



**Hogeschool der Kunsten Den Haag  
Faculteit muziek en dans  
Koninklijk Conservatorium/Royal Conservatoire**

**Bachelor of Dance**

**Limited Study Programme Assessment**

May 2013



## Introduction

This is the assessment report of the Bachelor of Dance degree programme offered by Royal Conservatoire, the faculty of music and dance of the Hogeschool der Kunsten Den Haag. The assessment was conducted by an audit panel compiled by the Royal Conservatoire. The panel has been approved prior to the assessment process by NVAO.

In this report the audit panel gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (22 November 2011).

The site visit took place on March 18 and 19, 2013.

The audit panel consisted of:

Ms Pascale De Groot (chairperson, representative profession/discipline)

Mr Lawrence Rhodes (representative profession/discipline)

Ms Kathryn Bennetts (representative profession/discipline)

Mr Jason Beechey (representative profession/discipline)

Ms Alyshia Waite (student member)

Ms Nel Göbel acted as secretary of the panel.

The study programme offered a critical reflection; form and content according to the requirements of the appropriate NVAO assessment. The panel studied the critical reflection and visited the study programme. Critical reflection and all other (oral and written) information have enabled the panel to reach the judgements.

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

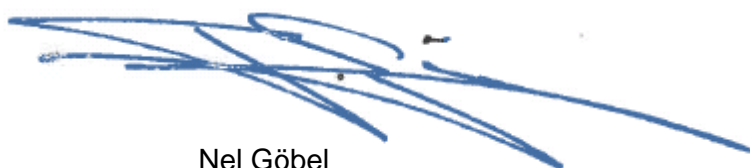
The Hague, May 2013

Panel chairman



Pascale De Groot

Panel secretary



Nel Göbel



## Summary

The Bachelor of Dance is a programme of the Royal Conservatoire of the Hogeschool der Kunsten Den Haag. This two year course prepares talented dancers for the highest artistic and professional standards. The panel has assessed the quality of the Bachelor programme and comes to the overall judgement that the quality is **satisfactory**.

### Standard 1

The panel finds the learning outcomes relevant to the domain of dance and the professional dancefield. The learning outcomes are in line with the required bachelor level although the panel would like to see more proof of academic subjects to demonstrate this level (ref. Standard 2).

The panel agrees with the aims of the Dance programme: training the students to the highest standards in classical ballet, as well as learning a wide variety of contemporary styles. Students are expected to be creative, artistic, open, generous and dedicated. Classical ballet, physical fitness, artistic training and modern dance are combined in preparing the student for a life as a dancer. On the other hand the programme does not position itself very clearly where ballet and contemporary dance are concerned. The panel would like to suggest to the Dance programme to set up a profile in which it is clear how this programme can be compared to other Dutch Dance programmes and international Dance programmes. Especially in view of the merger with Codarts the panel feels it is important to have a very clear profile and transparent goals.

The Dance programme keeps in close contact with leading Dutch dance companies, like the Nederlands Dans Theater, the Dutch National Ballet, Introdans and the International Dance Theatre.

The audit team comes to the judgement **satisfactory**.

### Standard 2

The panel is convinced that the Dance programme offers students a thorough training in classical ballet and contemporary and modern dance. The training starts at an early age in order to prepare students for a professional career at the age of 18-20. The curriculum of Dance consists of two phases: the Interfaculty School for Young Talent and the Bachelor of Dance. Students of around ten years old start in Group 1 of the School for Young Talent and attend the elementary school, and later on VMBO, Havo or VWO in the same building where they have their dance education. After finishing their secondary education students can audition for the Bachelor of Dance programme. Because of the initial training at the Interfaculty School for Young Talent the Bachelor programme can consist of two years. The panel would like to see that the structure and contents of these two years would be more in line with a third and fourth year of a bachelor programme. The focus on the physical training is fine but could be complemented with more academic subjects and skills: dance related theory, reflections, making decisions, learning to learn, etc.

The group of teachers form a real team that is dedicated and committed to its tasks. They create an environment that is intimate and caring. Students feel at ease as the panel learned during the interviews. On the other hand the panel would like to stress that this environment is unlike the real dance world. To support the teachers in relating more to the professional dance world the panel advises to make even more use of ERASMUS. The panel is impressed by the quality of the guest teachers and the pianists that accompany the lessons.

The panel has seen that a lot of initiative and work lies with the director. She is not only responsible for the programme but also for all the contacts with other (international) dance programmes and dance companies. In order to be able to do all this work well the panel would like to advise the Royal Conservatoire to appoint, if possible, an administrative assistant to support the director, because administration takes a lot of time. The audit team comes to the judgement **satisfactory**.

### **Standard 3**

The panel has found a transparent and careful procedure for assessing students, both for the auditions and for the bachelor assessments. Students are assessed during stage performances by a jury of examiners. It is clear from the reports and the appraisal sheets how the students were assessed and what the points are he/she has to work on. The panel appreciates the inter subjective way of assessing students.

As to the realisation of the intended learning outcomes the panel notes that graduates find work with Dutch or international dance companies. This demonstrates that the level of the graduates complies with the level the dance companies expect and require.

The panel found a Dance department in transition because of the recent change of directors. In Standard 1 the panel already mentioned that the Dance programme may reconsider or at least clarify its positioning with regard to classical ballet and contemporary dance. At this moment the Ballet Academie in Amsterdam has close connections with the Nationaal Ballet and the Dance programme in The Hague intends to focus more on the Nederlands Dans Theater. The panel expects that with a clear vision and recruitment from very talented students there will be an impulse for an upward curve which will translate itself in an even higher level of graduates.

The audit team comes to the judgement **satisfactory**.

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# 1 Basic data of the study programme

## Administrative data of the study programme

1. Name study programme as in CROHO	Bachelor Dans
2. Registration number in CROHO	34798
3. Orientation and level study programme	HBO-bachelor
4. Number of study credits	240-307
5. Variant(s)	Fulltime
6. Location(s)	The Hague
7. Previous year of audit visit and date decision NVAO	Previous visit: October 2006 Decision NVAO: September 2007

## Administrative institutional data

8. Name institute	Hogeschool der Kunsten Den Haag
9. Status institute	Funded or corporate body for higher education
10. Result institute audit	Scheduled for 2013

## Quantitative data regarding the study programme

The student/teacher ratio is 0,24.

Educational yields:

Bachelor of Dance	2007		2008		2009		2010	
	Number	%	Number	%	Number	%	Number	%
Admissions	5	100%	8	100%	8	100%	10	100%
Withdrawals	1	20%	2	25%	3	37,5%	2	20%
Remaining	4	80%	6	75%	5	62,5%	8	880%
Post-propedeuse	4	100%	6	100%	5	100%	8	100%
Drop-outs	0	0%	0	0%	1	20%	0	0%
Diploma	4	100%	6	100%	4	80%	8	100%



## 2 Assessment

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

The Bachelor of Dance programme has a different structure than a regular bachelor programme. Students gain part of the ECTS for dance education in the School for Young Talent, an eight year course preceding the two year Bachelor course. Accordingly, the programme has a different structure to regular Bachelor courses in the sense that some ECTS are earned during an eight-year programme at the Interfaculty School for Young Talent prior to the two-year Bachelor programme. This situation was discussed at length during the previous accreditation. After seeking clarification about the educational structure from the NVAO, the Ministry of Education finally confirmed in writing that, in principle, this is an HBO Bachelor course with a normal period of at least 240 ECTS. The students receive exemptions for the professional training they receive, ultimately leaving a two-year programme. The NVAO confirmed this situation in its decision to grant accreditation on 10 September 2007.

### Standard 1 Intended learning outcomes

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

#### *Findings*

The Dance programme is a highly specialised course in academic theatre dance, which encourages students to explore the professional world of dance. Students have to meet not only the basic technical and artistic standards, but they should also have a clear idea what it will take to be a successful member of a professional company. The Dance programme aims at training the students to the highest standards in classical ballet, as well as learning a wide variety of contemporary styles. Students are expected to be creative, artistic, open, generous and dedicated. Classical ballet, physical fitness, artistic training and modern dance are combined in preparing the student for a life as a dancer.

Dancers start their professional career at a young age when their bodies are in peak physical condition and they still have considerable capacity to learn and adapt. The professional life of a dancer is relatively short. A dancer's career usually ends around the age of 35. The Royal Conservatoire offers young students who join the Dance programme a dance training as well as regular primary and secondary education at the Interfaculty School for Young Talent. After finishing their secondary education students can enter the two year Bachelor programme. In the School for Young Talent the students already gain a certain amount of ECTS equal to the first two years of a Bachelor programme. As a consequence, students only have to do the last

two years of the Bachelor programme. Through this combination students are ready to enter the professional dance world at the early age that is required. Most students graduate at the average age of 19.

The most important learning outcomes that can be found in the Study Guide 2012-2013 are:

- The student can present suitable teaching material, repertoire and work forms.
- The student can present solutions for any dance-related problems and issues, where necessary.
- The student can explore a wide range of dance styles and can discover longer-term targets that are within reach.
- The student can recognise and analyse problems and issues that are specifically related to dance.
- The student can further develop individual insights, knowledge and skills.
- The student can establish what dance styles are required and how they should be applied.
- The student understands various dance styles and genres and can use this variety to execute the necessary repertoire.

The panel has seen that with regard to the learning outcomes the Dance programme complies with the national set of subject-specific requirements that describe the educational profile of a dancer (*Opleidingsprofiel Dans, Uitstroomprofielen Danser & Choreograaf*, Werkgroep Opleidingsprofielen Dans, oktober 2002). A new and updated version of the profile is expected to be published in 2013-2014.

In the *Study Guide Royal Conservatoire 2012-2013* the hogeschool mentions four broad objectives that express the hogeschool's mission:

- to offer higher professional education and preparatory vocational education at the highest possible international level in preparation for the creation, performance, teaching, study and/or recording of the arts, design, music and dance;
- to conduct research;
- to contribute to the development of the students;
- to contribute to the development and practice of the arts.

To define the level of the learning outcomes the Dance programme makes use of the Dublin descriptors:

- Knowledge and understanding: In the Bachelor the student concentrates on mastering the competences laid down in the syllabi that have served as the basis for the training of academic theatre dancers for decades.
- Application of knowledge and understanding: The professional practice demands a flexible attitude because of the long hours and extremely hard work. Besides fitting into the group, working with a wide variety of guest choreographers demands the capacity to apply knowledge and understanding in uncommon ways and a willingness to accept different views.
- Judgements: A choreographer can only work with dancers who can form a judgement of the necessary technical and artistic performance of dance in response to a single

instruction. Acquiring an understanding of different visions and developing a personal taste are also part of the toolkit of a starting dancer.

