



**EUROPEAN ACADEMY
for Anthroposophical Art Therapies (EA)**

**Handbook for the Accreditation of
Further Training Programmes
in Anthroposophic Art Therapy**

March 2016

Content

- 1 Introduction..... **Fehler! Textmarke nicht definiert.**
- 2 The accreditation process 3
 - 2.1 Outline 4
 - 2.2 The (re)accreditation process in seven steps 5
- 3 Fees..... 6
- 4 Arbitration 6
- 5 Appendices 7
 - 1 EA Bylaws..... 8
 - 2 EA List of Competences 12
 - 3 Application form..... 16
 - 4 Questionnaire 17

1 Introduction

The **European Academy for Anthroposophic Art Therapies** (*“European Academy”* or *“EA”* for short) is an association of international qualifying training or further training programmes.¹ The EA pursues the following aims:

- Sharing experiences and developing methods in the field of art therapy
- Assuring the quality of competences and their development in art therapy trainings
- Promoting research.

The European Academy is recognized by, and sees its work in relation to, the Medical Section of the School of Spiritual Science at the Goetheanum (Dornach, Switzerland)².

Anthroposophic Art Therapy has various specialist fields:

- Painting, drawing, modelling and sculpting
- Music and singing
- Speech and drama.

The European Academy sees as its main task the teaching and further development of these forms of therapy and their deepening through research.

This handbook describes the process of quality assurance.

The accreditation of qualifying schools and further training programmes is carried out by the European Academy as an organ of the Medical Section. The EA sees Accreditation as a mutual process of quality development, a binding equality-based cooperation that allows for shared learning and opens up new opportunities for taking action. The List of Competences constitutes the basis for the evaluative process of mutual accreditation.

The accreditation process described here serves the mutual recognition of further training programmes in anthroposophic art therapy within the Medical Section of the School of Spiritual Science at the Goetheanum, and corresponds to the accreditation processes of other professional groups within the field of Anthroposophic Medicine.

Further trainings seeking accredited membership in the European Academy recognize the EA’s Council, its Advisory Board³ and bylaws, and they agree to appoint a delegate to the Advisory Board once they have attained EA accreditation.

¹ Training here means any form of basic study course.

² See Appendix 1: EA Bylaws

³ The Advisory Board consists of delegates sent by the accredited training and further training institutions. These are usually the heads of schools. The Advisory Board meets once a year.

2 The Accreditation Process

2.1 Outline

Application

Further training programmes seeking EA accreditation must apply in writing. They will submit all necessary admission documents to the Coordination of Anthroposophic Art Therapies at the Medical Section.

All documentation must be in English or German.

Evaluation

Evaluation consists in

- Self-assessment: applicants collate documents that convey an overall picture of their training based on an accreditation questionnaire.
- Evaluation of the self-assessment by the Coordination of Anthroposophic Art Therapies at the Medical Section.

The necessary documents are listed in the **Questionnaire** (see Appendix 4).

The completed Questionnaire and required attachments must show that

- the further training conveys the necessary competences to its students (as set out in the EA List of Competences)
- the further training has a successful examination structure based on its curriculum.

Documents prepared previously for other (national) recognition processes may be submitted as long as they correspond to the Questionnaire.

Further trainings applying for reaccreditation may use documents they submitted previously as long as they are still valid, in conjunction with their updated papers.

The documents are examined for completeness and, if necessary, the applying further training will be asked to carry out amendments or corrections.

In communication with the Council, the further training may be invited to present itself at the EA conference in January.⁴

This gives the Advisory Board the possibility to get to know the further training and ask questions, before making its decision together with the Leadership of the Medical Section. The applying further training will be notified of this decision in writing.

Accreditation Certificate

After successful accreditation the applying further training will receive an EA certificate which entitles the further training to use the following designation, also in its graduation documents:

Miss/Mrs/Ms/Mr has completed the certified further training course and can apply the art therapy competences acquired in his/her work as

⁴ Guidelines for such presentations will be made available.

