



ASSESSMENT REPORT

Limited programme assessment

Bachelor programme Dance
Full time

Fontys Hogescholen
Fontys Dance Academy

**De kracht van
kennis.**

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Limited programme assessment

Bachelor programme Dance
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Fontys Dance Academy

Croho registration: 34798

Hobéon Certificering
30th of October 2019

Audit Committee

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1. GENERAL AND QUANTITATIVE DATA

Name Institution	Stichting Fontys Hogescholen
Status	Funded
Outcomes of Institutional Quality Assessment	Positive (August 2019)
Name of programme in Central Register of Higher Professional Education (CROHO)	Dance
ISAT-code CROHO	34798
domain/sector croho	Taal & Cultuur
Orientation and level	Hbo
niveau opleiding	Bachelor
Orientation and level	Bachelor of Arts
Number of credits	240 EC
Specialisations	Theatre Dance, Choreography, Musicaltheater (separate assessment report)
location(s)	Tilburg
Language(s)	English
Date site visit	June 5th & 6th 2019

2. SUMMARY

The programme Dance of the Fontys School of Fine and Performing Arts, the Fontys Dance Academy educates students to become professional Theatre Dancers (Contemporary Urban and Dance Arts in Context) and Choreographers.

Standard 1. Intended Learning Outcomes

The bachelor programme Dance Academy trains students to be (theatre) dancers and choreographers.

The intended learning outcomes of the programme are described in the Dutch Professional Dance Profile and National Study Profile, updated in 2017 by the Nationaal Netwerk Dans in close co-operation with the Dutch vocational dance institutes.

The audit committee registered a clear national profile of the Dance Academy in choreography, Contemporary Urban and Dance Arts in Context specialisations.

The distinctive profile of Dance academy is appreciated by the audit committee. The programme has participated within the Nationaal Netwerk Dans to update the national Professional Dance Profile and has implemented the intended learning outcomes accordingly. Internationalisation and research are adequately integrated into the learning outcomes. The national and international professional peers are consulted frequently, though their input on a strategic level is not yet fully structured and could be more fully integrated in the design of the programme.

The audit committee regards the requirements of the standard Intended Learning Outcomes met with ease.

Standard 2. Teaching-learning environment

Programme

The curriculum of the programme facilitates continuous actualisation based upon the input of core and guest lecturers in the developing work field. The audit committee sees how the integrality of the learning arrangements enable these changes while not eroding the intended learning outcomes. Even though the professional field is highly involved in the programme, the structured input on a strategic level could still be strengthened, according to the panel.

The audit committee appreciates the integral approach of the programme and the student centred character. Also, the Free Choice credits enable students to personalise their own education while the Free Choice team and the Board of Examiners still safeguards the quality and the level of the student's extracurricular activities.

The coverage of intended learning outcomes is clearly visible in the competence matrix for CU, DAC and BaCH. The learning arrangements provide vertical cohesion, the competences cluster horizontally.

The theoretical concepts and literature that is used in the programme is appropriate in the eyes of the audit committee regarding the orientation and level of the programme.

The performative skills of students have impressed the audit panel.

International orientation is convincingly important for the programme. Students are encouraged to study abroad and at home diversity and inclusiveness are fostered in the learning community. Teachers and students are well equipped to thrive in this environment. The audit committee noticed that this field has an international, diverse and interdisciplinary character and students should be able to function well in this context.

Teaching team

The audit committee witnessed a tightknit team during the site visit that is committed to the programme, the students and the team. The team is adequately qualified, especially considering the field of study. Relatively small contracts enable lecturers to be active in the work field as well and the connection to the profession is furthermore stimulated by the hiring of numerous guest lecturers. The benefit of having more part-time/guest tutors is clear. The value of maintaining an adequate number of core full-time faculty was also noted, not least because they provide for continuity and act as an integrative force in delivery of the content and structure of the programme.

Professional development of teachers is quite intensive, the number of more or less mandatory training programmes leaves less time for lecturers to pursue their personal learning ambitions. The high level of commitment and activities leads to a perceived workload that could become problematic. The management is well aware, but this topic needs continuous attention.