- Communication: A dancer must be able to communicate with the audience, other dancers, choreographers, directors and ballet masters. Their body, expression, occasional use of the voice and personality are all instruments used by the dancer to communicate with others.
- Learning skills: The dancer is constantly gathering and applying knowledge and understanding, interpreting and reflecting on what they learn and sharing the skills they have learned with an audience, alone or in a company.

The panel agrees that the outcomes aim at a high level of professional dance training, but would like to add a number of more dance related academic elements, like theory and analysis of dance that would encourage a higher level of reflection.

The Dance programme also complies with the principles of the National Qualification Framework. The Dance programme uses learning outcomes and relates these outcomes to the Dublin descriptors. Furthermore the Dance programme has a minimum of 240 ECTS.

The Dance programme keeps in close contact with leading Dutch dance companies, like the Nederlands Dans Theater, the Dutch National Ballet, Introdans and the International Dance Theatre. The cooperation with the Nederlands Dans Theater consist for example of internships (ref. Standard 2), the use of repertoire, the use of guest teachers who work with the NDT in the morning and with the students from the Dance programme in the afternoon, the access to rehearsals and the access for one student to the NDT summer courses. According to the student survey from 2012 students rate these contacts as satisfactory to highly satisfactory.

#### *Considerations and conclusion*

The panel finds the learning outcomes relevant to the domain of dance and the professional dance field. The learning outcomes are in line with the required bachelor level although the panel would like to see more proof of academic subjects to demonstrate this level (ref. Standard 2).

The panel agrees with the aims of the Dance programme: training the students to the highest standards in classical ballet, as well as learning a wide variety of contemporary styles. On the other hand the programme does not position itself very clearly where ballet and contemporary dance are concerned. The panel would like to suggest to the Dance programme to set up a profile in which it is clear how this programme can be compared to other Dutch Dance programmes and international Dance programmes. Especially in view of the intended merger of the hogeschool with Codarts Rotterdam at higher education level the panel feels it is important to have a very clear profile and transparent goals.

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

## Standard 2 Teaching-learning environment

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

### *Findings*

The curriculum of Dance consists of two phases: the Interfaculty School for Young Talent and the Bachelor of Dance. Students of around ten years old start in Group 1 of the School for Young Talent and attend the elementary school, housed in the Royal Conservatoire. For their secondary education students can attend a VMBO, Havo or VWO in the same building where they have their dance education. Part of the four year Bachelor programme is done in those years (Group 1 to 8). After finishing their secondary education students can audition for the Bachelor of Dance programme. This is a two year course where students get exemptions for the dance training and the dance subjects they have done during their secondary education. Students can gain up to 307 ECTS in total (ref. Annex 2), depending on the number of years spend in the School of Young Talent.

Accordingly, the programme has a different structure to regular Bachelor courses in the sense that some ECTS are earned during an eight-year programme at the Interfaculty School for Young Talent prior to the two-year Bachelor programme. This situation was discussed at length during the previous accreditation. After seeking clarification about the educational structure from the NVAO, the Ministry of Education finally confirmed in writing that, in principle, this is an HBO Bachelor course with a normal period of at least 240 ECTS. The students receive exemptions for the professional training they receive, ultimately leaving a two-year programme. The NVAO confirmed this situation in its decision to grant accreditation on 10 September 2007.

### Contents of the curriculum

The contents of the curriculum consist of classical ballet training, based on the Vaganova syllabus, classical repertoire as well as modern dancing and NDT repertoire (ref. Annex 2). Every day, six days a week, students have group lessons with their classical ballet teacher. The lessons focus on the development of the dancer's classical ballet technique and personality, and feeling for dance and musical phrasing. Two times a week students have training in the technique of different contemporary dance styles, e.g. Martha Graham technique and repertoire. Two times a week students have group lessons in the repertoire of the Nederlands Dans Theater from one of the company's dancers. Students also attend classes at the NDT to be exposed to a more realistic environment. Students also learn classical ballet repertoire. Other subjects are coaching (boys) and pointes techniques (girls), pas de deux and Pilates. The panel is impressed by the detailed syllabus for classical ballet and for modern dance.

During the year, international guest teachers and choreographers are invited to give master classes in the classical and the contemporary repertoire, mostly for a number of weeks. Students are introduced to various contemporary dance styles, techniques and influences. Every year, workshops in choreography and improvisation are organised, during which

students carry out assignments under the supervision of a choreographer or a guest teacher, culminating in the performance of a short piece based on the techniques adopted by contemporary choreographers. The panel is pleased with the quality of the guest teachers. Students also get lessons in make-up, physical training (male students) and injury prevention.

The panel concludes that the content of the programme is in line with the learning objectives (ref. Standard 1). The panel is pleased that the number of hours for contemporary repertoire has increased since the last visitation and that a lot of attention is paid to pas de deux. The panel concludes that the students get a classical ballet training as well as training in contemporary and modern dance. The Bachelor programme should represent the third and fourth year of the bachelor programme. The focus could therefore be more on theory, reflections, making decisions, learning to learn, next to the physical training. In order to achieve this the panel would like to see more attention paid to subjects such as theory of dance, choreography, dance analysis, notation, music etc. Maybe some electives could be inserted to offer students more opportunities. In the hogeschool objectives (ref. Standard 1) research is explicitly mentioned but the panel has not found any subjects with a research dimension in the curriculum.

In the first year of the Bachelor Programme every student is required to write a Study Plan describing the personal learning process. The Study Plan consists of four parts: Personal Profile, Personal Development Plan, Progress Report and Final Report that must be completed by the end of the first year. The panel agrees that the Study Plan could be a good aid to systematic reflection on the student's personal development towards independent learning, reflection and action. The Study Plans the panel has seen, show a broad variety with regard to contents and level. The panel would like to suggest to start earlier with this kind of reflection in order to give the students more practice in developing their own opinion.

In the final year students may be eligible for an internship with a professional company for a predetermined period. The internship is not obligatory but replaces the lessons in that period. The student receives the ECTS as in the lessons. Students have to audition for an internship. During the internship the students will be introduced to many aspects of the profession, such as learning to deal with contract negotiations and job appraisal interviews, gaining an understanding of financial affairs and concluding commercial agreements. Furthermore the panel learned during the audit visit that an internship can lead to an appointment with the dance company. With regard to their professional career the internship can be an important opportunity for professional integration for students.

Apart from the internships there are more opportunities for students to gain stage experience. Twice a year Studio evenings are held at the Royal Conservatoire's theatre. Students demonstrate the skills and repertoire learned during the lessons by performing work in abridged choreographic form. The Dance department closes every academic year with a series of performances. The repertoire is chosen by the management in consultation with the team of teachers. Then the cast is selected by the choreographers in consultation with the teachers and the management.

Students are assigned to one of the two groups that are formed. Students and graduates appreciate the flexibility in the Dance programme. Students can always do special projects and/or an internship.

The Dance programme aims at presenting students with an international environment. Members of the staff have been active on the international stage and some of them are from abroad. For workshops and master classes international dancers and choreographers are invited. The programme's director has an international network due to her work as assistant choreographer for several international dance companies. Teaching staff participate in ERASMUS teaching exchanges, international teaching visits and excursions to other dance programmes in Europe. The Bachelor of Dance programme is part of the international 'Prix de Lausanne' and is one of the institutes where the winners can study free of charge for one year.

### Supervision and staff

Students are coached by a study supervisor (ballet teacher) who discusses the planning and the students' progress on the basis of their study plans and academic results. For specific issues students can consult the student counsellor, the internship coordinator or the International Student Advisor. Several times a year, the director of the Dance department conducts group interviews with all of the bachelor students to discuss the annual schedule, guest teachers, what is expected of the students and any problems. Twice a year the director interviews individual students to evaluate their progress. The students told the panel that they feel very at ease with the director. She is open for suggestions and it is easy to contact her. Students appreciate the safe and inspiring environment, and the way 'everybody is pushing to the limit' as one of the graduates said.

The panel has seen that a lot of initiative and work lies with the director. She is not only responsible for the programme but also for all the contacts with other (international) dance programmes and dance companies. The panel has a lot of respect for her vision and dedication. In order to be able to do all the work that is needed the panel would like to advise the Royal Conservatoire to appoint, if possible, an administrative assistant to support the director, because administration takes a lot of time.

The Dance department has its own medical staff, consisting of a physiotherapist, two orthopaedists, a medical specialist, a dietician and a sports dietician. There also is a cooperation with several hospitals. The panel thinks there is room for improvement in the overall fitness level so that the dancers have a finely tuned physique, stamina, endurance etc. The dietician keeps an eye on the student's growth and eating habits. The panel agrees on the importance of healthy food for the students. It would like to suggest a better balance between the advice of the dietician and the food that is sold in the canteen.

During the lessons, live music is being used mostly. The pianists work in close collaboration with the dance teachers. They have to be able to play different genres and must be able to improvise. The panel has attended classes and rehearsals as well as performances. The panel values the quality of the pianists.



The majority of the members of the staff of the Dance programme have enjoyed a professional career. The programme employs a qualification profile consisting of four elements: artistic quality (prospective teachers must have been actively engaged in the professional practice), charisma and ability to inspire, technical qualities and pedagogic-didactic qualities. The panel has seen that all members of the staff are qualified. The teachers are dedicated to their tasks. On the other hand the panel feels that when the atmosphere becomes too insular, the relationship and standards in the education can become too paternal. A greater use of ERASMUS and other exchanges could help to keep the teachers aware of the international standards and trends.

Teachers and director meet once a month. Important topics are the auditions and the repertoire. The panel thinks the teachers form a real team that cares for the students. The panel would like to advise the staff to be careful not to be overprotective because the reality in the professional field is a very different one.

#### Programme-specific facilities

The Dance programme has five ballet studios with a piano and audio equipment, two dressing rooms for teachers, four dressing rooms for students, a room for medical treatment, a common room and a small room for watching DVDs. The Royal Conservatoire library possesses the most important works as well as magazines on dance. The Dance department makes use of the fully equipped theatre in the Royal conservatoire. According to the management the technical equipment could do with an update (audio systems with iPod connections and new DVD players). In a recent survey students rate the suitability of the teaching spaces as satisfactory to highly satisfactory. The only issue unsatisfactory was the safety in the dressing rooms, to which the programme responded by installing security cameras.

In 2019 The Royal Conservatoire, including the Dance department, will move to a new building with the Nederlands Dans Theater and the Residentie Orkest. They will share concert halls, studios, rehearsal rooms and other facilities. The Dance department expects new opportunities from sharing the same roof as the NDT.