This further training is recognized by the Medical Section of the School of Spiritual Science at the Goetheanum in Dornach, Switzerland.

The further training may include this passage in their own certificates. If necessary, students may, in addition, apply for a certificate signed by the Section leader.

Qualifications that count as a foundation for the further training include those related to the corresponding arts or to education, social work or other therapies.

Once a further training has been admitted, its responsible representatives declare their readiness to work with the Medical Section by taking part in the meetings of the Advisory Board.

Accreditation is granted for a period of ten years, after which the further trainings need to apply for reaccreditation. Further trainings which happen to be in a period of change after ten years can apply for an extension of up to two years.

Accreditation also expires when essential changes are made to the further training concept, the qualification of its teachers, or its methods or conditions. Re-application is necessary in such cases.

A charge is due to cover the work of the Coordination of Anthroposophic Art Therapies (see Chapter 5: Fees).

2.2 The (Re-)Accreditation process in seven steps

1. Dispatch of application (EA Application Form) and required documents to the European Academy:

- Completed Questionnaire with appendices (see Appendix 4)

AAT Coordination address:

Kirstin Kaiser
Paradieshofstrasse 102
CH – 4052 Basel
kirstinkaiser@bluewin.ch

All documents must be submitted as hardcopies in duplicate as well as electronically, in the order specified in the Questionnaire.

2. Payment of accreditation fee into the EA training account.

Bank details:

Triodos Bank NV
Account holder: Stichting Europese Akademie Akt
BIC: TRIONL2U
IBAN: NL76 TRIO 0198552238

3. Examination of documents and quality check by the Coordination of Anthroposophic Art Therapies or a representative appointed by it.
4. Active feedback process between the Coordination of Anthroposophic Art Therapies and the further training.
5. Recommendation for accreditation sent to the Council. The Council decides in agreement with the Medical Section leader.

6. Written confirmation of the accreditation is sent to the applying further training. The further training receives a certificate. The EA receives a final electronic version of the further training's documentation.
7. The Medical Section is obliged to document all certificates it issues, copies of all certificates are needed. Further trainings will send copies of all certificates issued to their graduates to the AAT Coordination.

3 Fees

The accreditation process is funded with the accreditation fees. Further trainings must pay their fee into the EA account as soon as they have dispatched the necessary documents.

If a further training withdraws its application it has to immediately inform the European Academy of this decision in writing. The fee still applies.

The basic fee for initial accreditations is EUR 250; additional charges may apply depending on each case.

At present, the basic fee for re-accreditation is EUR 125.

Special accreditation fees apply for further trainings that belong to an EA-recognized, qualifying school:

The EA charges the following administration fees

- | | |
|---|---------|
| a) up to 10 certificates (issued by the further training) | EUR 150 |
| b) 10-20 certificates | EUR 300 |
| c) more than 20 certificates | EUR 350 |

Individual certificates issued by the Medical Section cost EUR 90 each.

5 Arbitration

In case of a conflict an Arbitration Commission acceptable to both parties is appointed. Please contact the coordinator. This Commission establishes its own way of proceeding. The outcome of the arbitration process is binding for both parties.

6 Appendices

- 1 EA Bylaws
- 2 List of Competences
- 3 Application form
- 4 Questionnaire

1 EA Bylaws

Foundation:

Today, on 5 January 1996, appeared before me, Marie Alexander van Rijn, lawyer and notary in Zeist, Mr Theodorus Wilhelm van Zantwijk, teacher, born in Amsterdam on 23 June 1943, married, a resident of Veenendaal, 3904 NN, Regge 12; national passport number 152514 W, mandated by the following institutions:

1. "Gemeinschaft zur Förderung Heilpädagogischer Malthérapie e.V.", Berlin, Germany;
2. "Hibernia School of Artistic Therapy", Stroud, Gloucestershire, Great Britain;
3. "Fördergemeinschaft der Künstlerischen Therapie e.V.", Blaubeuren, Germany;
4. "Trägerverein Künstlerisches Therapeutikum Hamburg e.V.", Hamburg, Germany;
5. "Alanus Hochschule und Bildungswerk GmbH", Bonn, Germany;
6. "Musiktherapeutische Arbeitsstätte e.V.", Berlin, Deutschland:

The applicants declared their wish to form a foundation governed by the following bylaws:

Name, domicile, duration:

Article 1

1. The name of the Foundation shall be "**Stichting Europese Akademie voor Antroposofische Kunstzinnige Therapien**" ("**European Academy for Anthroposophic Art Therapies**")
2. Its legal domicile is Zeist, Holland
3. The Foundation is formed for an indefinite period of time

Aims:

Article 2.

1. The Foundation aims to promote training and research in the art therapies in Europe.
2. The Foundation tries to achieve this by
 - a. promoting and maintaining the cooperation of art therapy schools;
 - b. pursuing and monitoring quality standards of training, diplomas and certificates;
 - c. coordinating curricula on the basis of an international List of Competences;
 - d. sharing knowledge and experience;
 - e. promoting recognition and the professional practice of art therapists;
 - f. employing all available legal means to achieve these objects.

Funds:

Article 3.

The Foundation is funded through contributions from members, income from activities, donations, legacies, and similar income.

Membership:

Article 4.

1. Membership in the Foundation is open to European art therapy schools⁵.
2. The Foundation was established with the following members:
 - ALANUS HOCHSCHULE der Künste, Fachbereiche Künstlerische Therapie, located in Alfter near Bonn, Germany (ALANUS Hochschule und Bildungswerk GmbH);
 - ANNY-VON-LANGESCHULE, Fachschule für Musiktherapie a.a.G., located in Hamburg, Germany (legal entity: Künstlerisches Therapeutikum Hamburg e.V.);
 - ARTABAN Schule für künstlerische Therapie, located in Berlin, Germany (Gemeinschaft zur Förderung Heilpädagogischer Maltherapie e.V.);
 - SEMINAR FÜR KÜNSTLERISCHE THERAPIE, located in Blaubeuren, Germany (Fördergemeinschaft der Künstlerischen Therapie e.V.);
 - MUSIKTHERAPEUTISCHE ARBEITSTÄTTE e.V., Berufsausbildung zum Musiktherapeuten a.a.G., located in Berlin, Germany;
 - HIBERNIA SCHOOL OF ARTIATIC THERAPY, located in Stroud, Gloucestershire, Great Britain;
 - STICHTING ACADEMIE DE WERVEL, located in Zeist, Holland.
3. The Council decides on the admission and withdrawal of members based on the recommendations of the Advisory Board.
Council decisions require the majority of all acting Council members, based on requirements which need to be met by training of the member in question.

Council:

Article 5.

1. The Foundation's Council consists of a minimum of three natural persons.
2. The Council appoints members on recommendation of existing members for a duration of three years; withdrawing Council members can once be directly reappointed.
3. If the number of Council members drops below the statutory minimum, the remaining Council member(s) will form a legal Council on condition that the empty positions are filled within eight months.
4. If the Council does not appoint new Council members, the Advisory Board can appoint them.

Article 6.

The Council elects from among its members a chairperson, a secretary and a treasurer and their deputies; the offices of secretary and treasurer may be held by one person.

Council meetings:

Article 7.

⁵ Since 2010 schools from around the world have been accepted.

1. The Council meets at least once every year, or more often if the chairperson **or** two council members consider this necessary.
2. Council decisions need a majority vote of all acting Council members.
3. The Council can make decisions orally or in writing, if all Council members decide in favour of the proposal in question.

Council responsibilities/representation:

Article 8

1. The Council is responsible for undertaking all legal acts; these include the acts stated in Article 291 paragraph 2 of Book 2 of the (Dutch) Civil Code.
2. In legal and other dealings the Foundation is represented exclusively by the Council, or by two Council members acting jointly.