Facilities

The audit committee deems the physical facilities of the programme as state-of-the-art, very beneficial to a feeling of belonging for students and staff, fostering a creative climate. The information facilities are up to par and student counselling is adequate. The voices of students and teachers are welcomed and management reacts receptive and constructive.

The panel therefore considers Standard 2 to be meeting the required standards with ease.

Standard 3. Student assessment

The programme Dance Academy assesses students in a valid, reliable and transparent manner and the assessment practice is explicitly supportive of the learning process of students. The audit committee witnessed a rooted culture of feedback. This culture fosters a lively and safe learning community of students, lecturers, coaches and representatives of the professional field which stimulates open and honest feedback. The programme may pride itself on this culture and the active participation of the workfield in assessment.

The programme is reflective on the pros and cons of grading versus pass/fail with detailed feedback. The programme is receptive to student needs in assessment.

The audit committee appreciates the intervision meetings that the programme organises with similar programmes of other universities and encourages extra attention to these meetings over the upcoming years. The programme uses a wide scope of assessment methods. The audit committee supports this.

Many improvements have been made concerning the assessment practice with regards to students. Assessment planning, reduction of the number of assessments and the implementation of Free Choice have been instrumental to reduce the stress of students concerning exams. The digital course guides provide students with assessment information, but there is still room for improvement concerning communication on this topic e.g. a more explicit breakdown of criteria for assessment.

The Board of Examiners and the Assessment committees are well-structured and all members are well aware of the responsibilities. According to the audit committee it is time for the next step. In the upcoming years the Board of Examiners could focus on safeguarding the level of achieved learning outcomes, in co-operation with similar programmes nationally.

On a more operational level, the members of the Chambers could develop a keener sense for the programme and the day-to-day execution of assessment and education. Representing members of the respective chambers should distance themselves a bit from their own programme and benefit from best practices of other programmes of Fontys School of Fine and Performing Arts.

The audit committee concludes the programme meets the requirements of this standard.

Standard 4. Achieved learning outcomes

The audit committee regards the level of performance and portfolio for all selected graduates up to par and agrees with the assessment and feedback provided by the examiners. The assessment criteria considering performance, research and reflection can be used more explicitly.

Alumni and employers are convinced the programme prepares students adequately for their professional career.

The audit committee considers the programme meets the requirements of this standard.

Overall conclusion:

The audit committee considers the programme of Fontys Dance Academy as distinctively profiled programme, taught in an open learning community, adequately preparing students for professional careers in dance and choreography, both nationally and internationally. All standards have been judged positively by the audit committee hence the advice to the NVAO to reaccredit the programme Dans for a period of six years.

The audit committee recommends the programme to use the input of the professional community not only in assessment and graduation, but also in a structured way on a strategic level. A board of professional friends would be beneficial to the programme.

According to the panel the calibration with educational peers would be advisable for the Dance Academy. Other programmes in the Fontys School of Fine and Performing Arts have experienced the benefits of such calibrations.

The audit committee advises the Board of Examiners to move forward towards a more abstract and standard setting perspective.

Upon agreement with the panel members the chair in The Hague adopted this report on 30th of October 2019.

3. INTRODUCTION

The bachelor programme Dans (ISAT 34798), at Fontys usually referred to as Dance Academy, includes the Dutch specialisation Musicaltheater (separate evaluation report) and works closely together with the bachelor Docent Dans within the Fontys School of Fine and Performing Arts. The evaluation group of Dance related bachelors consisted of Lucia Marthas / Hanze UAS, Hogeschool der Kunsten The Hague, Amsterdamse hogeschool voor de kunsten, ArtEZ Arnhem, Codarts Rotterdam and the evaluations took place during 2019.

The Fontys Dance related bachelor programmes share a Board of Examiners within the School of Fine and Performing Arts.

Under the same ISAT-34798 function two quite separate programmes, the English programme Dance Academy and the Dutch Musicaltheater. These bachelor programmes both have separate designs and teaching language. For that reason, there are two separate evaluation reports as well.

In 2012 the three Dance-programmes were evaluated by one panel in one report. Their recommendations were:

Elimination of inconsistencies between study guides, CLOTS diagrams and portfolios and the consistent addition of EC's in the study guide.