The Dance programme conducted a student survey in 2012. The outcome shows that students are satisfied to very satisfied with the programme. The management acts on issues that score unsatisfactory to satisfactory. In 2012 the Dance programme asked the ballet principal at the Royal Ballet School in London to perform an external artistic assessment. She discussed various issues with the management, teaching staff and students. One of the recommendations was to give more performances with the aim of fundraising in order to be able to increase exchange possibilities. The Dance department also has to take an active role in attracting more attention. The panel would like to stress the importance of this recommendation, especially in view of attracting more talented students. Another issue that was addressed in the assessment and that the panel supports as well, was the need of a gym for the physical training and development of especially the male students. During the interviews the students raised this issue as well.

### *Considerations and conclusion*

The panel is convinced that the Dance programme offers students a thorough training in classical ballet and contemporary and modern dance. The training starts at an early age in order to prepare students for a professional career at the age of 18-20. Because of the initial training at the Interfaculty School for Young Talent the Bachelor programme can consist of two years. The panel would like to see that the structure and contents of these two years would be more in line with a third and fourth year of a bachelor programme. The focus on the physical training is fine but could be complemented with more academic subjects and skills.

The group of teachers form a real team that is dedicated and committed to its tasks. They create an environment that is intimate and caring. Students feel at ease as the panel learned during the interviews. On the other hand the panel would like to stress that this environment is unlike the real dance world. To support the teachers in relating more to the professional dance world the panel advises to make even more use of ERASMUS. The panel is impressed by the quality of the guest teachers and the pianists that accompany the lessons.

The panel has seen that a lot of initiative and work lies with the director. She is not only responsible for the programme but also for all the contacts with other (international) dance programmes and dance companies. In order to be able to do all this work well the panel would like to advise the Royal Conservatoire to appoint, if possible, an administrative assistant to support the director, because administration takes a lot of time.

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

### **Standard 3            Assessment and achieved learning outcomes**

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

#### *Findings*

The rules relating to assessments and examinations are laid down in the *Education and Examination Regulations* (EER) of the Royal Conservatoire. The Regulations were thoroughly revised in 2011 in consultation with the Education Committee, The Examination Committee and the Representative Advisory Board. The Examination Committee includes members from all programmes offered by the Royal Conservatoire. The Examination Committee devised an annual observation schedule for the examinations. One member, not belonging to the department being observed, sits in on the exams with the aim to achieve consistency in assessments and the exchange of good practices between departments.

In Standard 2 it is explained that the Bachelor programme takes two years and that students get exemptions on the basis of prior education, e.g. Interfaculty School for Young Talent. The Dance programme explains in the Critical Reflection that the Examinations Committee in collaboration with the Dance department is exploring how to formalise this process of

granting exemptions. As of 2013-2014 the exemptions will be approved and granted by the Examination Committee and will be filed in the student dossiers.

#### Admission to the Bachelor programme

Students who wish to participate in the Bachelor programme must first pass an audition. The entry level for the Bachelor of Dance programme is the same as the graduation level for students from the Interfaculty School for Young Talent. Students who audition are selected not only on the basis of technique, coordination and musical potential, but also their physical fitness and potential for a career in a company with repertoire based on classical ballet. Passion and self-discipline are other important factors for students pursuing a career in classical dance. There is a part-time coordinator for scouting and auditions who organises internal and external auditions, and maintains contacts with amateur schools. She noticed a change in focus in recent years. Fewer students choose for classical ballet and more for popular dance. Foreign students who wish to apply must first submit a DVD and a CV. After selection, candidates have to do an audition in person. The final decision on admission depends on the results of an orthopaedic and medical examination.

The panel has seen that the Dance programme has clear criteria for admission, such as physical possibilities and proportions, feel for movement and musicality, passion and motivation. In future, the panel hopes the Dance programme will be able to recruit more talented students to choose from. A larger class would add energy, diversity, and a friendly sense of competition. Furthermore, a larger class might make it easier to ask students to leave who are not living up to their promise.

#### Assessment system

The Dance department has described the policy on examinations in the document *Assessment Policy of the Dance department*. The programme holds two annual assessments: before Christmas and during March/April. Essential elements of the assessment are the body's physical condition and how it is developing and the student's mental toughness, feeling for dance, musicality, motivation, work ethic, ability to handle stress and future potential. All these elements are weighed on the basis of fixed criteria. The method of assessment corresponds with the practice adopted by dance companies when holding auditions. The system of assessment is therefore part of the student's professional preparation.

Shortly before Christmas, an assessment takes place based on observations made during lessons until that moment by the teacher of the group. Every student receives a report (Christmas report) written by the ballet teachers and a teacher of modern dance in consultation with the department's director. The director discusses each report with the student. The panel has seen student dossiers in which these reports and appraisal sheets are kept.

A second assessment takes place in March/April of each academic year, during which a committee of examiners (including all dance teachers as well as one or more external examiners) assesses the students' technique, coordination, feeling for dance, musicality and

interpretation during stage performances. The results are reported in the Easter report. This assessment forms the basis for the decision on continuation of the first-year Bachelor students into the second year, and whether the second-year students can be awarded the Bachelor diploma to complete their studies.

In preparation for the assessment in March/April, a guest teacher from the international dance circuit is invited to give the daily lessons in classical dance for two weeks. A few days before the assessment the guest teacher practices the combinations that have to be performed. The short period of preparation shows the students' ability to demonstrate the competences required. Students also have to perform a combination that is practised during the assessment, the requisite classical variations, a solo from the NDT repertoire etc.

All teachers fill in a list of assessment criteria for each element. They grade the student between 1 and 10. The secretary of the examination committee decides on the average grade. For the Bachelor assessment there is an external assessment committee in addition to the teaching staff. The external examiners assess the students on the following criteria: technical qualities, artistic and musical interpretation and career potential. Their conclusions are advisory. The panel attended a meeting of the director and the external examiners and concludes that the performance of each student was discussed thoroughly with a special focus on the career potential of the students involved. The director discusses the outcome with each student. From the students the panel learned that they are satisfied with the way they are assessed, the marking and the comments they get.

When a student has an internship he/she is assessed in two ways: an evaluation by the company that provided the internship and a written report by the student on completion of the internship.

The panel is very pleased with the transparent and careful procedure of assessing students. It may seem a bit too democratic as every teachers is involved as well as external examiners. On the other hand this procedure works well as the panel was able to observe during the examinations that took place during the audit visit.

#### Realisation of the intended learning outcomes

Before the audit visit the panel received a DVD with examinations of the past years. The panel was pleased with the outcome which shows on the whole a good level. The DVD and also the live performances show that the quality of the graduates varies from year to year and from one student to another. According to the panel the dance achievements of the graduates show that they have reached the learning outcomes that are formulated in Standard 1. The panel has some difficulty in assessing the more academic level reached, especially for students with VMBO or Havo, because most subjects are dealt with during prior education.

Graduates from the Royal Conservatoire Bachelor of Dance programme have found employment with Dutch or international dance companies. Some of the students already have contracts before graduating as the panel learned during the interview with the students.

The panel has also interviewed representatives of the professional dance field who all agreed that the students level of dancing is absolutely up to standard.

#### *Considerations and conclusion*

The panel has found a transparent and careful procedure for assessing students, both for the auditions and for the bachelor assessments. It is clear from the reports and the appraisal sheets how the students were assessed and what the points are he/she has to work on. The panel appreciates the inter subjective way of assessing students.

As to the realisation of the intended learning outcomes the panel notes that graduates find work with Dutch or international dance companies. This demonstrates that the level of the graduates complies with the level the dance companies expect and require.

The panel found a Dance department in transition because of the recent change of directors. In Standard 1 the panel already mentioned that the Dance programme may reconsider or at least clarify its positioning with regard to classical ballet and contemporary dance. At this moment the Ballet Academie in Amsterdam has close connections with the Nationaal Ballet and the Dance programme in The Hague intends to focus more on the Nederlands Dans Theater. The panel expects that with a clear vision and recruitment from very talented students there will be an impulse for an upward curve which will translate itself in an even higher level of graduates.

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



### 3 Final judgement of the study programme

#### *Assessments of the standards*

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

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

#### *Considerations and conclusion*

Weighing of the judgements with regard to the three standards based on the justification for the standards and according to the assessment rules of NVAO:

- The final conclusion regarding a programme will always be “unsatisfactory” if standard 3 is judged “unsatisfactory”. In case of an “unsatisfactory” score on standard 1, NVAO cannot grant a recovery period.
- The final conclusion regarding a programme can only be “good” if at least two standards are judged “good”; one of these must be standard 3.
- The final conclusion regarding a programme can only be “excellent” if at least two standards are judged “excellent”; one of these must be standard 3.

The audit panel assesses the quality of the Bachelor of Dance of the Royal Conservatoire of the Hogeschool der Kunsten Den Haag as **satisfactory**.





## 4 Recommendations

- The panel recommends the Dance programme to complete the Bachelor programme with more academic subjects next to the physical training. In order to achieve this the panel suggest to pay more attention to subjects such as theory of dance, choreographical composition, dance analysis, notation, music, dramaturgy, career management etc. The panel would like to stress the importance of these academic dance related subjects as a basis for reflection and, more concretely, for the students' study plans.
- The panel advises the Dance programme to improve the overall fitness level so that the dancers have a finely tuned physique, stamina, endurance etc.
- The panel would like to suggest the possibility of a Summer Course as a means of talent scouting. The programme could also use new media tools as a means to reach more talent in the younger generation.
- The panel would like to recommend the programme to provide for clear dossiers of the students from which the exemption as well as the progress is transparent in relation to the intended learning outcomes and the ECTS.
- The panel advises the Dance programme to make more use of the exchange programme of ERASMUS for the teachers so they can relate to the (international) professional dance world in a more extensive way.
- Because of the many tasks the director has to fulfil the panel would like to advise the Royal Conservatoire to appoint, if possible, an administrative assistant to support the director.
- The panel recommends the Dance programme to create a clear profile and to communicate it transparently in relation to other ballet schools and school for contemporary dance, including Codarts.
- The panel would like to suggest to further enhance the links with the NDT as they will be sharing one facility in the future and explore the possibilities with Codarts in view of the merger.



