attuned to the developments in the professional field and discipline of film. Through regular consultations with its extensive (inter)national network of filmmakers, specialists and relevant institutes in the field, the structural involvement of guest teachers/mentors/advisors from a wide variety of backgrounds and the ongoing critical discussions between students and staff, the programme ensures that it is always in the process of thinking through its goals. The committee is very positive about the aims of the programme to educate critical filmmakers who arrive at new and innovative forms of moving images and sounds through artistic research. It thinks that the master's programme at AHK is unique in its outlook and set up – in particular when compared to international master's programmes in film. Though most master's programmes do pay attention to research, their structure is often more or less similar to the Bachelor of Film

programmes: they are divided into the various sub-disciplines of filmmaking and focus mainly on skills and production. The committee was able to observe that the aims of the programme are clear and that management, staff, working field and students were in agreement about the nature and relevance of the intended learning outcomes, all of them subscribing to the integral relation between artistic research and the practice of film making. The committee is of opinion that artistic research is valuable for the field of film, creating a space for exploration and innovation. It would however like to encourage the programme to be more bold about its position in relation to the film domain and industry. Its profile has great potential and the committee thinks that it could move towards excellence through the formulation of a mission statement conveying in what way artistic research might contribute to the improvement of the film discipline.

The programme's intended learning outcomes have been designed in response to the developments in

the field. In view of the ever-widening range of possible forms of expression, the difficulty of finding an audience as filmmaker and the increasingly competitive nature of the field, the master aims to support and educate its students to become critical filmmakers who are able to contribute to, and even transform, the field. According to the programme, filmmakers today need to be knowledgeable, flexible, independent and self-reliant as well as internationally oriented. They must be open to interdisciplinary and transdisciplinary collaborations, innovative, assured and convincing. In short, the objective of the programme is to train filmmakers who are able to carve out a place for themselves in the highly competitive professional field.

The programme focusses explicitly on artistic research, which, according to the master, is a prerequisite for filmmakers in their development of a unique artistic voice. Artistic research differs from academic research and the more traditional forms of research conducted in the film world in the manner in which it is driven by the individual interests of the maker and its focus on the process. Students conducting artistic research need not necessarily work within clearly defined theoretical or experimental frameworks, though their choices must be articulated and motivated convincingly. Artistic research is discovery-led and intrinsically connected to practice; it is a creative process in which practice and reflection, doing and thinking are structurally related.

As the interviews with students, alumni and experts in the field made clear, the goals of the programme demonstrate a critical perspective on filmmaking and the desire to contribute to and to transform the domain. The students, both first years and second years, were of the opinion that the objectives of the programme are very relevant for their development as professional filmmakers. They greatly appreciate that the goals of the programme are aimed at the development of their artistic voice through research. According to the representatives of the professional field the committee spoke to, the master might very well have developed a sustainable paradigm for the future of film.

Up to date

The committee was able to conclude that the programme actively and consistently monitors its in-

tended learning outcomes in relation to the developments in the discipline and professional field. The programme cultivates an ongoing dialogue between staff, students and guest lecturers, and receives input from the Board of Advisors regarding the relevancy of the final qualifications to ensure that they meet the requirements of the film making profession. In addition, the programme actively seeks exchange with other relevant institutes in the field, in order to fine-tune and reinterpret its exit qualifications in light of contemporary developments the field. The committee is impressed with the swift manner in which the programme has been able to adapt and progress since its start: management and staff demonstrate a strong desire and commitment to learn and to practice what they preach in terms of ongoing research and critical thinking.

The master's programme has undergone a period of transition since its start in 2009, with an increased focus on artistic research since 2012. The reformulated intended learning outcomes – which have also been discussed with representatives from the professional field and developed after an external audit from the Utrecht University in 2012 – will be fully implemented from September 2014 onwards. Though the 'new' set of intended learning outcomes has not yet been formally used in the assessment of students up till now, it has nevertheless figured as frame of reference since January 2013.

The programme has good relationships with film/art institutes and companies in the Netherlands, such as film producers (both fiction film and documentary), the EYE Film Institute, and festivals like the International Documentary Film Festival Amsterdam or the International Film Festival Rotterdam (IFFR).

Many of the people invited to select, teach, lecture, mentor, advise or assess the students come from the national or international film (or art) world. At every level and stage of the programme, new and different professionals are invited to contribute to the programme, thus allowing it to stay attuned to the developments in the field. The master's programme also has Board of Advisors, the members of which are all specialists in the film or art domain. The programme has invited two artists in residence, of which the first - documentary maker and lecturer Eyal Sivan - was also involved in the recent reformulation of the programme's goals.

Concrete

In the opinion of the evaluation committee, the intended learning outcomes of the Master of Film programme are relevant and concrete, offering clearly defined exit qualifications that can be applied to the individual research trajectories of the students. The programme has extended upon the bachelor level competencies for filmmakers in the Netherlands and abroad, which are in turn derived from the nationally accepted educational profiles and the Dublin Descriptors.

The intended learning outcomes of the programme are formulated in the following manner:

1. Subjective identity and positioning (in and through film)
 - a) The student has the capacity to understand, develop and creatively express his/her subjective identity.
 - b) The student has developed an awareness of context and position.
2. Creative process and methods (in and through film)
 - a) The student has mastered his/her own method(s) of research after reviewing existing methods.
 - b) The student is able to initiate and steer a process of research and production.
3. Exploration, experimentation and innovation (in and through film)
 - a. The student is able to explore by creative experimentation.
 - b. The student can open up possibilities of innovation through experimentation.
4. Conceptualization and communication
 - a. The student can reflect on and present his/her process and its outcome(s).
 - b. The student has the ability to conceptualize his /her point of view. (See also appendix 4.)

Dublin Descriptors

To ensure that the level of the Master of Film meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee observes that the intended learning outcomes regarding knowledge, understanding, attitudes and skills meet the international standards of a master level in film making.

2. Teaching-learning environment

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

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the teaching-learning environment as **excellent**. The cumulative structure and flexibility of the curriculum of the master ensures that the students are able to acquire the exit qualifications; students define their own questions and follow their own research trajectory as they progress through the four semesters which each address a certain aspect of the creative process. The committee observes that the programme's offers an original and innovative environment in which students are empowered to research, experiment and further develop their artistic identities as filmmakers. At the same time, the design of the curriculum offers the necessary structure in light of the craft and skill-oriented nature of the film profession. In this sense, the master of film may be seen as excellent example for other disciplines and practices within the (inter)national film domain.