Cessation of Council membership:

Article 9

Council membership ceases

- a. when the term of office comes to an end;
- b. with a member's resignation
- c. with a member's death
- d. when a member is voted out following a Council decision.

Fiscal year:

Article 10

1. The Foundation's fiscal year is identical with the calendar year.
2. The Foundation's account books are closed at the end of the fiscal year and the treasurer will provide a finance report showing the debit and credit situation for that year.
3. If the Council agrees on the finance report mentioned under 2. the treasurer will be discharged.

Advisory Board:

Article 11

1. The Council appoints an Advisory Board consisting of members proposed for this role by other members.
2. The Council may add no more than two persons not representing a member to the Advisory Board.
3. The Advisory Board advises the Council whether or not the Council asks for advice.
4. Council and Advisory Board membership are mutually exclusive.
5. The Advisory Board meets at least once a year.
6. The Advisory Board appoints its own chair.
7. The Advisory Board decides with a majority of votes of all acting members on condition that all submit their vote in writing or by fax.

Amendments to the Bylaws/dissolution:

Article 12

1. The Foundation's Bylaws can be amended and the Foundation be dissolved on unanimous decision of the Council.
2. The decision mentioned under 1. requires the agreement of the Advisory Board.
3. The decision to dissolve the Foundation includes the appointment of liquidators.
4. Any remaining funds will, if possible, be used for one of the aims set out in Article 2.

Arbitration:

Article 13

1. Any conflicts within the Council or the Advisory Board, or between Council and Advisory Board (including conflicts that are only seen as such by one of the parties involved), must be decided by an Arbitration Commission consisting of three persons, two of which are named by the two main opponents and the third by the Medical Section of the School of Spiritual Science (Dornach, Switzerland).
2. The Arbitration Committee decides how the conflict is to be dealt with and makes every effort to bring the conflict to an impartial and just conclusion.

Article 14

The Council decides in all cases not covered by these Bylaws.

The appeared is known to me, the Notary

Signed: T.W. van Zantwijk – M.A. van Rijn. b

2 EA List of Competences

Key competences

Revised draft for the EA, January 2010

1. Artistic competences
 - a. Use of musical/artistic tools based on experience, knowledge of the quality of the artistic tools and their elements, mastering of artistic means.
 - b. Experiencing and recognizing the qualities in phenomena of artistic expression.
 - c. The ability to carry out artistic exercises and transform artistic into therapeutic processes.
 - d. Playing / guiding and perceiving at the same time; ability to be present
 - e. Respect for the material and instruments.
2. Anthroposophic competence
 - a. Knowledge of the anthroposophic image of the human being and of anthroposophic medicine as a basis for therapy.
 - b. The therapist is trained to perceive physical, psycho-social and biographical aspects presented by the person seeking help. He is able to understand the client and his/her particular problem and to place specific phenomena.
 - c. The therapist deals with a variety of concepts of the human being, diseases, biographical phases, salutogenic aspects. He or she is able to integrate scientific views, with anthroposophy playing a central part.
 - d. The therapist is able to communicate about this in various contexts.
3. Establishing a perceptual image and art-therapeutic diagnosis whilst considering the artistic medium
 - a. Also possible in relation to various target groups, widely applicable, supporting/therapeutic.
 - b. Using one's own holistic perceptiveness to arrive at a characteristic image of the client or group of clients, based on the phenomenological research method.
 - c. Ability to make contact with the client or client groups.
 - d. Shaping the introductory conversation so as to create a protected/ trusting atmosphere for the clients.
 - e. Helping the clients to gain clarity in the conversation about their need for help or their questions, and agreeing with the clients a way of proceeding.
 - f. Conducting and documenting the initial conversation.
 - g. Recognizing and differentiating the signs of somatic, psychosomatic and psychiatric conditions, developmental disorders, biographical crises and group-dynamic questions.
 - h. Synthetizing the individual impressions into one overall picture.
 - i. Summarizing the client's appearance, artistic perception and possible outside information in order to establish the overall need for help.