## 5 Annexes



## Annex 1: Survey study programme

Number of minutes per week	HBO1	HBO2
<b>Subject</b>		
Classical	570	570
Pointes techniques / coaching	255	255
Pas de deux	255	255
Pilates	75	75
Modern	150	150
NDT –repertoire	180	180
Classical repertoire	75	75
Master classes / improvisation / choreography	450	450
Physical training	75	75
<b>Personal professional Preparation</b>		
Study plan / internship	30	30
Visit to performance	60	60
Working visit to Dutch National Ballet / NDT	6	6
Visit to professional studio	6	6
Injury prevention	15	15
Dance history	0	0
Make-up class	120	120
<b>Preparation for audition</b>		
Resume	30	30
Professional orientation	60	60
<b>Individual study</b>		
Self-study	240	240
<b>Total minutes per week</b>	<b>2652</b>	<b>2652</b>
Total hours per week	44,2	44,2
Total hours per year	1768	1768
Total ECTS per group/year	<b>63</b>	<b>63</b>

**Table with subjects and ECTS credits for all study years of the Dance department**

Number of minutes/week		Group 1	Group 2	Group 3	Group 4	Group 5	Group 6	Group 7	Group 8	Bachelor 1	Bachelor 2
<b>Subjects</b>											
	Classical ballet	495	495	480	450	450	450	450	450	570	570
	Pointes/Coaching	0	0	0	90	150	150	150	150	255	255
	Pas de deux	0	0	0	0	0	75	75	75	255	255
	Pilates	0	0	0	0	0	0	0	0	75	75
	Modern/CREA	75	75	75	75	75	150	0	0	150	150
	NDT - Repertoire	0	0	0	0	0	0	0	0	180	180
	Classical ballet repertoire	0	0	0	0	0	0	75	75	75	75
	Master classes/Improvisation/Choreography	0	0	0	0	0	0	270	270	450	450
	Caractère	150	150	150	150	150	75	0	0	0	0
	Power training	0	0	0	0	75	75	75	75	75	75
<b>Personal Professional preparation</b>											
	Study plan/internship	0	0	0	0	0	0	0	0	30	30
	Visit to performances	0	0	0	0	0	0	0	0	60	60
	Professional field visits DNB/NDT	0	0	0	0	0	0	0	0	6	6
	Professional field visits ateliers	0	0	0	0	0	0	0	0	6	6
	Injury prevention	0	0	0	0	0	0	0	0	15	15
	Dance history	0	0	0	0	90	90	90	90	0	0
	Music education	45	45	90	90	45	0	0	0	0	0
	Make-up class	0	0	0	0	0	0	0	0	120	120

Audition preparation											
	Resume	0	0	0	0	0	0	0	0	30	30
	Professional orientation	0	0	0	0	0	0	0	0	60	60
Individual study											
	Self-study	0	0	0	0	0	0	0	0	240	240
Total minutes/week		765	765	795	855	1035	1065	1185	1185	2652	2652
Total hours/week		12,8	12,8	13.2	14.2	17,2	17.7	19.7	19.7	44,2	44,2
Total hours/year		510	510	530	568	690	710	790	790	1768	1768
Total ECTS/group		18	18	19	20	25	25	28	28	63	63
Total number of ECTS in programme										307	

## Annex 2: Expertise members audit panel and secretary



### Verantwoordingsformulier deskundigheden en onafhankelijkheid beoordelingspanel

#### I. Basisgegevens

<i>Administratieve gegevens opleiding(en)<sup>1</sup></i>	
naam opleiding zoals in CROHO	B Dans
oriëntatie en niveau opleiding	HBO Bachelor
graad	Bachelor of Dance
onderwijsvorm(en) <sup>2</sup>	Competentiegericht onderwijs
aantal studiepunten	240
locatie(s)	Koninklijk Conservatorium den Haag
variant(en)	Volttijd
Registratienummer in CROHO	34798

<i>Administratieve gegevens instelling</i>	
naam instelling	Hogeschool der Kunsten Den Haag
Type opleidingsbeoordeling (uitgebreid of beperkt)	Beperkte opleidingsbeoordeling
Bijzonder kenmerk (indien van toepassing)	
gegevens contactpersoon instelling	Janneke Ravenhorst Hogeschool der Kunsten den Haag Potsbus 11670 2502 AR Den Haag 070-3151454
e-mailadres voor kopie aanmelding	<a href="mailto:j.ravenhorst@koncon.nl">j.ravenhorst@koncon.nl</a>

#### II. Overzicht panelleden

Naam (inclusief titulatuur)	Rol (voorzitter / lid / student-lid)	Domeindeskundige (ja / nee)
Mevr. Pascale de Grootte	Voorzitter	Ja
Dhr. Lawrence Rhodes	Lid	Ja
Mevr. Kathryn Bennetts	Lid	Ja
Dhr. Prof. Jason Beechey	Lid	Ja
Mevr. Alyshia Waite	Student-Lid	Ja

#### III Secretaris/Coördinator

Mevr. Nel Göbel	Secretaris	Gecertificeerd op 17 November 2010

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

1	Mevr. Pascale de Grootte, is algemeen directeur Artesis Hogeschool Antwerpen en departementshoofd van het Koninklijk Conservatorium van de Artesis Hogeschool Antwerpen (KCA), gastprofessor Dansgeschiedenis aan de Universiteit Antwerpen en president van de Association Européenne des Conservatoires (AEC).
2	Dhr. Lawrence Rhodes, is artistiek directeur van de Dansopleiding aan de Juilliard School

<sup>1</sup> Panelleden kunnen voor meer opleidingen in een cluster worden ingezet; hiervoor 1 formulier invullen en benodigde gegevens herhalen.

<sup>2</sup> Hieronder worden bijvoorbeeld verstaan: afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.



	(Conservatorium voor uitvoerende kunsten in New York) , USA
3	Mevr. Kathryn Bennetts, is artistiek directeur van het Koninklijk Ballet van Vlaanderen, België
4	Dhr. Prof. Jason Beechey, is Rector van de Palucca Hogeschool voor Dans in Dresden, Duitsland
5	Mevr. Alyshia Waite, is studente klassiek ballet aan de Elmhurst School for Dance in Birmingham, Engeland

## V Overzicht deskundigheden binnen panel<sup>3</sup>

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	<ul style="list-style-type: none"> <li>• Mevrouw P. de Grootte bekleedt een breed scala aan bestuursfuncties in organisaties binnen de Cultuursector, zoals het Ballet Instituut van Vlaanderen en de Antwerpen Open; is lid van diverse selectie en adviescommissies en is gastprofessor Dansgeschiedenis aan de Universiteit Antwerpen. Daarnaast heeft mevr. De Grootte vanuit haar functie als president van de European Association of Conservatoires (AEC) een goed zicht op de internationale ontwikkelingen in de vakgebieden muziek en dans.</li> <li>• Dhr. L. Rhodes is ruim 50 jaar werkzaam binnen het vakgebied als danser, docent en artistiek directeur bij (internationale) dansopleidingsinstituten zoals Les Grands Ballets Canadiens de Montréal.</li> <li>• Mevr. K. Bennetts heeft vele jaren ervaring als (gast)docent bij diverse dansopleidingen zowel in binnen- als in buitenland, als ballet meester bij het Frankfurt Ballet en is sinds zeven jaar artistiek directeur van het Koninklijk Ballet van Vlaanderen.</li> <li>• Dhr. J. Beechey is als rector van de Palucca University of Dance actief betrokken bij de ontwikkeling van zowel locale als Europese initiatieven binnen de danssector. Ook was dhr Beechey lid van het Artistiek comité van de Prix de Lausanne van 2009-2012.</li> </ul>
b. internationale deskundigheid	<ul style="list-style-type: none"> <li>• Mevrouw P. de Grootte is President van de European Association of Conservatoires (AEC), lid van het Platform Acces to Culture van de Europese Commissie, voorzitter van het Europese ERASMUS Netwerk voor Muziek 'Polifonia' en regelmatig gastspreker op internationale congressen en studiedagen zoals ELIA (European League of the Institutes of the Arts) en EURASHE (European Association of Higher Education Institutions)</li> <li>• Dhr. L. Rhodes is regelmatig gastdocent in zowel de Verenigde Staten als in Europa, Canada en Mexico.</li> <li>• Mevr. K Bennetts heeft langdurig gewerkt in Duitsland, Australië en Vlaanderen en heeft daarnaast in tournees en als gastdocent (waaronder het Australian Ballet, Finnish National Ballet, Nederlands Dans Theater, Zurich Ballet, Royal Danish Ballet, Houston Ballet etc) ervaring en kennis opgedaan in vele landen wereldwijd.</li> <li>• Dhr. Beechey heeft als danser en als trainer in diverse internationale dansgezelschappen gewerkt (onder andere in Duitsland, UK en België) en heeft vanuit een eigen studio met gerenommeerde dansers gewerkt en programma's ontwikkeld (waaronder William Forsythe, Wayne McGregor, Frédéric Flamand en Angelin Preljocaj)</li> </ul>

<sup>3</sup> N.B. De secretaris is GEEN panellid

<p>c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld</p>	<ul style="list-style-type: none"> <li>• Mevrouw P. de Grootte beschikt over een gedegen werkvelddeskundigheid vanwege zowel haar opleiding als loopbaan binnen de Dans en Onderwijssector, de diverse beleids- en adviesfuncties in relevante onderwijsorganisaties en (internationale) bestuursfuncties en als docent en onderzoeker binnen het vakgebied.</li> <li>• Dhr. L. Rhodes is sinds 1960 verbonden geweest aan diverse dansgezelschappen waaronder het Joffrey Ballet en het Harkness Ballet in de VS, het Nationale Ballet in Nederland en Les Grands Ballets Canadiens de Montréal in Canada waar hij heeft samengewerkt met vele grote dansers zoals Jiri Kylian en prijzen heeft ontvangen voor zijn bijdrage aan de Danssector, waaronder the Lifetime Career Achievement Award van Dance Teacher magazine.</li> <li>• Mevr. K. Bennets heeft binnen een breed scala aan internationale dansgezelschappen als danser, als (gast)docent, als balletmeester en nu als artistiek directeur van het Koninklijk Ballet in Vlaanderen deskundigheid in het werkveld kunnen ontwikkelen die in 2008 werd erkend met de Laurence Olivier Award for Outstanding Achievement in Dance.</li> <li>• Dhr. Beechey heeft als danser en als trainer in diverse (internationale) dansgezelschappen gewerkt en heeft vanuit een eigen studio met gerenommeerde dansers gewerkt en programma's ontwikkeld. Daarnaast heeft hij als lid van het Artistiek comité van de Prix de lausanne een breed inzicht kunnen ontwikkelen te aanzien van de eisen van het beroepenveld.</li> </ul>
<p>d. ervaring met het geven en ontwikkelen van onderwijs op het desbetreffende opleidingsniveau en deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en)<sup>4</sup></p>	<ul style="list-style-type: none"> <li>• Mevrouw P. de Grootte is algemeen directeur en bestuurslid van de Artesis Hogeschool in Antwerpen, gastprofessor aan de Universiteit Antwerpen en in het verleden docent van diverse dansvakken, zoals Algemene Artistieke Bewegingsleer, Klassieke Dans, Didactiek Klassieke Dans.</li> <li>• Dhr. L. Rhodes is artistiek directeur van de dansopleiding aan de Juilliard School in New York en verzorgt regelmatig gastcolleges in binnen en buitenland</li> <li>• Mevr. K. Bennet beschikt over een uitgebreide ervaring als trainer en (gast) docent bij diverse gerenommeerde gezelschappen.</li> <li>• Dhr. Beechey is naast zijn functie als rector tevens professor met onderwijskundige taken, afdelingshoofd van de Meisterklasse op de Palucca Hochschule en neemt regelmatig zitting in selectiecommissies voor het werven van professoren voor andere Hogescholen.</li> </ul>
<p>e. visitatie- of auditdeskundigheid</p>	<ul style="list-style-type: none"> <li>• Mevrouw P. de Grootte was extern deskundige voor dans bij de doorlichtingen van het Deeltijds Kunstonderwijs (DKO) 2003-2010 en daarnaast regelmatig lid van visitatiecommissies sinds 2004: Bachelors Dans en Docent Dans (Fontys Dansacademie Tilburg, voorzitter), Bachelor Drama (Academy for Music and Drama Tallinn), Master Choreography (Estonian University Tallinn), Bachelors Dans en Docent Dans (Hanzehogeschool Groningen en Stichting Amsterdamse Balletacademie, voorzitter), Master Muziek (Fontyshogeschool Tilburg en Hogeschool Zuyd Maastricht, voorzitter), Master Vaktherapie (Hogeschool Zuyd Heerlen), Master Choreografie (Fontyshogeschool Tilburg, voorzitter),</li> </ul>