The programme remains closely aligned to the developments in film and art domain through the structural involvement of external teachers, advisors and guest lecturers. Through this interaction with the professional field, the programme is able to create a fluid relation between professional practices, education and training. It also enables students to forge qualitative networks and participate in discussions on the development of the field. Because the main focus is on artistic research, the course expects students to be highly articulate and to be able to reflect on their practice, both in written form and via other media, linking their work to the practices and discourses in the professional field. The committee applauds the swift and effective manner in which the programme has been able to transform and fine tune its curriculum through an ongoing dialogue between staff, students, guest teachers and the professional field. All show a great commitment and dedication with regard to the programme as a learning community in which artistic research is the *modus operandi*. Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The committee is very positive about the programme's policy to bring together makers from different backgrounds and artistic traditions who might be able to renew and extend the film domain. Students receive ample coaching from the mentors, advisors and guest lecturers and the small scale enables students to give and receive feedback from each-other in a constructive and professional manner. The facilities (including a budget to pay for different forms of support) and space are excellently suited for what the programme has in mind, according to the committee.

Programme covers the learning outcomes

The evaluation committee has established that the programme's content is of a very high level and offers students in depth support as they work on their research trajectories throughout the four semesters. The qualifications for which the students are trained concern their development as critical filmmakers with a unique signature, who are able to engage with and transform the professional field through innovative film making. The committee is very positive about fact that the programme is based on the notion of artistic research, taking the research questions of students as its starting point. The committee also applauds the programme's aims to create an environment that allows for research and experimentation,

cultivating an atmosphere of responsibility and support between staff and students, while also offering students the opportunity to profit from the input from external teachers, guest lecturers and external advisors. The committee judges the content of the programme to be excellently designed in the cumulative interrelatedness of the semesters. Through these various programme components, the programme provides students with an environment that simulates the practice of innovative film making, creating a fluid connection between education and professional practice.

The four semesters of the programme are interrelated and reflect the cycles of the creative process. They respectively address:

- (1) The positioning of the filmmaker as subjective identity: students must look back on their artistic practice and define their intentions for the future;
- (2) The creative process and methods deployed: students must formulate their main questions and design a plan;
- (3) Exploration, experimentation and innovation: students must carry out the plan and find solutions for problems they encounter;
- (4) The conceptualization and communication of the outcome of the project.

Through this structure, the programme ensures that there is an intrinsic relation between the final qualifications, the learning goals per semester and the assessment criteria of the exams at the end of each semester. The four phases are of course a schematic representation of the creative process, which in reality is iterative: the making of art requires a repeated return to the various stages in the process, yet always building on the insight and knowledge acquired in previous stages. This circular movement is taken into account in the programme, for example in the preparations for the exams. The evaluation committee can understand why the programme is somewhat more structured than other master's programmes in the arts, given that film production is a structured and complicated process and very much craft and skill-oriented.

There is a clear divide between the first and the second year of the programme. The emphasis in the first two semesters is on the input provided by programme (seminars, workshops, lectures). In semester 1, all of the seminars, workshops and lectures use the research projects of the students as working material. Students also set up a blog in which they chart their process throughout the entire programme, archive their research material and present their work. Individual guidance is provided by the student's mentor. Semester 2 offers a general seminar outlining different artistic research methods and subsequent workshops in which students can practise these methods. The semester also prepares students for the articulation and writing of their plan for the second year, and offers them a workshop on the 'essay film' as a means of communicating the results of their research. As in the first semester, the students' individual research questions and ideas form the working material for the workshops and seminars, and students are guided by their mentors.

In the last two semesters students spend most of their time on their own work. Semester 3 focuses on the execution of the research and project plan that was presented at the end of year 1. Students are allocated a budget that allows them to engage in collaborations, rent equipment, travel and do what is necessary for the project to be brought to a good end. Students also have a small budget to contact and pay external advisors, who can act as specific coaches for their research and/or project. In this phase, students continue to receive guidance from their mentors, however, the nature of the coaching shifts from a focus on content to the process of the research project. At the end of the semester, the programme reserves three to four weeks for workshops on the conceptualization and communication of the research project and for peer feedback sessions. This can be seen as a first preparation for the final presentation in semester 4. In semester 4 students continue to work on the completion of their project, and prepare for the final exam and the public presentation. They are guided by the external advisors and their mentors. As in semester 3, the programme spends three to four weeks on practical workshops and a seminar to prepare for the final presentation. The final exam takes place some weeks before the public presentation (graduation show). In semesters 2 and 4, students also have the opportunity to collaborate with an artist in residence.

Where theory and reflection are concerned, the programme expects students to be able to incorporate relevant conceptual frameworks into their research project. Theory is approached as an instrument in the development of the artistic practice of the student, rather than as a goal in itself. However, throughout the two years of the programme, there are biweekly lectures given by a diverse range of professionals from both the art world (filmmakers, visual artists, performance artists) and the world of theory (film studies, philosophy, etc.). Seminars and workshops of the programme all combine reflection and theory as well as practical assignments ('learning by doing'). Students are thus able to encounter different theoretical frameworks in various settings. The mentors too, can give students reading assignments if they think this is crucial for the further development of their research.

The alumni and students the evaluation committee spoke to, confirm that the programme indeed offers

the challenging and inspiring environment needed to attain the final qualifications as a Master of Film. They spoke highly of the strong focus on the individual artistic practice and the input they received through the seminars, workshops and lectures, as well as from their mentors and external advisors. In their opinion, the curriculum is of a very high level, challenging them to experiment, explore and seek out the boundaries of the film making profession, while also supporting them in the setting of concrete goals.

Up to date

The committee is very positive about the programme's goal to innovate the film making profession by supporting young professionals to become critical filmmakers who through in depth research arrive at new forms of narrating through moving images and sounds. The committee has established that the programme takes part in ongoing discussions with regard to the profession, both within and without the institute. The programme remains attuned to contemporary issues through its qualitative network in the professional field and the structural involvement guest lecturers, external advisors and artists in residence – often responding to requests from students for particular names. The programme is designed in such a way that there is a constant flow of feedback from students, staff and the professional field. Committee is impressed with the speed with which the programme – as a collective – addresses issues and problems, as well as with the nature of the solutions, which always convey profound insight. The committee has observed that students are very critical and aware of what their role could be in the film domain, and that the educational team actively seeks their points of view. The representatives of the professional field confirmed this critical awareness of students, as well as the desire of management and staff members to continually reshape the curriculum according to the needs of the students and the professional field. In this sense, the master of film may be qualified as a programme that takes full responsibility for its own quality and constant renewal.