- j. Establishing an art-therapeutic diagnosis.
4. Setting up a therapy plan and formulating the goal of the therapy
 - a. Recognizing what the clients need for their development as a basis for establishing a therapy concept.
 - b. Establishing a treatment concept based on musical/ artistically formative means. Modes and tasks are in line with the general therapy context offered by an institution (modular, part-time etc.), based on general treatment guidelines for clients which must correspond to the existing rules and regulations.
 - c. Justifying the choice of artistic techniques/ materials and artistic tools as part of a treatment concept.
 - d. Compiling a client file, documenting the initial conversation, diagnosis, reports from colleagues, sources of information, and storing these records in accordance with national rules and regulations.

 5. Accompanying and concluding the treatment process
 - a. Choosing and giving instructions for the tasks based on the art-therapeutic diagnosis/ perception of initial work.
 - b. Observing the process and describing the musical/artistic results.
 - c. Using the available means to create an atmosphere that is beneficial for a particular client or group of clients.
 - d. Using the available means to develop tasks in accordance with the treatment concept.
 - e. Guiding, supporting and evaluating the client's work. Reflecting on the therapeutic effect of short- and long-term treatments.
 - f. Intervening in appropriate ways during treatment. Flexibility during the therapeutic process. The therapist is trained to recognize what is needed in the moment and change the course of therapy if a particular situation requires this.
 - g. Adapting the treatment concept during the therapy process whilst making sure this is appropriate for the therapy and checking for contraindications.
 - h. Recognizing when additional treatment with another therapist is required and, if necessary, bringing the treatment responsibly to a justifiable earlier conclusion.
 - i. Reflection of one's own treatment methods – quality assurance.
 - j. Documentation of treatment process, composing a final report.
 - k. Discussing the therapy process and its results with the clients, the referring physician/ team of therapists.

 6. Fostering the therapeutic relationship
 - a. Professional ethics, legal and ethical boundaries: respecting the client's rights, dignity, values and autonomy (confidentiality, consent to treatment)
 - b. Conveying a sense of security and hope.
 - c. Showing empathy.
 - d. Intervening on the basis of "I-messages"; the therapist is open and formulates sentences without judgement.
 - e. Giving and receiving feedback with a positive inner attitude.
 - f. The ability to conduct a conversation: for instance, *Non-Violent Communication* according to Rosenberg or the work of Paul von der Heide (*Das helfende Gespräch*) or

A.H. Bos (*Ein Modell dynamischer Urteilsbildung*), conversation techniques, finding an appropriate style of conversation at eye level with the client, respecting the client's autonomy.

- g. Dealing with transference and counter-transference.
- h. Creating a balance between closeness and distance
- i. Letting go of one's own artistic ambition and working at the client's level.

7. The professional context

- a. Organisational aspects (running a practice, client acquisition, respecting professional laws). Fields of activity: for instance, treatment, care and development, prevention, rehabilitation, acute and chronic diseases, somatic, psychosomatic and psychiatric conditions, socialization.
- b.
 - i. Acquisition from within the network of an institution.
 - ii. Conducting a target-group analysis.
 - iii. Advertising therapy to a particular target group, with a schedule for the realization of such a plan, including considerations regarding premises and financing.
- c. Communication skills for particular contexts (contact with doctors, interdisciplinary discussions)
 - i. The ability for professional self-representation; to listen, understand and respect other points of view; willingness and ability to cooperate; building trust; no discrimination, multicultural sensitivity.
 - ii. Being able to transfer the concept of the art therapies to other fields.
 - iii. Networking between one's own institution and other relevant areas of work.
 - iv. Being able to speak about art therapy knowledgeably but also in a way that is understandable for clients/client groups or other target groups.
 - v. Developing awareness and basic understanding for other standpoints, models and concepts.