<sup>4</sup> Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

	<p>Koninklijke Balletschool Antwerpen (voorzitter), Bachelor Muziek en Docent Muziek (Hanzehogeschool Groningen), Bachelor Muziek (Hogeschool voor de kunsten Utrecht, voorzitter), Bachelor Muziek (Hogeschool Zuyd Maastricht, voorzitter), Bachelor Muziek (Conservatorio della Svizzera Italiana, Lugano), Bachelor Dans (Konservatorium Wien), Master Muziek (Hogeschool voor de kunsten Utrecht, voorzitter), Bachelor Dans en Docent Dans (Fontys Dansacademie Tilburg, voorzitter)</p> <ul style="list-style-type: none"> <li>• Dhr. L. Rhodes heeft tijdens zijn loopbaan aan vele visitaties deelgenomen waaronder bij de accreditatie van van de Hong Kong Academy for the Performing Arts, de L'École supérieure de ballet du Québec, de Boston Ballet School en de Conservatoire de Paris.</li> <li>• Dhr. Beechey heeft tussen 2009-2012 als lid van het Artistiek Comité van de Prix de Lausanne zitting gehad in diverse commissies om zowel partnerinstituten als kandidaat instituten voor de prijs te beoordelen.</li> </ul>
f. studentgebonden deskundigheid	<p>Mevr. A. Waite is in 2012 afgestudeerd aan de dansopleiding van de Elmhurst School for Dance en dit jaar nog nauw betrokken bij de diverse onderdelen van de opleiding. In de jaren daarvoor heeft zij aan de Royal Ballet School in London haar opleiding succesvol afgerond. De laatste jaren heeft zij diverse (internationale) masterclasses gevolgd en onderscheidingen toegekend gekregen.</p>

### Annex 3: Program for the site visit

**SCHEDULE FOR THE BACHELOR OF DANCE ACCREDITATION VISIT IN THE HAGUE,  
18-19 MARCH 2013**  
(Final version 11 March 2013)

Level	Programme to be reviewed	Representative of the programme
Bachelor	Bachelor of Dance	Nancy Euverink, director

#### Members of the Review Committee

	Name and country	Function	Arrival in The Hague
1	Pascale De Groot, Belgium	Principal Royal Conservatoire Antwerp and Artesis Hogeschool, President European Association of Conservatoires (AEC)	
2	Mr Lawrence Rhodes, USA	Artistic Director Juilliard Dance Division, New York	
3	Mr Jason Beechey, Germany	Rector Palucca Hochschule für Tanz, Dresden	
4	Mrs Kathryn Bennets, Australia/Belgium	Former Artistic Director Royal Ballet of Flanders	
5	Ms Alyshia Waite, UK	Student member Elmhurst School for Dance in association with Birmingham Royal Ballet	
6	Ms Nel Göbel, The Netherlands	Accredited secretary Netherlands Quality Agency – NQA	

	Meetings
	Breaks, lunches, dinners
	Assessments

#### Day 1 – Monday 18 March 2013

Time	Session	Participants	Venue
09:45	Review Committee meets in hotel lobby. Nancy Euverink and Ludmilla Molenaar to meet the Committee in the hotel and take the members to the Royal Conservatoire.		
10:00 – 13:00	Preparatory meeting (to include review of documents prepared by the institution)	<i>Review Committee</i>	Ballet Studio 4
(Lunch between 12:00 – 13:00)	<i>Lunch break to be taken when convenient (catering)</i>		
13:00 – 14:00	Meeting with the Management Team	<i>Review Committee with:</i> - Henk van der Meulen, principal Royal Conservatoire and vice-chair Board of Management Hogeschool der Kunsten Den Haag - Nancy Euverink, director Dance Department	Ballet Studio 4

		<ul style="list-style-type: none"> <li>- Tom Bosma, vice-director Dance Department</li> <li>- Martin Prchal, vice-principal Royal Conservatoire</li> <li>- Jan van Bilsen, director School for Young Talent</li> </ul>	
14:00 – 15:00	Guided Tour – Review of the facilities	<i>Review Committee to visit the facilities, including classes taking place at that time</i>	
15:00 – 16:00	Meeting with support staff	<i>Review Committee with support staff:</i> <ul style="list-style-type: none"> <li>- Quality Assurance: Janneke Ravenhorst</li> <li>- Representative Advisory Board: Marloes Kouwenberg</li> <li>- Pianist: Aart de Kort</li> <li>- Physiotherapist: Edwin Purvis</li> <li>- Dietist: Madeleine Duin</li> <li>- Recruitment/auditions: Tineke van Zuylen</li> <li>- Technical services theatre: Joep de Jong</li> </ul>	Ballet Studio 4
16:15 – 16:30	<i>Break</i>	<i>Review Committee</i>	
16:30 – 17:30	Meeting with teaching staff members	<i>Review Committee with teaching staff members:</i> <ul style="list-style-type: none"> <li>- Katarina Wester (classical ballet)</li> <li>- Pierre Darde (classical ballet and physical training)</li> <li>- Esther Protzman (classical ballet)</li> <li>- Mariëtte Redel (creative and classical ballet)</li> <li>- Ludmilla Molenaar (classical ballet, coordinator medical team and member examination board)</li> <li>- Tessa Cooke (classical ballet)</li> <li>- Tom Bosma (caractère, vice-director Dance Department)</li> <li>- Joan van der Mast (modern)</li> <li>- Isabella Lanz (dance history)</li> </ul>	Ballet Studio 4
17:30 – 18:30	Meeting with students	<i>Review Committee with students:</i>  <i>HBO 1<sup>st</sup> year:</i> <ul style="list-style-type: none"> <li>- Bart Engelen</li> <li>- Daan van de Laar</li> </ul> <i>HBO 2<sup>nd</sup> year:</i> <ul style="list-style-type: none"> <li>- Violet Broersma</li> <li>- Ricardo Gomes Macedo</li> </ul> <i>Student ballet group VII:</i> <ul style="list-style-type: none"> <li>- Ster Slijkhuis</li> </ul>	Ballet Studio 4
18:30 – 19:30	Meeting of Review Committee	<i>Review Committee</i>	Ballet Studio 4
19:30	<i>Dinner</i>	<i>Review Committee</i>	<i>Restaurant La Vina</i>

**Day 2 – Tuesday 19 March 2013**

<b>Time</b>	<b>Session</b>	<b>Participants</b>	<b>Venue</b>
09:00 – 09:45	Meeting Review Committee Open Hour	<i>Review Committee</i>	Ballet Studio 4
09:45 – 10:45	Meeting with alumni and representatives of the profession	<p><i>Review Committee With Alumni And Representatives Of The Profession:</i></p> <p><i>Alumni:</i></p> <ul style="list-style-type: none"> <li>- Floor Eimers (Dutch National Ballet)</li> <li>- Marne Van Opstal (Nederlands Dans Theater)</li> <li>- Anna Sklias (International Dance Theatre and presenter MTV)</li> </ul> <p><i>Representatives Of The Profession:</i></p> <ul style="list-style-type: none"> <li>- Han Ebbelaar (Former Dancer/Soloist Dutch National Ballet, Founder Dancers' Fund)</li> <li>- Sjoerd Vreugdenhil (Alumnus, Choreographer, Former Dancer)</li> <li>- Astrid Van Leeuwen (Freelance Journalist)</li> <li>- Stefan Zeromski (Ballet Master NDT)</li> <li>- Karin Schnabel (Former Dancer/Soloist Dutch National Ballet, Freelance Dance Teacher)</li> </ul>	Ballet Studio 4
10:45 – 11:00	<i>Break</i>	<i>Review Committee</i>	
11:00 – 13:00	Attendance at programme assessments		Kees van Baaren Theatre
13:00 – 15:00	Attendance at feedback session external examiners (sandwiches provided)	<i>Review Committee and Committee of Examiners</i>	Ballet Studio 4
15:00 – 15:15	<i>Break</i>	<i>Review Committee</i>	
15:15 – 16:30	Preparatory meeting of Review Committee	Review Committee	Ballet Studio 4
16:30 – 17:00	Final feedback meeting	Review Committee with everyone interested	Ballet Studio 4
17:00	<i>Early diner or departure members Review Committee</i>	<i>Review Committee</i>	
18:00 – 20:00	Attendance at meeting Committee of Examiners for final grading	Review Committee (those still present)	Ballet Studio 4



#### Annex 4: Documents examined

The following appendices are provided on the intranet page in order of first appearance:

	<b>Title</b>	<b>Referred to on page(s)</b>
A	Number of students and country of origin	7, 18
B	Decision NVAO accreditation Bachelor of Dance 10 September 2007	8
C	Dutch educational profiles for dance	9
D	Comparison to Dutch educational profiles for dance	9
E	Comparison to the 'Dublin Descriptors' for the 1 <sup>st</sup> cycle awards	9
F	Dutch National Qualifications Framework (NQF)	10
G	Artistic Assessment Diane van Schoor 2012	11, 19
H	Results student survey Bachelor of Dance 2012	11, 13, 16, 17, 19, 20
I	Overview engagements alumni	12, 29
J	Study Guide Bachelor of Dance Programme Royal Conservatoire	12, 17,
K	Study Guide Royal Conservatoire	12
L	Season's brochure 2012-2013	12, 29
M	Prospectus Royal Conservatoire	12
N	Syllabus Classical Ballet	13, 14
O	Syllabus Modern	13, 14
P	Study Plan	15
Q	Internship Manual	15, 16
R	Example of weekly timetable	16
S	List of productions and external performances	16, 29
T	Curriculum Vitae teaching staff	18, 19
U	List of teaching staff with FTEs & student/teacher ratio	18
V	Curriculum Vitae guest teachers	18, 26
W	Education and Examination Regulations - OER	22
X	Internal regulations Examination Committee	22
Y	Admission policy Dance programme	22
Z	Flyers auditions 2013-2014	23
AA	Assessment policy Dance department	24
AB	Sample assessment sheets	28
AC	Sample assessment sheets externals	28
AD	Cooperation agreement CODARTS	30





## **Annex 5: Summary theses**

The audit panel has seen all the bachelor students, except for one, at work during assessments. The audit panel has seen the dossiers of all the bachelor students with appraisal sheets and Study Plans. The panel has received a DVD with examinations of the past years.

## DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: PASCALE DE GROOTE

HOME ADDRESS:

FOURMENTSTRAAT 38  
218 ANTWERPEN - BELGIË

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

BACHELOR DANC

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

KON. CONSERVATORIUM

HEREBY CERTIFIES 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;

HEREBY CERTIFIES TO NOT HAVING MAINTAINED SUCH CONNECTIONS OR TIES WITH THE INSTITUTION DURING THE PAST FIVE YEARS;

CERTIFIES TO OBSERVING STRICT CONFIDENTIALITY WITH REGARD TO ALL THAT HAS COME AND WILL COME TO HIS/HER NOTICE IN CONNECTION WITH THE ASSESSMENT, INsofar AS SUCH CONFIDENTIALITY CAN REASONABLY BE CLAIMED BY THE PROGRAMME, THE INSTITUTION OR NVAO;

HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE: Antwerpen

DATE: 2013-01-21

SIGNATURE:



## CURRICULUM VITAE

Naam: Pascale De Grootte  
Adres: Fourmentstraat, 38 - 2018 Antwerpen  
Tel: + 32 (0)477 59 19 23  
E-mail: [pascale.degrootte@artesis.be](mailto:pascale.degrootte@artesis.be)

Geslacht: vrouwelijk  
Geboortedatum: 18.04.1961  
Geboorteplaats: Gent  
Nationaliteit: Belgisch  
Burgerlijke stand: gescheiden

Talenkennis: Nederlands (moedertaal)  
Frans, Engels (vlot)  
Italiaans, Duits (basis)

### Opleiding:

1999-2001 Doctoraatsstudent Kunstwetenschappen  
Universiteit Gent  
1995-1999 Examencommissie van de Vlaamse Gemeenschap  
Universiteit Gent  
Licentie Kunstwetenschappen – Theater  
1994-1995 Examencommissie van de Vlaamse Gemeenschap  
Hoger Instituut voor Dans Lier  
Graduaat dans  
1991-1993 Hoger Instituut voor Dans en Danspedagogie Antwerpen, later Lier  
Dansmeester  
1985-1987 Rijksleergangen voor Danspedagogie Antwerpen  
Leraar klassieke dans en bewegingsleer  
1980-1985 Rijksuniversiteit Gent  
Burgerlijk ingenieur - Natuurkunde

Nascholing in talrijke studiedagen en congressen met betrekking tot onderwijs, onderzoek, kwaliteitszorg, management

### Werkervaring:

#### *Beleidsfuncties in onderwijsorganisatie*

Algemeen directeur Artesis Hogeschool Antwerpen sinds juli 2012, waarnemend sinds januari 2012  
Departementshoofd Koninklijk Conservatorium – Artesis Hogeschool Antwerpen (KCA) sinds 2001  
President Association Européenne des Conservatoires (AEC) sinds 2010, vice-president 2008-2010,  
lid council 2006-2008

Lid raad van bestuur Artesis Hogeschool Antwerpen van 2001-2005 en sinds 2009  
Waarnemend voorzitter Associatiefaculteitsraad Kunsten van de Associatie Universiteit en  
Hogescholen Antwerpen sinds 2011, vice-voorzitter 2008-2011  
Lid stuurgroep Faculteit Toegepaste Ingenieurswetenschappen (Universiteit Antwerpen) in wording,  
waarbij ook een fusie met de ingenieursopleidingen van de Karel De Grote Hogeschool wordt  
gerealiseerd, sinds januari 2012  
Lid constituerende vergadering docARTES, internationale doctoraatsopleiding voor muziek, sinds 2011  
Stichtend lid en lid raad van bestuur en algemene vergadering van de vzw Ballet Institute of Flanders  
(voor de verwezenlijking van het topcultuurschoolstatuut van de Koninklijke Balletschool Antwerpen)  
sinds 2012

### *Beleidsondersteunende functies in onderwijsorganisatie*

Ondervoorzitter en later voorzitter van het Pedagogisch College van het Hoger Instituut voor Dans (HID) (1990-1995)  
Algemeen coördinator HID (1997-2001)  
Coördinator Kwaliteitszorg van het Departement Dramatische Kunst, Muziek en Dans van de Hogeschool Antwerpen (huidig KCA) (1999-2002)

### *Beleidsadviserende functies in onderwijsorganisatie*

Heden:

Lid kabinetswerkgroep hoger onderwijs sinds 2004  
Lid Platform Access to Culture van de European Commission sinds 2008  
Voorzitter stuurgroep Polifonia (Erasmus Thematic Network for Music) – 3<sup>e</sup> editie sinds 2012

Verleden:

Lid leerplancommissies Dans voor het Deeltijds Kunstonderwijs (DKO), Kunst Secundair Onderwijs (KSO), Hoger Kunstonderwijs (HKO)  
Lid van de stuurgroep Dans en centrale stuurgroep van het Onderwijssecretariaat voor Steden en Gemeenten (OVSG) voor de evaluatie van de DKO-herstructurering  
Lid commissie belast met het opstellen van opleidings- en beroepsprofielen Danser/Danskunstenaar voor de Vlaamse Onderwijsraad (Vlor)  
Lid als extern deskundige Vlor - afdeling DKO  
Lid kabinetswerkgroep Academisering Hoger Kunstonderwijs  
Lid overlegplatform kunsten Vlor  
Lid stuurgroep Inhoudelijke hervorming DKO – Vlaams Ministerie van Onderwijs en Vorming (VMOV)  
Voorzitter werkgroep Inhoudelijke hervorming DKO Dans - VMOV  
Lid Klankbordgroep Kunsteducatie – VMOV  
Voorzitter Polifonia (Erasmus Thematic Network for Music) werkgroep voor Professional Development Conservatoire Management (2007-2010)  
Stichtend lid European Network for Artistic Research (huidig EPARM, European Network for Artistic Research in Music) 2008  
Lid stuurgroep Dag van de Cultuureducatie, Canon Cultuurcel, 2010 en 2012

### *Kwaliteitszorgexpert in onderwijsorganisaties*

Extern deskundige voor dans bij de doorlichtingen van het Deeltijds Kunstonderwijs (DKO) 2003-2010

Lid visitatiecommissies (doorlichting in functie van accreditatie) sinds 2004: Bachelors Dans en Docent Dans (Fontys Dansacademie Tilburg, voorzitter), Bachelor Drama (Academy for Music and Drama Tallinn), Master Choreography (Estonian University Tallinn), Bachelors Dans en Docent Dans (Hanzehogeschool Groningen en Stichting Amsterdamse Balletacademie, voorzitter), Master Muziek (Fontyshogeschool Tilburg en Hogeschool Zuyd Maastricht, voorzitter), Master Vaktherapie (Hogeschool Zuyd Heerlen), Master Choreografie (Fontyshogeschool Tilburg, voorzitter), Koninklijke Balletschool Antwerpen (voorzitter), Bachelor Muziek en Docent Muziek (Hanzehogeschool Groningen), Bachelor Muziek (Hogeschool voor de kunsten Utrecht, voorzitter), Bachelor Muziek (Hogeschool Zuyd Maastricht, voorzitter), Bachelor Muziek (Conservatorio della Svizzera Italiana, Lugano), Bachelor Dans (Konservatorium Wien), Master Muziek (Hogeschool voor de kunsten Utrecht, voorzitter), Bachelor Dans en Docent Dans (Fontys Dansacademie Tilburg, voorzitter)

### *Beleidsfuncties in andere organisaties*

Lid raad van bestuur en algemene vergadering Aquarius, onderzoeksplatform ter vernieuwing van het muziekonderwijs sinds 2001  
Lid raad van bestuur en algemene vergadering Peter Benoitfonds sinds 2001  
Lid raad van bestuur en algemene vergadering Durlletfonds sinds 2001

Lid raad van bestuur en algemene vergadering Stichting Conservatorium Antwerpen sinds 2001  
Lid raad van bestuur en algemene vergadering Vrienden Conservatorium Antwerpen sinds 2001  
Voorzitter Concertvereniging Conservatorium Antwerpen sinds 2001  
Lid algemene vergadering de Filharmonie sinds 2002  
Lid raad van bestuur en algemene vergadering Orpheusinstituut sinds 2004  
Lid raad van bestuur en algemene vergadering Operastudio Vlaanderen sinds 2004  
Voorzitter raad van bestuur en algemene vergadering Studiecentrum voor Vlaamse Muziek sinds 2004; lid sinds 2001  
Lid raad van bestuur en algemene vergadering Muziekraad Vlaanderen sinds 2006  
Lid raad van bestuur en algemene vergadering Antwerpen Open sinds resp. 2009 en 2007

#### *Adviserende functies in andere organisaties*

Lid talrijke beoordelingscommissies voor onderzoeksprojecten en publicaties in binnen- en buitenland

Lid selectiecommissie beheerder Kasteel d'Ursel (Provincie Antwerpen) 2004  
Jurylid Eugène Baieprijs Provincie Antwerpen 2004 & 2009  
Jurylid van de Cultuurprijs Provincie Antwerpen 2005, 2007 & 2009  
Lid selectiecommissie adviseur muziek en dans OVSG, respectievelijk 2008 en 2011  
Lid selectiecommissie artistiek directeur Koninklijke Balletschool Antwerpen 2009, 2010

#### *Gast spreker*

Regelmatig gast spreker in colleges van de Avicenna Academie voor Leiderschap (NI) sinds 2009  
Regelmatig gast spreker op (internationale) congressen en studiedagen m.b.t. onderwijs, onderzoek, kwaliteitszorg, management (o.a. voor Eurash – European Association of Institutes in Higher Education, AEC - Association Européenne des Conservatoires, ELIA - European League of the Institutes of the Arts, ÖAR - Österreichischer Akkreditierungsrat, Cremona Fiera, SUPSI – Scuola Universitaria Professionale della Svizzera Italiana, Nederlandse Vereniging Conservatoria Directies, De Buren – Vlaams-Nederlands Huis, VLHORA – Vlaamse Hogescholen Raad, OVSG – Onderwijssecretariaat voor Steden en Gemeenten, VerDi – Vereniging Directeurs DKO Muziek, Woord en Dans...)