The Film Academy has recently initiated the Innovation Lab. The Lab's three main areas are research, educational development and exchange, and determines the main fields of interest in a research agenda. All involved in the academy – lecturers, master and bachelor students – are invited to either contribute to

or participate in the research projects. As a first step in the realisation of this Lab, a call has been sent out in April 2014 to all lecturers, to submit proposals for short-term research projects focussing on 'new forms of narrative'. Artists in residence play an important role in the Lab. These artists are invited to come and conduct their own research within the Lab while working closely together with master and bachelor students. In 2012 documentary filmmaker Eyal Sivan was the first artist in residence. In 2013 international script consultant Franz Rodenkirchen involved students in his investigation of alternative forms of scriptwriting. The Lab is another manner in which the programme is able to keep closely in touch with the issues and developments in the field, while also connecting with the bachelor programme of film of AHK.

As described in Chapter One, the programme has good relations with film institutes, organisations and companies in The Netherlands as well as abroad. It regularly consults its Board of Advisors to monitor the relevance and effects of the curriculum in view of its goals. Furthermore, the international orientation is of importance for the programme. Many of the participants come from outside the Netherlands. The staff themselves have an international background and maintain strong international connections and practices. Similarly, the mentors and guest lecturers are often not of Dutch origin. The departmental communication therefore takes place in English. The committee applauds this international orientation of the programme and underwrites its opinion that a filmmaker can only be influential when he or she is able to position him- or herself within the international discourse and practice of the film domain. Students are appreciative of the network of the programme, which they consider to be a gateway to institutes and companies at the forefront of their profession.

Structure of the programme

The evaluation committee has been able to conclude that the didactic structure of the curriculum is excellently aligned with the goal of the programme to empower and support professional filmmakers in their artistic development. It qualifies it as a highly flexible and student oriented programme. The focus on artistic research requires students to operate as artists who develop and master their own methodology, innovate their practice through experimentation, and conceptualize and communicate their artistic work in

an effective manner. The committee applauds the manner in which the programme places the responsibility for the acquirement of qualifications of the master level in the hands of the students. The teaching staff are there to motivate and point out possible directions in this process, however, always on the basis of professional equality. Though the programme is geared towards supporting students in their individual quests, the programme ensures that the students engage with relevant issues and themes through their interaction with the external advisors, external teachers and guest lecturers.

Representatives of the field the committee spoke to, were very positive about the fact that the Master's programme is able to offer a structured educational environment while also giving individual students the space to develop. For these specialists from the field, it is very important that there are places like this master where young filmmakers can work on their artistic handwriting. The evaluation committee underwrites this. They too think that the didactic structure of the programme is very well thought through and it has managed to create an environment in which students feel themselves to be safe to experiment and motivated to go beyond the familiar, striving to invent new ways and forms of film making.

Furthermore, the committee observes that the diversity of the work-forms in the programme's educational model ensure that the many different individual trajectories of the students and goals can be realised. Work-forms include seminars and workshops, (guest-)lectures, work visits, external advice, peer learning and -feedback. The seminars and workshops focus on aspects of artistic research. All combine reflection and theory, exchange and practical assignments. The students' own research questions or project plans figure as primary material in these programme components. These questions and plans are queried and challenged by the teacher in question. At the end of the workshop, the teachers give students written feedback.

The bi-weekly lecture series supports the focus of the programme by presenting a wide variety of guest lecturers from various artistic and academic fields who share their knowledge and experience with the students. The lecturers are invited according to the needs and interests of the particular group of students, but are also invited to open up or broaden the perspectives of the students. The lectures are also

aimed at enlarging the network of students so that they are able to meet potential external advisors for their projects. The lecture series is open to all students and employees of the academy as well to professionals and students from outside.

Peer learning and peer feedback is of great importance in the programme. Learning from each-other as professionals and giving each-other feedback also takes place in many workshops of the programme. As a model for peer feedback, the programme uses a system developed by philosopher Karim Bennamar (and also deployed by the Master of Theatre programme). The main objective of the system is to use feedback as an instrument of collective learning, opening up new perspectives on the work presented by the students and creating an opportunity for reflection for all those participating.

Students are expected to work on their projects independently throughout certain periods of the programme. They are allowed a lot of freedom, yet this also means that they must take responsibility: they must show initiative, dedication and independence. They do receive guidance from their mentors, and external advisors in the second year. Their blog is an important element in the monitoring process as well. The manner in which students receive guidance will be described in more detail in the sections on feasibility and coaching.

Coherence

The evaluation committee has established that the master of film programme is exceptionally coherent in its design and execution. First of all, there is the close correspondence between individual practice, research and theoretical-reflective inquiry of each student. In the programme the making of film or related artistic work is central. However, the work must always emerge from, or give rise to a reflective research trajectory in which the student has made motivated choices for certain approaches, concepts and methods. Students must know how to research a subject and approach relevant issues, whether this be through practice or theoretical inquiry. Next to this demand of coherence within the research trajectory and the products it produces, the programme aims to forge continuities between the collective components and the individual projects of the students: all workshops and seminars take the students' research trajectory as their starting point or frame of reference.

In addition, the coherence of the programme is enhanced through the structure of the curriculum. The cumulative interdependence of the semesters, which follow the various phases in the creative process, establish a certain circular build-up in the learning trajectory of the students, in which each semester builds on the previous semester.

Finally, the coherence of the programme can also be attributed to its ability to create a safe atmosphere in which there is ongoing discussion between staff, advisors, mentors and students. The moments of feedback take place with all (or most) of the students of the particular cohort and staff members present. The committee was struck by how both students and staff are highly committed to the programme as learning community. One student presented to the committee how they had initiated a group trip to various locations in Europe to forge strong working relations with each other and challenge each-other as artists. The permanent staff members also conveyed a high level of dedication and commitment to the programme and its central notion of artistic research. The committee applauds the level of cohesion between staff members and their common desire to work on the master film programme as a shared project.

The committee appreciates the fact that the programme is in the process of fine-tuning the links between the curriculum content and the mentoring sessions, so that the mentors are aware what issues are at hand and are able to integrate this in their coaching and possible assignments they give their students. Also, the programme wishes to enhance the possibility for students to learn from each-others different cultural and cinematographic backgrounds by strengthening its common base and language through the development of a reading and viewing list. This will be implemented starting in September 2014.

Feasible

According to the committee, the programme, though highly demanding, is quite feasible for the students. There have been only two dropouts since the initiation of the programme (for data see appendix 3). The selection of the students at the beginning of the programme, the obligation for students to formulate a motivated research question, the regular feedback sessions and the various ways students are supported by their mentors and advisors enable them to achieve the goals they have set for themselves.