8. Research and innovation

- a. Applying the qualities of art therapy in new fields of work; changing contexts, advising target groups when new, changing questions arise; having an overview of the consequences when other professional perspectives open up.
- b. Developing an active interest in the research of others
- c. Making a contribution to research.
- d. Evaluating one's own research results.
- e. Structuring and presenting newly acquired knowledge.

9. Professional development (supervision, reflection)

- a. Studying diverse feedback methods so as to be able to give and receive feedback.
- b. Studying diverse methods for stimulating self-reflection.
- c. Knowing one's own shortcomings in terms of knowledge and skills.
- d. Stating one's own learning and development goals; effective self-management regarding one's workload and resources; looking after one's own health; lifelong development of one's own professionalism.

- e. Finding ways of acquiring knowledge and compensating for lacking skills and abilities. Gaining a realistic insight into one's possibilities and boundaries. Pursuing artistic activities in order to develop one's therapeutic work.

3 Application Form

Application for membership in the European Academy for Anthroposophic Art Therapies (EA)

1. Information about the applying further training

Name of the further training.....

Address

.....

Country.....

Phone/fax/ email.....

Date of application.....

Languages spoken by the heads of the further training

.....

2. Please enclose the documents in the order specified in the Handbook

3. Please pay the application fee when you have sent off your documents to us (form enclosed).

4 Questionnaire

Questionnaire

Accreditation of Schools and Further Trainings

of Anthroposophic Art Therapies

European Academy for Anthroposophic Art Therapies (EA)

1. Further Training

Name

Legal entity

Year established

Address

.....

Phone

Fax

Email

Homepage

Contact (name and email):

.....

2. Aims and objectives of the further training programme

2.1 We train art therapists for the following fields of art therapy (e.g. specializations, particular fields of work etc.):

.....
.....
.....
.....

2.2 What are the aims of the further training programme, which qualifications or competences does your training convey? Please enclose handbook of modules or list of key competences.

2.3 How do these aims relate to the requirements of your graduates' present or future fields of work (How relevant is your further training to the professional practice)?

2.4 Please enclose your further training concept/ vision statement⁶.

3. Who can apply for the further training?

3.1 Which educational qualifications do your applicants need (minimal requirements)?

.....
.....

3.2 What previous vocational training do your applicants need?

3.3 Do your applicants need to have completed a previous vocational training? yes / no⁷

3.4 Do applicants have a personal interview? yes / no

3.5 Is there a minimum age for students? years

3.6 Do your applicants need to complete a period of work experience before starting further training? yes / no

Minimum duration of work experience

3.7 Are there any other conditions?

.....

4. The further training process

4.1 What form of further training do you offer?⁸

⁶ or other suitable documents that describe the training objectives

⁷ Delete as appropriate

⁸ Definition of forms of training:

Full-time training: students are unable to pursue any other professional activity during their training.

Part-time training: students can pursue other professional activities during training.

Foundation course: the training qualifies students for a profession.

Further training or development: the training conveys particular methods that build on an earlier foundation training (e.g. Collot d'Herbois module, Dr Hauschka module etc.).

- a. Full-time or part-time
- b. Qualifying or further training / professional development

4.2 How long is the further training? years

4.3 How many parallel further training courses are you running?

4.4 How many further training places do you offer?

4.5 What is your time schedule (number of lessons)?⁹

Theory lessons: lessons @ 45 mins

Specific practical training: lessons @ 45 mins

Practical further training: lessons @ 45 mins

Total further training lessons: lessons @ 45 mins

Of which verifiable self-directed studies: lessons @ 45 mins

4.6 What is the ratio of contact lessons, guided self-directed study and free self-directed study during the further training? Reasons for this?

4.7 Which curriculum does the further training follow? (Please enclose curriculum or summary.)

4.8 Describe your methods and particular approach¹⁰

.....

4.9 How do you mentor your students?

.....

4.10 How can the students contribute to the further training?

.....