#### *Lesgever*

Heden:

Gastprofessor Dansgeschiedenis in de ManaMa Theaterwetenschap aan de Universiteit Antwerpen (UA) sinds 1999

Verleden:

Leraar (in Algemene Artistieke Bewegingsleer, Klassieke dans, Artistieke Training en Dans en Muziek) in de Academie voor Muziek, Woord en Dans van Gent (1987-1990)

Leraar (in Klassieke basistechniek, Placement, Dansnotatie, Dansanalyse, Didaktiek Klassieke dans, Stagebegeleiding, Productiepraktijk, Dansgeschiedenis) in het HID (1988-2011)

Gastleraar voor studiedagen en bijscholing georganiseerd door Jeugd en Dans en het OVSG

Mentor in het Orpheusinstituut (1997- 1999)

#### *Danseres*

Danseres in Compagnie Aimé de Lignière (1986-1998), in meer dan 50 creaties en 1000 voorstellingen, ook in coproducties met BRT, Koninklijk Jeugdtheater (KJT), Koninklijke Nederlandse Schouwburg (KNS)...

Soliste in Compagnie Aimé de Lignière vanaf 1990, met rollen als de Fee(ks) in Nuts-cracker en Carmen in het gelijknamige dansstuk

## Dansmeester

Dansmeester voor Compagnie Aimé de Lignière, het HID, KJT, KNS, Nederlands Toneel Gent (NTG), Jeugd en Dans en losse producties vanaf 1991, voor choreografieën van Aimé de Lignière, Marie De Corte, Pol Coussement, Marc Vanrunxt, Thierry Smits, Ben Bergmans, Catherine Massin, Chantal Yzermans, Vjera Somers, Sonja Bakker, Mona Smits ... (1988-2001)

## Onderzoeker

Heden:

*Kwalitatief onderzoek naar een algemene methodiek voor danseducatie*, (onderzoeksproject KCA, promotor)

*Het Muziektheaterwerk van Peter Welffens (1924-2003)*, (onderzoeksproject KCA, co-promotor, promotor: Wim Henderickx)

Verleden:

*Meta-onderzoek naar ondersteuning, omkadering en objectivering van onderzoek in muziek en podiumkunsten* (onderzoeksproject KCA, co-promotor, promotor: Dr. Eugeen Schreurs, 2007-2009)

*Onderzoek naar synergieën tussen UA-kunststudies en HA-kunstopleidingen en Actoren in het werkveld* (onderzoeksproject KCA i.s.m. UA, co-promotor, promotor: Prof. Dr. Toon Brouwers, 2006-2009)

*Orfeo ed Euridice – Ferdinando Gasparo Bertoni: de herwaardering van de Italiaanse Reformopera* (onderzoeksproject KCA, co-promotor, promotor: Frank Agsteribbe, 2006-2008)

## Publicaties

BARBIER, Rina; DE GROOTE, Pascale (red.), *Dansen is een werkwoord*, Hogeschool Antwerpen, Departement Dramatische Kunst, Muziek en Dans, Hoger Instituut voor Dans, 1999.

DE GROOTE, Pascale, *Les Ballets Suédois, Tradition and Innovation*, in de reeks *Studies in Performing Arts and Film*, in redactie van Prof. Dr. J. Van Schoor, Universiteit Gent, 2002.

BROUWERS, Toon, DE GROOTE, Pascale, DEREGT, Daniëlle, PAULUS, Tom, UBBEN, Eric, VAN DEN DRIES, Luk, *Onderzoeksrapport Onderzoek naar synergieën tussen UA-studies en HA-kunstopleidingen, en actoren in het werkveld*, Antwerpen, HA i.s.m. UA, 2007.

DE PAUW, W., VOETS, K., DOWIT, J. & DE GROOTE, P., *Meta-onderzoek naar omkadering, ondersteuning en objectivering van onderzoek in Muziek en Podiumkunsten*, Artesis Koninklijk Conservatorium, Onderzoeksrapport september 2009.

DE GROOTE, Pascale, DEWILDE Jan,... (ed.), *Een vermoeden van talent, 111 jaar Koninklijk Conservatorium Antwerpen*, University Press Antwerp, 2009.

Bijdragen in tijdschriften als Tijdschrift Dans-Universiteit, Forum, OVSG-nieuws, Tijdschrift Jeugd & Dans...



## DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: LAWRENCE RHODES

HOME ADDRESS: 330 W. 72<sup>ND</sup> ST. # 2C  
NEW YORK, NY 10023  
USA

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

\_\_\_\_\_  
\_\_\_\_\_

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

\_\_\_\_\_  
\_\_\_\_\_

HEREBY CERTIFIES 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;



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PLACE: *New York, NY*

DATE: *Jan 14, 2013*

SIGNATURE: *Lawrence Rhodes*

## LAWRENCE RHODES

### Artistic Director of the Juilliard Dance Division

In July of 2002, ballet master and master teacher Lawrence Rhodes was appointed the director of the Juilliard Dance Division. Now in his tenth season at the School, Mr. Rhodes has implemented several changes in the Dance Division curriculum and focused each of the Division's performance series on a particular theme: new works by well-known and up-and-coming choreographers, classic repertoire, and the year's best work by Juilliard's own young choreographers.

Mr. Rhodes was born in West Virginia in 1939 and moved to Detroit with his family two years later. He began tap dancing at age nine and discovered ballet when he was fourteen. Mr. Rhodes studied at the Ballet Russe School, and he began his career performing 19th- and 20th-century repertoire in New York with the Ballet Russe de Monte Carlo from 1958-1960. In 1960, he became a principal dancer at the Joffrey Ballet, where he was praised for his dramatic and disciplined performances in new works such as Gerald Arpino's *Partita for Four and Ropes*; and Brian MacDonald's *Time Out of Mind*, which demonstrated Mr. Rhodes' dramatic range.

In 1964, Mr. Rhodes became a principal dancer with the newly-formed Harkness Ballet and was voted artistic director – while continuing to perform – four years later by his fellow company members. It was at the Harkness that Mr. Rhodes became known as an outstanding dramatic presence in landmark ballets created for him: Stuart Hodes' *The Abyss*; and John Butler's *Sebastian* and *After Eden*, the latter of which was created for Mr. Rhodes and his wife, Lone Isaksen. He also danced in the Harkness' famed revival of Rudi van Dantzig's *Monument for a Dead Boy*.

To help deal with the overwhelming responsibilities of simultaneously performing and directing, Mr. Rhodes asked Benjamin Harkarvy to join him as co-artistic director of Harkness Ballet in 1969, prior to the disbanding of the company by Rebekah Harkness in 1970. It was the first of several times that Mr. Rhodes' career path would intersect with Mr. Harkarvy's; both subsequently went to Amsterdam in 1970, joining the Het Nationale Ballet, where Mr. Rhodes became a permanent guest artist. Then, from 1971-1973, Mr. Rhodes was co-director of the Milwaukee Ballet. Beginning in 1972, he was guest artist (and subsequently a principal dancer) with The Pennsylvania Ballet, where he remained until 1978; he was instrumental in bringing Mr. Harkarvy to that company as artistic director. Mr. Rhodes also was a principal dancer with the Eliot Feld Ballet during that same period and pursued freelance work, most notably with Carla Fracci in Italy.

After a tenure as teacher and chairman of the dance department at New York University, Mr. Rhodes spent an outstanding decade as artistic director of Les Grands Ballets Canadiens de Montréal, where he exposed the company and Canada to works by Jirí Kylián, Nacho Duato, William Forsythe, Ohad Naharin, Balanchine, Tudor, Limón, and Jooss; and commissioned works by Mark Morris, James Kudelka, Mark Godden, Ib Andersen, Édouard Lock, and others. Mr. Rhodes re-established the international footprint of the company with an annual international tour in addition to its annual Canadian tour. He strengthened the artistic uniqueness of Les Grands Ballet Canadiens as a top company with contemporary repertoire, debuting works by sought-after European choreographers in Canada and introducing the works of Canadian choreographers to audiences in the United States, Europe, Asia, and Latin America.

In July 2009, Mr. Rhodes received the Lifetime Career Achievement Award from *Dance Teacher* magazine and in December, 2008, he received a *Dance* magazine award for his outstanding work in the industry. He continues to guest teach all throughout the United States as well as in Europe, Canada, and Mexico.

## DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

KATHRYN BENNETTS

HOME ADDRESS:

CUYZITSSTRAAT 73  
2018 ANTWERPEN  
BELGIUM

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

\_\_\_\_\_  
\_\_\_\_\_

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

\_\_\_\_\_  
\_\_\_\_\_

HEREBY CERTIFIES 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;

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HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE: HEZINK, DATE: February 1st  
2013

SIGNATURE: 

# Kathryn Bennetts |

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Born in Sydney, Australia, Kathryn Bennetts studied at the Scully Borovansky School of ballet and was accepted into the Australian Ballet School at age 15. She joined the Australian Ballet three years later and toured extensively throughout Australia and Europe. After three years with the company she joined the Stuttgart Ballet under the direction of Marcia Haydee rising to the rank of soloist. During her nine years with the company she worked with Sir Kenneth MacMillan, Glen Tetley, Hans van Manen, Lar Lubovitch, Heinz Spoerli, John Neumeier, Maurice Béjart and William Forsythe. An injury ended her dancing career earlier than expected, but opened other possibilities.



After completing a two year teachers' training course with the ballet master of the Stuttgart Ballet, Alexander Ursuliak, she began teaching in the John Cranko School in Stuttgart. She was then a senior teacher at the National Ballet School in Toronto, Canada, where she stayed for three years. During this time she guest taught for numerous companies worldwide. These included Stuttgart Ballet, Australian Ballet, Sydney Dance Company, Finnish National Ballet, National Ballet of Canada, Nederlands Dans Theater, Zurich Ballet, Vienna Opera Ballet, Royal Danish Ballet, Royal Winnipeg Ballet, Ballet West, Houston Ballet, and the ballet of La Scala, Milan.

In 1989 William Forsythe invited her to return to Europe to join the Frankfurt Ballett as ballet mistress. For the next 15 years she was responsible for the daily running of the company, teaching company classes, running rehearsals and organising scheduling.