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

The course is a full-time programme and has a relative high study load. However, the programme is also flexible, allowing the staff to respond quickly to the particular needs and initiatives of the student group. In this sense, the programme is tailored to the diverse backgrounds of the different students attending. An issue related to the feasibility of the programme is the receding number of government grants for foreign students. Students, most of whom already have an artistic practice, are often obliged to accept a project, either to finance their study or because it is a good opportunity for them professionally or artistically. For this reason, the programme allows students to take a time-out for the duration of half a year. They are allowed and sometimes even encouraged to take a 1-year time-out if they wish or need to undertake projects in the professional world. More than half of the students make use of this opportunity. The programme stays in touch with the students throughout the break. When students re-enter the program they must hand in a revised study plan. From September 2014 students can only take a time-out of a year, but they can spread it out over 2 times half a year.

Students are regularly asked to evaluate the programme in several ways: through the digital instrument (Evasys) used by the Amsterdam School of the Arts, through the National Student Evaluation (NSE) and collectively at the end of each semester. The frequency of these collective evaluations with students and staff will be increased to once every six weeks in the following years. Formal evaluations undertaken by the academy's department of quality assurance will also be part of the evaluation cycle, as well as the exit talk with graduating students. The results of all these different forms of evaluation are analysed by the staff and, if relevant, discussed with the workshop and seminar teachers involved. The students and alumni that the evaluation committee spoke to, indicated that they experienced the programme to be in-

tensive and of a high level, yet feasible. Students explained that they enjoyed being part of the community of the master and fully dedicating themselves to their projects. All of them made clear that the environment of the programme had greatly contributed to their development as filmmakers. They also pointed out that moments of failure during the research project need not necessarily lead to the failing of an exam: for the programme failure was also a valuable way to learn and progress and, if presented in a convincing and reflective manner, the student can still pass his/her exam.

Coaching

According to the committee, students receive excellent coaching in the master of film programme. Thanks to the strong mentor system, the close-knit community formed by students and staff and the overall safe atmosphere, students feel themselves free to address any problems and issues they might encounter along the way.

The individual tutoring or mentoring system is the backbone of the programme. Mentoring is one of the instruments through which the programme is tailored to accommodate the diverse backgrounds of the students. At the beginning of the programme, each student teams up with one of the three mentors who – together with the head of the programme (the lecturer), the programme coordinator and the general coordinator – form the staff of the master’s programme. How often they meet, how they structure their meetings and how they document them is up to the students and their mentors. The frequency will differ over time, but on average students speak to their mentors up to five hours a month in the first year and three hours a month in the second year. The reason for this difference is that in the second year students discuss the content of their research and project with their external advisors. The mentor’s role in the second year is focused primarily on the process and progress of the student in relation to the programme.

After formulating the research plan at the end of year 1, students must contact relevant specialists in the field to act as external advisors to their research projects. The involvement of external has two reasons: in the first place, the three permanent mentors cannot supervise all the different subjects of the different generations of students. Secondly, seeking external advice widens the students’ networks and

can be beneficial to their future careers. The students can choose to have a single advisor for the whole year or different ones at different stages of their research and projects. They have a small budget to pay for these consultancies.

In the conversations the committee had with students and alumni, it became clear that the students are very satisfied with the manner in which the staff, mentors and advisors coach them during the course. Staff members give students a lot of their time and are regularly available for questions and support. The present students appreciate the commitment of the mentors and the involvement of the external advisors. They are also satisfied with the budget they receive to find this form of guidance.

Intake

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

The selection process is in fact a first assessment, since potential candidates need to convince the selection committee that they have the abilities and mentality to successfully follow the programme. In order to be considered for an interview, potential candidates need to motivate their wish to enrol in the programme, describe what subject they would like to research and the project they want to develop. In view of the second selection round, students must also write an artist statement and discuss recent examples of different art and media forms that they found interesting. Whether or not a candidate will be invited for an interview is decided on the basis of the artistic quality of the portfolio, the candidate’s CV and his/her field of research and the proposed project. The admission committee bases its judgement on the potential of the proposals, rather than their actual quality. Likewise the artistic or cinematic quality of the portfolio is assessed on the basis of its potential of developing into an interesting artistic signature. In the second phase the committee conducts an interview with the applicant. It determines whether the

candidate possesses the qualities needed to successfully complete the programme: openness, flexibility, curiosity, level and depth of reflection, communication skills. All of these qualities are precursors of the final qualifications of the programme. A last selection criterion concerns the contribution a particular candidate can make to the group as a whole, based on the programme's philosophy that group processes are an important instrument for learning and development.

In its discussions with students, alumni and staff, the committee could establish that the admittance procedure is aimed at finding students who might contribute to the innovation of the film domain. The students were of the opinion that the policy of taking in people from different backgrounds and artistic traditions is a courageous choice for a Master of Film programme.

Teaching staff

The evaluation committee was impressed by the inspirational dedication of the staff members to create a study environment in which students can research, innovate and explore, developing their artistic identities as filmmakers in the process. All were able to convey in a convincing manner what the programme wishes to achieve. In addition, the variety of expertise of staff is well balanced, and the involvement of guest teachers and advisors ensures that all the necessary knowledge and expertise is offered to the students.

The educational team consists of the head of the programme and five permanent staff members, including the administrative coordinator of the programme. Each staff member has a specific profile and accompanying expertise as well as an extensive professional network. The committee observes that the management and the staff members responsible for mentoring are highly skilled in curating the programme and monitoring the research trajectories of the students. They exchange student observations at bi-weekly meetings where they also discuss the development of the curriculum.

The policy of the master's programme is that all teaching and coaching is done by practicing makers who operate (inter)nationally and whose practice is characterized by an affinity with the idea of artistic research. Through the focus on makers with an intellectual or theoretical interest, students learn to understand the connection between doing and thinking,

while also encountering a diverse range of artistic research practices. The teachers involved need not necessarily be filmmakers; they can also be visual artists, writers or people working in the field of performance art. In the context of the lecture series the programme also invites theorists without an artistic practice.

All mentors and regular teachers have ample teaching and coaching experience. Those with a master of PhD degree also have academic research experience. The Amsterdam School of the Arts offers professional development workshops for its educational staff and refresher courses, which some of the programme's staff and teachers have attended. The master department itself also invests in the professional development of its staff through specific workshops on mentoring, tutoring and assessment.

The staff members the committee spoke to, were very appreciative of the fact that their involvement in the programme forced them to look beyond their own borders, given the diversity of the students and fellow staff members. They all experienced their roles as a form of working together with the students, rather than as tutors per se.