5. Completing the further training

5.1 Do you have your own or state examination procedures to assess the successful conclusion of your training?

- No exams
- Own exams
- State or academic exams

⁹ Applies to the entire further training period

¹⁰ Please enter key words or add a separate sheet

Please enclose your exam regulations and other evaluation documents and describe your assessment procedures during training.

- 5.2 When and how do you inform your students of the exam regulations?
- 5.3 What are the criteria that determine whether or not a final exam has been passed?
- 5.4 What happens when candidates fail the exam?
- 5.5 Are there intermediate exams? What form do they take?
- 5.6 What are the exact formal terms for your final dissertation/paper?
- 5.7 Give an exact description of your oral and practical final exams?

5.8 Graduates are state recognized and receive the following qualification (original name):

5.9 Graduates are recognized by the following institutions (e.g. EA, professional associations, Medical Section, etc.)

Please enclose a copy of the report forms you use.

5.10 Graduates are qualified to work in the following professional fields:

5.11 In a given 5-year period: how many students were enrolled in your further training, discontinued further training , graduated, took a break, were in work experience, completed further training in a regular way? What was your total number of students per year?

Period under inquiry	Admissions	drop outs	taking a break	doing work experience	graduated	total students
1 st year						
2 nd year						
3 rd year						
4 th year						
5 th year						

5.12 The qualification entitles graduates to study for the following higher qualifications

6. Faculty

6.1 Who is in charge of your further training?¹¹

.....

6.2 Are the competences of leading staff members adequately defined?
(e.g. written agreements?)

.....

6.3 Please enclose a list of faculty members as shown below:

name	profession / degree	range of duties	number of lessons
------	---------------------	-----------------	-------------------

permanent staff ¹²	_____	_____	_____
-------------------------------	-------	-------	-------

permanent lecturers/guest lecturers ¹³	_____	_____	_____
---	-------	-------	-------

occasional guest lecturers ¹⁴	_____	_____	_____
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6.4 Are there unresolved conflicts among your staff? How do you deal with them?
Which external consultants do you use for internal conflicts?

6.5 Please enclose your job description for lecturers and your stipulations for their ongoing professional development.

6.6 Does mentoring also take place outside the contact hours? To what extent? Who are the mentors?

6.7 How are the mentors (who are co-responsible for the training) involved in the school?

7. Premises and teaching resources

7.1 What are your rooms (size) and infrastructure like?

7.2 Which media, resources, materials do you provide?

7.3 How do ensure use of and access to the various media (literature, internet etc.)?

8. Quality development

8.1 Do you use a quality development tool? Is your further training certified according to a particular procedure (for instance EA)?

.....

.....

.....

8.2 Do you interview your students at the end of each module?

¹¹ Please include your management structure and heads of training

¹² Permanent staff members are in part- or full-time employment

¹³ Permanent lecturers/guest lecturers teach regularly at the school, but are not employed by it

¹⁴ Occasional guest lecturers: teach occasionally at the school

8.3 Do the teachers use supervision and peer review?

8.4 How do you document evaluation results?
(Please include your student questionnaires)

9. Cooperation / Networking

9.1 Which schools are you working with? What form does this collaboration take?

.....
.....
.....

9.2 Are you a member of any national further training associations? Which ones?
Please submit written confirmation from the national association or physicians' association in question.

.....
.....
.....

9.3 Do your staff members serve on any further training committees (e.g. Council)?

.....
.....
.....

10. Outlook

10.1 What necessary steps, changes and chances do you see for future development, in the short and medium term?

.....
.....
.....
.....

11. List of enclosures

- Mission statement/ concept
- Curriculum
- School history
- Further-training leaflets
- Certificates of state/ academic recognition
- Documents about your examination procedure
- Report form
- Staff list

- Annual reports (if available)
- Written confirmation from national professional association and physicians' association
.....
- Questionnaires for students
.....
- Lecturers' range of duties and stipulations regarding ongoing professional development
.....