The research line of Theatre Dance is less explicitly present in the curriculum than is the case with other specialisations.

The Examination Board and Assessment Committee were advised to maintain continuous attention on a proactive attitude regarding quality assurance of assessment and examination. Work towards a more unequivocal manner of evaluation and towards the recording of considerations during the evaluation.

The actions of the programme concerning these recommendations will be discussed under the appropriate standard.

4. FINDINGS AND JUDGEMENTS

4.1. Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements.

Explanation: The intended learning outcomes demonstrably describe the level of the programme (Associate Degree, Bachelor's, or Master's) as defined in the Dutch Qualifications Framework, as well as its orientation (professional or academic). In addition, they tie in with the regional, national or international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme. Insofar as is applicable, the intended learning outcomes are in accordance with relevant legislation and regulations.

Findings

The bachelor programme Dance Academy trains students to be (theatre) dancers and choreographers.

The intended learning outcomes of the programme are described in the Dutch Professional Dance Profile and National Study Profile, updated in 2017 by the Nationaal Netwerk Dans in close co-operation with the Dutch vocational dance institutes.

The audit committee registered a clear national profile of the Dance Academy in choreography, Contemporary Urban and Dance Arts in Context specialisations.

The intended learning outcomes are creative potential, craftsmanship, investigative and reflective abilities, potential for growth and innovation, entrepreneurial and organisational ability, communicative ability and collaborative ability. These competences have been described in Concept professional profile and study profile Dance 2016 (2017) and Professional Dance Profile 2016 are the competences, including behavioural indicators at final level, for both dancers and choreographers. The level of the competences has been connected to the Dublin Descriptors and the Dutch Qualification Framework.

Research is explicitly addressed in the competency set under investigative and reflective abilities, connected to analytical skills. The international context of professional dancers and choreographers is reflected in the competency set 2016 under communicative and collaborative abilities.

The new set of competences is more compact than the previous set and in terms of content it is characterised by a stronger focus on individuality, reflection and research, and environmental awareness. On the basis of the Dance Academy profile, the course was already strongly oriented towards this. For Dance, the competences match up well with the current education and the further development of the course. These focal points are reflected in the intended learning outcomes under Potential for growth and innovation, entrepreneurial ability and craftsmanship.

The programme has a meaningful and frequent discourse with the professional work field and the intended learning outcomes are reoccurring topics in this broad network of partners.

Considerations and Judgement

The distinctive profile of Dance Academy is well appreciated by the audit committee. The programme has participated within the Nationaal Netwerk Dans to update the national Professional Dance Profile and has implemented the intended learning outcomes accordingly. Internationalisation and research are adequately integrated into the learning outcomes. The national and international professional peers are consulted frequently, though their input on a strategic level could be integrated more structurally.

Judgement:

The audit committee regards the requirements of the standard Intended Learning Outcomes definitely met.

4.2. Teaching-learning environment

Standard 2: The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes.

Explanation: The intended learning outcomes have been adequately translated into educational objectives of (components of) the curriculum. The diversity of the students admitted is taken into account in this respect. The teachers have sufficient expertise in terms of both subject matter and teaching methods to teach the curriculum, and provide appropriate guidance. The teaching-learning environment encourages students to play an active role in the design of their own learning process (student-centred approach). If the programme is taught in a language other than Dutch, the programme must justify its choice. This also applies if the programme bears a foreign language name. The teaching staff must have a sufficient command of the language in which they are teaching. Services and facilities are not assessed, unless they have been set up specifically for the programme concerned.

Findings

Programme

The programme has developed an educational vision based upon five principles: Whole person development, Craftmanship, Inclusive Learning Community, Education in Motion and Working in a Healthy Manner.

Contemporary dance art practice is characterised as diverse. Not only in terms of the different contexts wherein dance art is created and presented, but also due to a diversity of styles, techniques, culture, bodies and artistic strategies. Artists constantly move in and out of social, public, political, private and virtual spaces. For this reason, the programme believes that dance art and dance artists need to be capable of empowering and transforming both the personal and social domains of life and of having a positive impact on our physical and ecological surroundings.