The current staffing capacity is organized as in the following manner:

- Managing Director 1,0 FTE
- Programme Coordinator: 0,6 FTE
- 3 Mentors: each 0.3 FTE
- Administrative coordinator: 1,0 FTE

The present educational team was involved in the reformulation of the intended learning outcomes and the restructured curriculum. They were also involved in the improvement of the quality of the assessments.

Facilities

According to the committee, the housing and material facilities are excellently suited to realize the programme. The programme makes use of the general facilities of the Netherlands Film Academy. The academy building, which is in the centre of Amsterdam, was built by architect Koen van Velsen in 1999. It houses two large film studios (each 250 m²), a large rehearsal studio (150 m²) and four smaller studios (each 60 m²). One of the major studios is equipped as a professional green screen studio, and can also be used for the virtual camera tracking and real-time keying system (Lightcraft) that the academy has been

able to buy through its participation in the international Cinegrid research project. The second floor houses a 100-seat film theatre in which almost all HD formats can be projected, using the academy's digital network or DVDs, Blu-rays or other carriers. The academy has all the equipment and support needed for film production. The academy follows technical developments in the film industry closely and invests accordingly. Twice a year, there is a plenary discussion about the school's investment policy. In addition, the academy is supported by sponsorship in kind; for example, companies rent the academy equipment or facilities at reduced rates. The academy has anticipated the effects of the economic crises on the sector by investing in light and lens kits in recent years. The latest high-end cameras (4K),

however, are not purchased but rented. The academy also has a colour correction facility. Furthermore, the academy has a media library of about 20,000 books, national and international journals, DVDs, Blu-rays, CDs and CD-ROMs. The library also has some viewing areas available. The Master of Film department has its own corridor on the fourth floor, with two offices, a classroom, and a small room for mentor sessions and student work. Although students are required to have their own camera and editing equipment, they can also use the academy's equipment and use small editing suites on the fourth floor. They can also work in the media library or the canteen. Wi-fi is available throughout the building. In the near future, the department will acquire more space for students to work in.

3. Assessment and achieved learning outcomes

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

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the assessment and achieved learning outcomes as **good**. The validity of the assessments are guaranteed by the precise articulation of the set-up of the assessments and their structural relation to the intended learning outcomes. The committee judges the assessment system to be very transparent and objective, and observes that the programme has taken serious measures to ensure that the criteria of the assessments are clear to both students and assessors. The programme structurally involves two or more external specialists in its formal assessments. The students the committee spoke to were all very satisfied with the demands of the course assessments, which require independence and investment. The committee posits that the programme has been very rigorous in its formulation and objectification of its assessments procedures, but does point out that this approach might not be completely aligned with the experimental and research-oriented profile of the programme.

The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni, in discussions with the committee as well as in survey responses, are without exception positive about the manner in which the programme prepares them for the professional field. The graduates are passionate and critical filmmakers who are exploring the boundaries of their profession through new techniques, methods and other artistic media. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The graduation projects are without exception of a master level and are the product of a thorough methodology and research trajectory.

The committee recognizes that the goal of the programme is, in essence, the development of an artistic signature and style. In this sense the outcome of the programme is excellent: according to the Committee, the students represent a new and important paradigm in the international field of cinema. Alumni of the programme have featured their work at important film festivals, exhibitions and other relevant venues, both nationally and internationally. Many have received funding for the realisation of ambitious projects, while others have been invited as artist in residence.

Valid and reliable

The evaluation committee has ascertained that the Master of Film programme has developed a valid and reliable assessment system. That the assessments indeed evaluate the formulated intended learning outcomes is guaranteed by precise alignment of the intended learning outcomes with the criteria of the exams. The staff members are highly dedicated and responsible in their role as assessors and the programme involves external experts in the formal assessments of the students. The committee observes that the programme takes the formulation of the assessment procedures very seriously, and that the current system is valid, objective and transparent. It also concludes that the students experience the assessments as meaningful and relevant for their progress as filmmakers. Nevertheless, it does think that the programme should be careful not to become overly

formatted in its examination structure, but keep a clear view on the integral evaluation of the student's artistic development.

In its design of the assessment system, the programme has from the start in 2009 strived to find an appropriate testing procedure that takes the nature of the creative process of artistic research into account. It has conducted ongoing discussions with students, staff members and the examination board, and also involved external consultants in 2012 to comment on their assessment practice. An educational consultant has recently joined the examination board as an external member to help the programme develop its new assessment structure. The new assessment policy has already been applied in part to the current students and will be fully in place with the arrival of the new group of students in September 2014.

The assessment system of the programme consists of formative and summative assessments. During formative assessments students receive feedback on their progress in the light of the goals of the semester and the programme in general. Students receive feedback from seminar- and workshop teachers about the degree to which they have realized the goals of the particular seminar or workshop. A standard form is used by teachers for this purpose. The student reflects on the observations of the teachers in the critical review he/she writes for the end of term exam. Students also receive ongoing feedback from their mentors. Feedback from the mentor continues throughout the programme and is ongoing. Once every semester the mentor writes a mentor report in which he/she describes and evaluates the progress the student has made in relation to the goals set for that semester. There is a standard form, per semester, for this mentor's report. The student reflects on the issues raised in the report in the critical review he/she writes for the end of term exam. Feedback from peers is another form of formative evaluation in the programme and an essential element of the educational model. There are several oral peer feedback-sessions each semester, one of which is specifically geared towards the upcoming end-of- semester exam.

Summative assessments take place each semester. These end-of-semester formal exams are designed to assess whether the student has realized the goals of that particular semester. The programme has established a clear relation between the intended learning outcomes, the goals per semester, the material the student has to hand in for the exam, the setup of the exam itself, and the criteria with which the student's material and performance at the exam are assessed. Like the curriculum itself, the exams each have their own focus and build upon each-other: exam 1 focuses on 'identity and positioning', exam 2 on 'process and methodology', exam 3 on 'experimentation and innovation', and exam 4 on 'conceptualization and communication'. Because it is the final exam, exam 4 also assesses the student's performance in relation to the other three sets of final qualifications. Students can pass, fail or pass with distinction. This applies both to the exam as a whole and to each of the exam elements. If a student fails an exam, he/she can either be given an additional assignment or be required to re-sit the exam.

To ensure that the summative exams meet the requirements of validity and reliability, the programme

invites two or more external assessors from the professional field to be part of the exam committee. The mentor of the student taking the exam is not part of the committee.