At the request of the dancers, she gave two teacher's training courses at the company. Kathryn Bennetts has also set many of Forsythe's ballets on various companies including the Paris Opera Ballet, Dutch National Ballet, Compania de Danza (Nacho Duato), Australian Ballet, Ballet of the Deutsche Oper Berlin, Ballet du Rhin, National Ballet of Canada, Stuttgart Ballett, the Royal Ballet, the Ballet of La Scala, Hungarian State Opera Ballet, New York City Ballet, Houston Ballet, North Carolina Dance Theater, Boston Ballet, Ballet West, American Ballet Theater Studio Company and the Kirov Ballet( now known as the Mariinsky Ballet)..

Kathryn Bennetts became the Artistic Director of the Royal Ballet of Flanders in 2005. In her seven years as Artistic Director the company achieved astounding success. With a repertoire of both the classics and contemporary ballet they toured the world to great acclaim. London, Paris, New York, Moscow, Edinburgh, Athens, Barcelona, Seville, Lisbon, Frankfurt, Stuttgart and Shanghai are just a few of the destinations. The company received the Laurence Olivier Award for Outstanding Achievement in Dance in 2008 and was nominated as Outstanding Company by the London Circle Critics Awards in both 2008 and 2012.



## DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

JASON BEECHY

HOME ADDRESS:

SCHLOSSSTRASSE 1

01067 DRESDEN

GERMANY

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

DANCE DEPARTMENT

UNIVERSITY OF DANCE

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

KONINKLIJK CONSERVATORIUM

HEREBY CERTIFIES 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;



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HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE: DRESDEN

DATE: 10.01.13

SIGNATURE:



## Prof. Jason Beechey – Biography

A graduate of Canada's National Ballet School, he completed his training at the Vaganova Ballet Academy in St. Petersburg and under Stanley Williams at the School of American Ballet in New York.

Beginning his career as a soloist with the London City Ballet, he went on to dance for fifteen years for Frédéric Flamand at Charleroi/Danses in Belgium. Parallel to performing, he was the Training Director for the Charleroi/Danses National Choreographic Centre, founded and ran his own studio, The Loft and developed and co-ordinated the D.A.N.C.E. Programme in close collaboration with William Forsythe, Wayne McGregor, Frédéric Flamand and Angelin Preljocaj.

Since becoming Rector of the Palucca University of Dance Dresden in 2006, he has created Tanzplan Dresden with the European Centre for the Arts Hellerau as well as an Apprentice Programme with Aaron S. Watkin and the Semperoper Ballet.

He was a member of the Artistic Committee of the Prix de Lausanne from 2009 – 2012 and is the first Speaker for the AK|T (Ausbildungs Konferenz Tanz), the association of German professional dance Training institutions.

## DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

*Alyshia Waite*

HOME ADDRESS:

*Willow Lodge, The Fairway, Midhurst,  
West Sussex, GU29 9FF.*

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT /  
SECRETARY:

\_\_\_\_\_  
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APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

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HEREBY CERTIFIES TO NOT MAINTAINING ANY (FAMILY) CONNECTIONS OR TIES  
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INDEPENDENT JUDGEMENT REGARDING THE QUALITY OF THE PROGRAMME IN  
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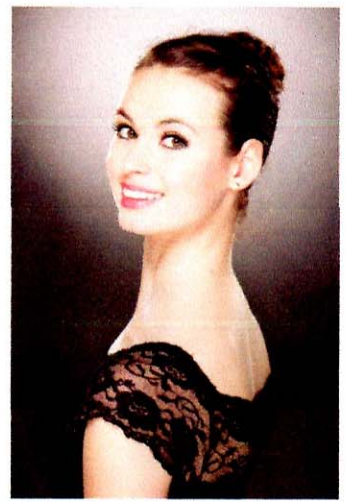
PLACE:

DATE: 28/01/13

SIGNATURE:



# Alyshia Waite



**Address:** Willow Lodge,  
The Fairway,  
Midhurst,  
West Sussex, GU29 9JF, England.

**Telephone:** Home +441730814200 Mobile +447879425977

**E-mail:** alyshiawaite@hotmail.co.uk

**Date of Birth:** 30/10/92                      **Height:** 174 cm

**Nationality:** British                      **Weight:** 55 kg

**PERSONAL PROFILE:** Graduate of **Elmhurst School for Dance in association with Birmingham Royal Ballet**. Strong classical ballet technique with training in Jazz (Mattox), Contemporary (Graham, Cunningham), Irish, Flamenco and Tap.

**Teachers:** Gloria Grigolato (previously 1<sup>st</sup> Soloist at English National Ballet), Samira Saidi (previously 1<sup>st</sup> Soloist at Birmingham Royal Ballet), Errol Pickford (previously Principal at The Royal Ballet). Classes taken with Marion Tait, Assistant Director - Birmingham Royal Ballet, Desmond Kelly OBE, Robert Parker, Artistic Director - Elmhurst, Myrna Kamara - Principal at Miami City Ballet, Ambra Vallo - Principal Birmingham Royal Ballet, Dominic Antonuchi - Ballet Master, Birmingham Royal Ballet.

## Performance Experience:

2012      Les Rendezvous– (Sir Frederick Ashton) (*pas de six*) - Elmhurst Studio Theatre.  
La Fille mal gardée, (Ashton) *Act 1 Ribbon dance, Act 1 Clog dance*- with principals of Birmingham Royal Ballet – ‘Summer Rendezvous’ Gala Performance.  
‘Rich Man’s Frug’ - Sweet Charity (Bob Fosse) (*Lead Role*) – Gala Performance and all ‘Summer Rendezvous’ performances.

2011      Diverse Diversions -*Aspirations* (Samira Saidi), Elmhurst Studio Theatre.

2010      Performing for HRH Prince of Wales and The Duchess of Cornwall, Official Re-opening of Birmingham Town Hall – ‘Young Person’s Guide to the Orchestra’.  
Raymonda variation Pizzicato Act 1 Solo Competition

2009      Summer Syncopations – ‘Young Person’s Guide to the Orchestra’ - *The Violins* (Gloria Grigolato)

2007      Dream Futures, Gala Evening – Symphony Hall Birmingham. *Dvorak* (Michael Ho)

2006      Midsummer Night’s Dream (Irek Mukhamedov)– *Oberon’s Corps de Ballet* -

2003      Cinderella - (Ashton) *Winter Page* –The Royal Ballet, Royal Opera House, Covent Garden

## Awards/Competitions/ Summer School:

- Prague International Masterclass, Prague – 2012
- Company class with Birmingham Royal Ballet – 2011
- Head Girl Elmhurst School for Dance – 2010-2011
- Elmhurst Solo Competition Finalist 2010 – Raymonda Variation Pizzicato Act 1
- ‘Most Achieved Dancer’ Award (2009) – Elmhurst
- Elmhurst School for Dance Upper School DADA Award
- Elmhurst Choreography Competition Finalist - 2008
- All England Finalist (2005) Peacock Theatre, London
- Royal Academy of Dance Competition Winner 2004 - Scholarship

## Education and Qualifications:

2005 – 2012      **Elmhurst School for Dance**  
- National Diploma in Professional Dance.  
- RAD All Examinations taken and passed with Distinction  
- A level: Dance, Art, General Studies. 10 GCSE’s at A\*, A and B Grade

2001– 2004      **Junior and Mid-Associate of the Royal Ballet School (London)**

## References:

**Robert Parker** Artistic Director  
Elmhurst School for Dance  
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**Gloria Grigolato** Ballet Mistress  
Elmhurst School for Dance  
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Email: g.grigolato@elmhurstdance.co.uk

## ONAFHANKELIJKHEIDS- EN GEHEIMHOUDINGSVERKLARING

INDIENEN VOORAFGAAND AAN DE OPLEIDINGSBEOORDELING

ONDERGETEKENDE

NAAM: *Mel Göbel*

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PRIVÉ ADRES: *Westerzand 22*

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*Sebaldeburen*

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IS ALS DESKUNDIGE / SECRETARIS GEVRAAGD VOOR HET BEOORDELEN VAN DE OPLEIDING:

*Bachelor Dans*

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AANGEVRAAGD DOOR DE INSTELLING:

*Hogeschool der Kunsten Den Haag*

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VERKLAART HIERBIJ GEEN (FAMILIE)RELATIES OF BANDEN MET BOVENGENOEMDE INSTELLING TE ONDERHOUDEN, ALS PRIVÉPERSOON, ONDERZOEKER / DOCENT, BEROEPSBEOEFENAAR OF ALS ADVISEUR, DIE EEN VOLSTREKT ONAFHANKELIJKE OORDEELSVORMING OVER DE KWALITEIT VAN DE OPLEIDING TEN POSITIEVE OF TEN NEGATIEVE Zouden KUNNEN BEÏNVLOEDEN;

VERKLAART HIERBIJ ZODANIGE RELATIES OF BANDEN MET DE INSTELLING DE  
AFGELOPEN VIJF JAAR NIET GEHAD TE HEBBEN;

VERKLAART STRIKTE GEHEIMHOUDING TE BETRACHTEN VAN AL HETGEEN IN  
VERBAND MET DE BEOORDELING AAN HEM/HAAR BEKEND IS GEWORDEN EN  
WORDT, VOOR ZOVER DE OPLEIDING, DE INSTELLING OF DE NVAO HIER  
REDELIJKERWIJS AANSPRAAK OP KUNNEN MAKEN.

VERKLAART HIERBIJ OP DE HOOGTE TE ZIJN VAN DE NVAO GEDRAGSCODE.

PLAATS: *Mtrecht*

DATUM: *21 januari 2013*

HANDTEKENING:



Audit Panel member NQA: Ms drs. P. Göbel

Ms Göbel is deployed as NQA auditor. Apart from more than ten years' experience with audit visits in almost all sections of *HBO* [higher professional education], her auditor qualities are based on many years of assessment experience as well as having attended auditor courses at Lloyd's Register. She has worked in higher professional education for twenty years. Ms Göbel participated in the NVAO training for certified audit secretary.

*Education:*

1971 – 1976 Grade two teacher training: Dutch and English:  
1976 – 1979 Utrecht University, Dutch Language and Literature

*Work Experience:*

1980 – 1993 Lecturer of linguistic competence at *Saxion Hogeschool Enschede*:  
1987 – 1995 Student counsellor at *Saxion Hogeschool Enschede*  
1994 – 1997 Director at *Saxion Hogeschool Enschede*  
1997 – 2000 Project leader at *Saxion Hogeschool Enschede*  
2000 – 2004 Policy advisor of Quality Assurance at *HBO-raad* [Netherlands Association of Professional Universities]  
at present NQA Auditor