The Dance Academy programme has implemented the concept of Learning Arrangements. Learning is approached on the basis of a cyclical, interconnected process, developing in complexity and with a focus on self-regulation. The education evolves from a dynamic interplay between the elements of self, others and the environment. Therefore, the education is competence-driven, integral and professionally authentic and, in the Foundation Course (Propedeuse) and Main Phase, is offered in the learning arrangements: Fundamental Dance Skills Training, Specialisation (Contemporary Urban, Dance Arts in Context and in the last two years Choreography), Research & Entrepreneurship, Performance Practices and Free Choice.

In the learning arrangements, course components are clustered on the basis of mutual cohesion and contribute to the same development area in the context of the profession. Practice and theory come together and are also assessed per learning arrangement. Working with learning arrangements and projects makes it possible for students to see correlations and stimulates them to make connections in the learning process with an eye to the authentic professional context. Also, it demands and stimulates the collaboration and alignment between (guest) teachers, which reinforces the quality of the education still further.

The descriptions of learning arrangements illustrate clearly that all intended learning outcomes are covered for all profiles (CU, DAC and Choreography). The learning arrangements and the learning community, supported by Student Career Coaches stimulate the ownership of the student of his/her study and create a student-centred programme.

The theoretical basis used in the learning arrangements are of an adequate level according to the audit committee.

In the curriculum, the learning arrangement 'Research/Entrepreneurship' recurs from year 1 to year 3 inclusive and runs on into the fourth year. The learning arrangement builds up the degree of independence and complexity. Thus, in the learning arrangement, students work from inspiration to skills, from practice and pitching to a research proposal, which ultimately brings the student to the independent conduct of research. Commencing with cohort 2015, the learning arrangement 'Research/Entrepreneurship' is rounded off in the fourth year and evaluated.

The structure of the arrangement Research/Entrepreneurship has different pillars in which the students develop themselves into critical, investigative and independent artists. In this arrangement, the students develop an artistic vision via knowledge generation and experimentation and through research and critical reflection within the context of the international field. Attention is placed on cultural and social skills, collaboration, knowledge acquisition, discussion and presentations of one's own ideas. Students receive continuous feedback on their process and products.

The programme takes the principles of inclusive, interdisciplinary and internationally orientated very seriously and the choice to have English as teaching language facilitates an international and diverse community of learners, both in staff and students.

The influx of students is regulated by an audition process. Students who wish to be admitted to FDA audition in three rounds. In these audition rounds, candidates are tested on physical, creative and performative talent and potential, and following on from that, there is a medical examination. The requirements as regards the admission diploma and the level of English of international candidates are guaranteed in accordance with the Fontys guidelines.

Teaching team

The core team of 19 lecturers (10 fte) forms the backbone of the programme. This group is adequately qualified, all lecturers have a bachelor degree, half of them masters and one PhD-candidate. The students expressed during the site visit and in the National Student Enquiry (NSE) their satisfaction with the quality of the teaching staff, on all important topics. The atmosphere between lecturer and students is valued at 4.37 on a scale of 5, which is an important indicator in a programme that entails physical proximity and therefore needs a safe and welcoming environment.

Additionally, the programme works with many guest lecturers, both dance and choreography. Students do appreciate the work field being brought into their education. The management aims to expand this group, in order to stay closely connected to the continuous development of the professional praxis.

The professional development of the core teaching staff is quite intensive. New lecturers need to do the Basic Didactical Qualification (BKO), including assessment training within year one. The level of command of English is tested and trained, students are satisfied about the language skills with a NSE-score of 3.91 (2018).

Both teachers/guest lecturers and students praise the open atmosphere in the teaching team and the commitment the members show towards students and each other.

These positive findings come at a price: the work load of staff is perceived as high, not surprising with average contracts of 0,5 fte. The management is aware of this and takes mitigating measures like collective agreement hours and clarifying task, roles and responsibilities.

Facilities

The Dance Academy functions within building of the School of Fine and Performing Arts. This creates an atmosphere of buzzing creativity, a community of creators.

The dance studios are, according to students, state-of-the-art and the audit committee appreciated the fact that these studios provide transparency by large high-up windows that allow students and staff in the hallways to witness lectures. This provides a safe environment while at the same time preparing students for public performance.