The end-of-semester exams have a similar setup. Students must submit material beforehand. This material must be appropriate to the goals of the particular semester and convey the process and development the student has undergone. The material can take on various forms, such as an audio-visual work, a critical review of the process, a dossier with plans for the coming year. Before the exam, the assessors look at the material the student has submitted and communicate their observations and judgement to the chair of the exam committee, who determines the subjects to be discussed during the exam. At the exam itself, the student gives an oral and/or audio-visual presentation that is focused primarily on the qualification that is central to the particular semester. Subsequently, the student is questioned by the committee about his/her presentation and the submitted material. Afterwards, the committee convenes in private to discuss the student's performance. Finally, the committee presents its feedback and conclusions to the student. The assessors' observations also serve as feedback and are thus part of the written evaluation of the exam. The procedure of the final exam is similar to the three other exams; however, the committee's judgement of the final exam has the status of a proposal that must be approved by the Examination Board before it is finalized.

The Examination Board consists of four members: a staff member, a member of the Board of Advisors, the aforementioned external educational consultant and the head of the master's programme, who acts as formal chair. The board meets three or four times a year. It is the board that grants cum laude and appoints the committees of examiners. The board also deals with formal complaints about exams and has an advisory role with respect to the assessment policy of the department and the Teaching and Examination Regulations.

Transparent

The exit qualifications are the guiding principles from the very start of the master's programme. At each semester assessment these criteria are used to evaluate the progress of the student. The educational team ensures that the students are aware of these criteria,

and they are discussed regularly with students to ensure that they are clear and integrated in their research projects. Before end-of-semester exams, both students and examiners are given a detailed explanation of the exam requirements, process and assessment criteria.

During the interviews the committee conducted with students it was able to confirm that students are indeed aware of the nature of the evaluation criteria. On the whole, they are happy with the feedback and evaluations they receive from the educational team. Students the committee spoke to, describe the evaluations as meaningful, relevant and precise. They were made responsible for their own process and preparations for the exam and they felt that the exam committee's feedback was valuable for their research and artistic practices.

Achieved learning outcomes

The evaluation committee has been able to establish that the students of the programme master the intended learning outcomes of the programme. The committee has reviewed 15 final essays and videos of the final exams of the past three years and spoken to recent graduates of the programme. According to the committee, graduates convey a high level of self-reflexivity and are very articulate about their practices and aims as filmmakers. Though not all of the graduation products were of equal standard, the projects show themselves to be the result of a thorough process of research and investigation, oriented towards innovative forms of film. The committee recognizes that the goal of the programme is not the product itself, but the development of an artistic signature and style. In this sense the outcome of the programme is excellent, the students representing a new and important paradigm in the international field of film.

For their final exam, students need to submit:

- Their project: this can be a finished film, or a proposal for a film (with a script, a trailer and a pitch, for example). It can also be a series of experiments or a proposal for an installation, a website, a game, a performance or even a book.
- An artist's or director's statement: the student must position his work in the professional field.

– A final report on the student's research and project: this report discusses the outcomes and, ideally, should be suitable for publication.

– A critical review of the student's process throughout his/her studies: for both the final report and the critical review, students may choose their own form; neither need necessarily be in writing

At the exam itself, students give a 20-minute oral presentation, supported by audio-visual media. This includes an overview of the outcomes of their research and a presentation of their project or project proposal in relation to those research outcomes. The students must defend and discuss their views in the discussion that follows the presentation. Given that the programme is explicitly not focused on production, but on experimentation, students can, and often do, graduate with unfinished work or a set of experiments. Because the final exam marks the moment of entry or re-entry into the professional field, the judgement of the external examiners carries the most weight. If the committee is divided, the chair decides. The last part of the master's programme is the graduation show. Although it is an integral part of the programme, for practical reasons it takes place after the students have taken their final exam. However, because the students' performance during the exam is similar to that of the graduation show, this is assessed during the exam. Students who fail their exam may not participate in the graduation show.

The students and alumni that the evaluation committee spoke to, indicated that they experienced the great value of discovering their own route and direction in the programme, and acknowledged that the programme had contributed greatly to their present practice as filmmaker. Graduates indicated to the committee that the master had helped them define their professional identity and that they profited from the extensive network of the programme. Alumni of the programme have featured their work at important film festivals, exhibitions and other relevant venues, both nationally and internationally. Many have received funding for the realisation of ambitious projects, while others have been invited as artist in residence. The programme keeps in touch with many of its alumni, gathering information about what they are doing and posting this on its website. Alumni are kept informed about events that the programme organizes and quite a few of them have attended these throughout the years.

Attachments

Attachment 1 Assessment committee

Overzicht panelleden

Naam (inclusief tituluur)	Rol (voorzitter / lid / student-lid)	Domeindeskundige (ja / nee)
Drs R.R. van Aalst	voorzitter	nee
L. ter Braak	lid	ja
P. Jech MFA	lid	ja
Drs S.C.F. van Voorst	lid	ja
A.L. Moura MSc	studentlid	ja

III Secretaris/Coördinator

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

IV Korte functiebeschrijving van de panelleden (1 regel)

1	Raoul van Aalst frequently chairs assessments by AeQui
2	Lex ter Braak is director of the Jan van Eyck Academy, Maastricht
3	Pavel Jech is Dean at the Film and Television School of the Academy of the Performing Arts in Prague
4	Suzanne van Voorst is Creative Producer at IDTV
5	Luísa Moura is a student at the M Media and Design Communication at the Piet Zwart Institute

V Overzicht deskundigheden binnen panel¹

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	Mr Ter Braak is director at the Jan van Eyck Academy. He researches and published several leading books on art, and is a freelance critic for Vrij Nederland. Mr Jech is Dean at the Film and Television School of the Academy of the Performing Arts in Prague. Mrs Van Voorst holds several positions in advisory boards in the field of film
b. internationale deskundigheid	Mr Ter Braak is director at the Jan van Eyck Academy, an international postacademic research institute for art.