Internet facilities are up to par, the library is well equipped and provides access to a wide range of (scientific) sources.

Students are requesting more silent working areas and the management of the programme is receptive to such wishes, although the means of the programme are limited and priorities need to be set.

The administrative communication with students concerning course and progress information is adequate, using well known and proven programmes in higher education.

Student Career Coaches are providing support and guidance for students and additional expertise on (mental) health is available to students.

The participation council of FHK and the Course Committee are in constant contact with students, staff and management. Both are growing in a more proactive role and safeguard the short communication lines within the community of learners.

Considerations and Judgement

Programme

The curriculum of the programme facilitates continuous actualisation based upon the input of core and guest lecturers in the developing work field. The audit committee sees how the integrality of the learning arrangements enable these changes while not eroding the intended learning outcomes. Even though the professional field is highly involved in the programme, the structural input on a strategic level could further integrated according to the panel.

With regard to Fundamental Dance Skills Training the audit committee noticed an imbalance currently between modern techniques and contemporary techniques, and recommends the expansion of the range of dance techniques to include greater emphasis on contemporary techniques and engagement with somatic practices as appropriate.

The audit committee appreciates the integral approach of the programme and the student-centred character. Also, the Free Choice credits enable students to personalise their own education while the Free Choice team and the Board of Examiners still safeguards the quality and the level of the student's extracurricular activities.

The coverage of intended learning outcomes is clearly visible in the competence matrix for CU, DAC and BaCH. The learning arrangements provide vertical cohesion, the competences cluster horizontally.

The theoretical concepts and literature that is used in the programme is appropriate in the eyes of the audit committee regarding the orientation and level of the programme.

The audit committee acknowledges the increased feedback/guidance that the students received in the past year with regard to the written component of their practice-based research and notes this as a very positive development. It recommends further engagement with national and international developments in this field (current literature/ modes of writing, innovative research paradigms produced by dance artist/researchers/scholars) to strengthen this aspect of the programme.

International orientation is convincingly important for the programme. Students are encouraged to study abroad and at home diversity and inclusiveness are fostered in the learning community. Teachers and students are well equipped to thrive in this environment. The audit committee noticed that this field has an international, diverse and interdisciplinary character and students should be able to function well in this context.

Teaching team

The audit committee witnessed a tightknit team during the site visit that is committed to the programme, the students and the team. The team is adequately qualified, especially considering the field of study. Relatively small contracts enable lecturers to be active in the work field as well and the connection to the profession is furthermore stimulated by the hiring of numerous guest lecturers.

Professional development of teachers is quite intensive, the number of more or less mandatory training programmes leaves less time for lecturers to pursue their personal learning ambitions. The high level of commitment and activities leads to a perceived workload that could become problematic. The management is well aware, but this topic needs continuous attention.

Facilities

The audit committee deems the physical facilities of the programme as state-of-the-art, very beneficial to a feeling of belonging for students and staff, fostering a creative climate.

The information facilities are up to par and student counselling is adequate. The voices of students and teachers are welcomed and management reacts receptive and constructive.

Judgement

The panel therefore considers Standard 2 to be meeting the required standards without a doubt.

4.3. Student assessment

Standard 3: The programme has an adequate system of student assessment in place.

Explanation: The student assessments are valid, reliable and sufficiently independent. The requirements are transparent to the students. The quality of interim and final examinations is sufficiently safeguarded and meets the statutory quality standards. The tests support the students' own learning processes.

Findings

The programme of Dance stresses the importance of feedback in assessment. The student's coach is instrumental in this respect and students underline the need for constructive feedback for their development. This feedback culture makes assessment very supportive for the learning process.

Both in formative and summative assessment lecturers and examiners provide feedback. The audit committee studied assessment forms including feedback. Students emphasize the possibility to ask for (extra) feedback, formally and informally and both lecturers and student coaches are providing extra feedback to students if they deem that necessary.

Students provide peers with feedback, the programme does require that as well.

The Dance programme switched from grades to using an assessment of pass/fail combined with additional feedback. This transition purposely wants to strengthen the feedback culture.

Lecturers and students see an improvement, while both also stress that it takes time to get accustomed to the wording of the outcomes. The difference between a minimal pass and flying colours is more difficult than simple grading, but the feedback gives students a better understanding of the aspects that need to be developed.

To reduce exam stress and to stimulate students to focus on their longterm development instead of short measure points, the programme has reduced the number of assessments and introduced an assessment calendar. The *Free Choice* component of the programme (30EC) enables students to earn credits with extracurricular activities that need to be supportive to the learning process. The Board of Examiners and the Free Choice team need to approve beforehand. This is also a way to relieve the considerable study load and assessment pressure.

Validity of assessment

The programme uses a wide variety of types of assessment. Theory and knowledge exams, skills, oral exams, presentations, case studies, portfolios, learning arrangements and criterion-based assessments are used in the Dance programme.

All new examiners are BKO-certified (Basic Qualification in Education). New lecturers are being trained and observe for a year, before they are allowed to assess, after successful completion of the BKO-course.

Professional peers have a distinctive role in the assessment, the programme is incorporating the work field in assessment and has frequent meetings. In this way the programme safeguards meeting the requirements of the professional work field.

Reliability of assessment

The programme uses either two or more assessors in performance-related assessment or videotape the performance to facilitate extra assessment afterwards. At least one of the assessors is in no way involved with the teaching/coaching, to ensure an independent perspective.

Lecturers indicate they work together and are knowledgeable of each other's assessment methods. The Board of Examiners adds that different assessors often have very similar comments before they calibrate.

Students do not fully support this view; they indicate there is room for improvement (see next paragraph).

Students co-operate quite a lot. They often do projects together, this enables them to support each other and provide feedback to one another.

Representatives of the work field play an active role in assessment, sometimes advising but also as formal examiners. In those cases, they are formally assigned as examiner, having to meet the same requirements as lecturer-examiners.

In the assessment of the final graduation a member of the Board of Examiners is always present.

Transparency of assessment

Students have told the audit committee they generally know what is expected to pass an exam. The recently introduced digital course guides provide detailed information on the subjects and examination. Students indicate however that communication between lecturers sometimes should be improved. Lecturers can contradict each other and are sometimes unaware what is taught and assessed by their colleagues. Sometimes it is quite hard for students to know the formal requirements for projects or exams.

Board of Examiners and Assessment committee

The Fontys School of Fine and Performing Arts (FHK) works with one Board of Examiners. This Board oversees the 17 bachelor and master studies of all four sectors, Dance, Visual, Music and Theatre.

The Board has one Policy Chamber and four executive chambers, one for each sector. The Policy Chamber has 7 members: a chair, a secretary, the four chairs of sector chambers and an external member with extensive knowledge of assessment. The executive sector chambers have representatives (lecturer-examiners) of each programme. When there are issues concerning one of their students, these examiners will not be consulted and/or involved in the decision making.

The Board of Examiners is supported by Assessment Committees, one for each programme. The Assessment Committees is positioned under the management. They screen exams for content, level and logistic execution of the assessment. The Assessment Committee also provides the Exam Board with a representative selection of assessments. They advise sector managers, course leaders and the Board of Examiners. The safeguarding of the alignment of learning outcomes, qualifications, learning goals to assessment criteria is the responsibility of the Assessment Committee.

Considerations and Judgement

The audit committee concludes the programmes distinguish themselves in assessment that supports the learning process and assess in a valid, reliable and transparent manner. The panel is impressed by the level of formative assessment and the feedback culture. During the site visit it became clear that the programme underlines the importance of providing and receiving constructive feedback, by lecturers, coaches and peer students. Students can ask for additional feedback as well.

The audit panel finds all parties involved are well aware of the pros and cons of pass/fail with feedback versus grading. And the programme is receptive to remarks of students in this area.

The professional field plays an important role in assessment, they are involved in assessment and assessment policies. This ensures the assessment is aligned with the everchanging professional practice.

This leads in the eyes of the audit panel to a vibrant and safe learning community of students, lecturers, coaches and professionals that fosters open communication and is of vital importance to the programme.