¹ N.B. De secretaris is GEEN panellid

	<p>Mr Jech is Dean at the Film and Television School of the Academy of the Performing Arts in Prague and writer / director / screenwriter of international films (Czech Republic, USA)</p> <p>Mrs Van Voorst is an international film- and documentary producer.</p>
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	<p>Mr Ter Braak holds several advisory positions in the field of art.</p> <p>Mr Jech is a writer / director / screenwriter of international films (Czech Republic, USA)</p> <p>Mrs Van Voorst is an international film- and documentary producer.</p>
d. recente ervaring met het geven of ontwikkelen van onderwijs op het desbetreffende opleidingsniveau (bachelor of master) en oriëntatie (hbo of wo) alsmede deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en) ²	<p>Mr Ter Braak is director at the Jan van Eyck Academy and a guest teacher at the Rietveld Academy and Sandberg Institute</p> <p>Mr Jech is Dean at the Film and Television School of the Academy of the Performing Arts in Prague and has a large teaching experience in Czech Republic and the USA</p>
e. visitatie- of auditdeskundigheid	<p>Mr van Aalst is an auditor at TenneT and a regular chair at AeQui</p>
f. studentgebonden deskundigheid	<p>Mrs Moura is a masterstudent Media Design and Communication at the Piet Zwart Institute in the Rotterdam</p>

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

Attachment 2 Program of the assessment

Day 1: 15 April 2014

13.00 – 14.00	Welcome, lunch, preparations
14.00 – 15.00	Management Team <i>Bart Römer</i> (director Film Academy), <i>Mieke Bernink</i> (lector, head Master's Department), <i>Hanneke Bloemendal</i> (head Finance and Facilities), <i>Aafje Terwey</i> (head Bachelor Department) <i>Arie Geerding</i> (senior staff member quality assurance and curriculum development)
15.00 – 15.45	Guided tour through the building and presentation
15.45 – 16.45	Examination board <i>Peter Delpeut</i> (filmmaker / writer; former guest teacher; member of the board of advisors), <i>Pol Eggermont</i> (dramaturgist / concept developer / coach; guest teacher), <i>Joyce Brouwer</i> (education specialist; external member of the board) The head of the Master's programme is formal chair of the examination board. For the purpose of this accreditation, it's been decided that she will not be present.
16.45 – 17.15	Consulting hour and viewing material
17.15 – 18.00	Viewing material, preparations themes for 16/4
18.00 – 18.15	Panel + MT + staff Master's

Day 2: 16 April 2014

09.30– 10.45	Master of Film staff / mentors <i>Mieke Bernink</i> (head Master's Department), <i>Albert Elings</i> (mentor, teacher & filmmaker), <i>Sander Blom</i> (mentor, teacher & filmmaker), <i>Jan Sebening</i> (program co-ordinator, teacher & filmmaker)
10.45 – 11.45	Current students <u>Group 2014</u> <i>Agnese Cornelio</i> <i>Pablo Nunez Palma</i> <i>Sonja Wyss</i> <u>Group 2015</u> <i>Momchil Alexiev</i> <i>Bram Loogman</i> <i>Nina Jan</i>
11.45 – 12.45	Guest teachers <i>Pol Eggermont</i> (dramaturgist; concept developer) <i>Maya Rasker</i> (novelist) <i>Jellichje Reijnders</i> (dramaturgist; arts advisor; teacher) <i>Michel Schöpping</i> (sound designer; teacher Bachelor Film Academy) <i>Eyal Sivan</i> (filmmaker; theorist; lecturer; former Artist in residence at the Film Academy, consultant for the development of the Master's programme)

12.45 – 13.15	Lunch
13.15 – 14.15	<p>Professional field (all the professionals below have acted as external examiners for the course)</p> <p><i>Anna Abrahams</i> (filmmaker, programmer EYE Film Institute, teacher KABK, the Hague), <i>Boris Gerrets</i> (filmmaker) <i>Simon Pummell</i> (filmmaker; head of the Master Media Design and Communication, Piet Zwart Institute, Rotterdam) <i>Ingrid van Tol</i> (senior staff member Documentary, Media Fund; external examiner for all graduation exams of the Master's course), <i>Annemiek van der Zanden</i> (head of Documentary Direction, Film Academy; former commissioning editor Documentary NTR) <i>Jan van der Zanden</i> (creative producer)</p>
14.15 – 15.15	<p>Alumni</p> <p><u>Group 2011</u> <i>Bogomir Doring</i></p> <p><u>Group 2012</u> <i>Janneke van Heesch</i></p> <p><u>Group 2013</u> <i>Pedro Collantes</i> <i>Ruben van Leer</i> <i>Jovana Tokic</i></p>
15.15 – 16.45	Deliberation of the committee
16.45 – 17.00	<i>Conclusion</i>

Attachment 3 Quantitative data

1. Data on intake, transfers and graduates:

cohort	2008 *	2009 **	2010 ***	2011 ****	2012*****	2013*****
admittance	9	9	10	11	10	10
time out #	9	9	9	9	x	x
stopped before graduation	0	0	2	0	0	x
still enrolled	0	0	1 (##)	3	x	x
students graduated within 2,5 years	7	2	6	8	x	x
students graduated within 3,5 years	2	5	1	###	x	x
students graduated within 4,5 year	0	1	X	X	X	X
output / graduated within 2,5 years	78%	33%	66%	72%	x	x
output graduated total	100%	90% ####	70%	X	X	X

* start March 2009 - graduation September 2011

** start January 2010 - graduation June 2012

*** start January 2011 - graduation June 2013

**** start January 2012 - graduation June 2014

***** start January 2013 - graduation June 2015

***** start September 2014 - graduation June 2016

students of the program are allowed to take a time out for 6 months to spend time on projects for their own professional practice - starting the new program of cohort 2013 in September, the period from start until graduation is two years. Students are now allowed to only take a time out of 1 year so that they can graduate with the next cohort.

because of long illness, it's not clear if and when this student will be graduating

expected graduation June 2015

one student failed his final exam and has not yet decided whether he wants to retake this exam

2. Teacher-student ratio achieved: 1:19

3. Qualifications teachers:

MA 62,5 %

PhD 6.25 %

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

Year one: 9

Year Two: 6

(per student per week; based on 10 students and a 42-week year; excluding artist in residence)

Attachment 4 Final qualifications

Final qualifications of Master of Film, AHK:

1. Subjective identity and positioning (in and through film)
 - a. The graduate has the capacity to understand, develop and creatively express his/her subjective identity.
 - b. The graduate has developed an awareness of context and position.
2. Creative process and methods (in and through film)
 - a. The graduate has mastered his/her own method(s) of research after reviewing existing methods.
 - b. The graduate is able to initiate and steer a process of research and production.
3. Exploration, experimentation and innovation (in and through film)
 - a. The graduate is able to explore by creative experimentation.
 - b. The graduate can open up possibilities of innovation through experimentation.
4. Conceptualization and communication
 - a. The graduate can reflect on and present his/her process and its outcome(s).
 - b. The graduate has the ability to conceptualize his /her point of view.

Attachment 5 Overview of the programme

Overview programme cohort 2013-2015

OVERALL PROGRAM YEAR 1 - Group 2015 January-December 2013

SEMESTER 1: INTROSPECTION		
14 January – 15 February 2013	Introduction	Getting to know each other, the course, the staff, the school & the other master students Visit to the International Film Festival Rotterdam Kick off for the master's program: workshop Eyal Sivan: From an idea to a project through research. Feedback session with your mentor
17 – 21 February		Spring Holiday
25 February – 26 April	Different workshops Bi-weekly lectures Individual work Mentor sessions Feedback sessions / programming days of Group 2014	The workshops deal with: - artistic research, focussing on 'introspection' ('I Am'); - documentation and publication (developing the blog that documents your process during the entire course) - presentation techniques (equally as preparation for your process during the course) - mise-en-scène (hands-on; voluntary)
29 March – 2 April 29 April - 5 May		Easter Holiday May Holiday
6 May – 7 June	Different workshops Bi-weekly lectures Individual work Mentor sessions Research group F.R.	The workshops deal with: - artistic research, focussing on 'introspection' ('The Making of...') - sound design Artist in residence, Franz Rodenkirchen, sets up a research group for students to participate in his research. Voluntary.
12- 14 June	EXAM 1	
25 – 29 June	Graduation Group 2013	
15 July – 2 September	Summer Holiday	Building closed: 15 July – 12 August

SEMESTER 2: METHODS		
26 August / 28 September	Different workshops on artistic research / methods Research group F.R. Bi-weekly lectures Individual work Mentor sessions	The workshops on artistic research and methods: - Research through filming - Transformation techniques (research through writing) - Filmic essay
21 – 25 October		Fall Holiday
28 October – 20 December	Different workshops on artistic research / methods Bi-weekly lectures Individual work Mentor sessions	The workshops on artistic research and methods: - Researching the field - Transformation techniques - Project and Research; preparation for writing the dossier for exam 2 Individual work focussed on preparing for exam 2, which demands a plan / dossier for year 2 and a filmic essay.
21 December – 5 January		Christmas Holidays

OVERALL PROGRAM YEAR 2 - Group 2015

January 2014-June 2015

SEMESTER 3: PRODUCTION / EXECUTION OF THE PLANS FOR PROJECT AND RESEARCH

January 22 - 24	Exam 2 Group feedback days Evaluation & pre-view Individual work Mentor sessions	Deadline for the exam material: 8 January. In order to prepare for the exam feedback sessions are organized a few days before the exam. In separate meeting we'll look back at the previous semester and forwards to the new one.
February / May	Individual work Ind. sessions Eyal Sivan Storytelling classes Bi-weekly lectures Mentor sessions / external advisor meetings	In this period you'll mainly be working on your (research) projects – on your own, with your external advisor and, in terms of process, with your mentor. In March the lecture series start again. Separately Jan Sebening will give classes in storytelling.
24 – 28 February 28 April – 5 May		<i>Spring Holiday</i> <i>May Holiday</i>
June / July / August	Seminar Eyal Sivan Workshop 'How to communicate my findings'. Bi-weekly lectures Individual work Mentor sessions / external advisor meetings Graduation Show Group 2014 (June) Graduation Show Bachelor (July)	The seminar by Eyal Sivan on 'conceptualization' and the subsequent workshop on the different forms of narrating your experiments / work (what do you want to narrate, for whom and what's the best possible way to do so) belong together. They are a preparation for semester 4. The workshop will be taught by different people from different fields. One or two of the Wednesday night lectures is to be programmed by (students from) the group.
14 July – 25 August		<i>Summer Holiday</i> <i>Building closed: 14 July – 8 August</i>

Exam 3 takes place in the Fall

SEMESTER 4: COMMUNICATION / CONCEPTUALIZING AND PRESENTING OUTCOMES (September 2014 – June 2015)

September / October	Exam 3 Bi-weekly lectures Individual work Mentor sessions / external advisor meetings	Deadline for material and dates for the exam to be set. In order to prepare for the exam feedback sessions are organized a few days before the exam.
20 – 24 October		<i>Fall Holiday</i>
November / December	Individual Graduation option Bi-weekly lectures Individual work Mentor sessions / external advisor meetings	For those that need to graduate in December dates will be set.
22 December – 2 January		<i>Christmas Holidays</i>
January / February	Seminar Eyal Sivan Workshop 'Practical preparation for presentation of project and research'	Seminar by Eyal Sivan on 'point of view'. Subsequent workshop deals in a practical manner with presenting the outcomes of your research and project. It's a follow on from the workshop in semester 3. Dates still to be set.
March / April	Possibly working with Artist in residence	At the moment it's not yet clear who will be the artist in residence.
May	Exam 4 / final exam	<i>Details about the exam will be send to you and discussed well before the exam</i>
June	Graduation Show, EYE Film Institute	Preparations for the Graduation Show start well before the show; deadlines will be announced well in advance.

Attachment 6 Documents

- Critical reflection;
- CV's of staff, tutors and guest teachers;
- Overview of extended network and partners of the master;
- Overview goals, course content and assessment;
- Overview programme per semester;
- Assessment policy;
- Assessment form;
- Overall programme student groups: cohorts 2011, 2012, 2013
- Evaluations and interviews of graduates of the Master;
- Course and examination regulations;
- Graduation projects of graduates 2012, 2013 and 2014;
- Overview alumni;
- DVD Feedback Method;
- Theses reviewed by the committee:
 - 100310073
 - 100607253
 - 100611322
 - 100609989
 - 100611323
 - 100611343
 - 100611344
 - 100612575
 - 100612596
 - 100612607
 - 100612631
 - 100611364
 - 100612605
 - 100612606
 - 100614883
 - 100613678

Attachment 7 Declarations of independence

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Film, at the Amsterdam School of the Arts.

Hereby I certify to:

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

Signature:



Full name:

S. VAN VOORST

Place:

AMSTERDAM

Date:

15 APRIL 2014

Declaration of independence and confidentiality

Prior to the assessment

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- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

RAOUL VAN AALST

Place:

AMSTERDAM

Date:

15 April 2014

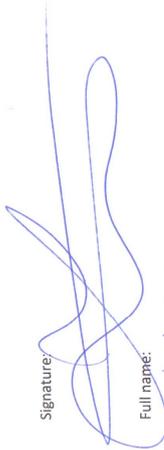
Declaration of independence and confidentiality
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- being acquainted with the NVAO code of conduct

Signature:



Full name:

JM Bateau

Place:

Amsterdam

Date:

15 april 2014

Declaration of independence and confidentiality
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- being acquainted with the NVAO code of conduct

Signature:

Ank Vira Movva

Full name:

ANK VIIRA MOVVA

Place:

AMSTERDAM

Date:

15.04.2014

Declaration of independence and confidentiality

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

PAVEL JECH

Place:

AMSTERDAM

Date:

15 APRIL 2014

Declaration of independence and confidentiality

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

Alex ter Haar

Place:

Amsterdam

Date:

15 / 4 / 2014