Input and feedback of related study programmes, from outside of FHK is rated important, but less so than from professional peers. The Board of Examiners confirmed and supported this view. The audit committee would like to stress that the professional peers are not necessarily equipped to give expert input on topics like assessment of research projects and the reflective and research skills.

The panel encourages the programme to intensify early initiatives. Especially in performing arts, education where performance is determining success in the professional field, calibration with educational peers can be of added value. They need to address the same topics, e.g. analytical skills and research attitude of students.

The programme uses a wide variety of assessment methods, connected to the intended learning outcomes. The audit committee is impressed and supports for instance the criterion-based interviewing at the programme. At the same time the panel wonders if all the involved examiners are sufficiently equipped for the wide spectrum of traditional and innovative forms of assessment. The audit committee has been convinced that lecturers and examiners are facilitated to develop their assessment skills further. Furthermore, the external member of the Policy Chamber has a broad assessment expertise and is experienced in assessment training. It might be advisable for lecturers and examiners to make use of that expertise for their own professional development on assessment.

These courses, like feedback of educational peers can bring new perspectives, ideas and solutions to the table and have an added value to the regular internal intervision meetings.

The audit committee has noticed a certain reluctance with lecturers to engage in too many trainings and meetings (BKO/BKE, feedback training, intervision, Oxford Placement Test). Professionalisation can also add to the workload, especially with small appointments, and understands that teaching professionals also need time to engage in personal learning ambitions.

Many things have been improved for students over the last couple of years. The programme has successfully reduced the number of assessments, introduced the assessment calendar and the Free Choice-programme. Students do recognise these interventions as effective.

Improvements in the communication about assessment have been made, the digital course guides provide a lot of information. The students still see room for improvement here. The panel recommended that criteria for assessment be made more explicit for the students. Students could also be given more direction as to what to include in the portfolios that they submit for assessment. The audit panel noted some inconsistencies in the contents of the portfolios submitted for assessment.

Last but not least the Board of Examiners and the Assessment Committees.

The documentation and the meetings during the site visit did clearly illustrate the separate responsibilities. The framework of assessment quality is sturdy, and the different roles are sufficiently clear. Still the audit committee sees room for improvement.

The panel noticed two different phenomena. On the one hand the members of the Policy Chamber are quite distant from the programmes and the day-to-day educational praxis. On the other hand, the members of the executive chambers of the programmes are closely connected to their own programme.

The adequate design of the FHK-exam board, including a Policy Chamber and four executive chambers offers the possibility for members of the executive chambers to learn of experiences in other programmes.

The audit committee thinks the Board of Examiners can grow from deciding on administrative matters, Free Choice requests and incidents towards a more overarching and standard setting perspective. The first topic the panel would suggest is consolidating the monitoring procedures concerning the achieved learning outcomes of the different programmes.

This entails sampling procedures of graduates and could also include stimulating calibration with educational peers outside of FHK because these peers have a different added value to the assessment of analytical competencies than professionals from the work field.

Judgement

The panel therefore considers the requirements of Standard 3 to be sufficiently met.

4.4. Achieved learning outcomes

Standard 4: The programme demonstrates that the intended learning outcomes are achieved.

Explanation: The achievement of the intended learning outcomes is demonstrated by the results of tests, the final projects, and the performance of graduates in actual practice or in postgraduate programmes.

Findings

The audit committee studied graduation work of 15 students, portfolio and performances combined. These students were selected from the cohorts 16/17 (5) and 17/18 (10). Of the most recent cohort the audit panel visited five performance presentations.

The audit committee considered all graduates meeting the required standards. The level of performance was considered rather high, the provided documentation shows a more varied level of quality.

The international character of the programme is clearly reflected in the achieved learning outcomes and fitting for this professional context. Research and personal reflection are mandatory components of the portfolio.

The programme's profile described under standard one is clearly reflected in the work of graduates. Specialisations choreography, contemporary urban and dance arts in context are distinctive from national peer programmes and focus on environmental awareness and individuality. The international learners community provides considerable added value to the students of Dance.

Alumni have found their way into the professional field successfully and consider themselves well prepared for their careers. However the alumni stressed the need for more enhanced competencies in entrepreneurship, even though the current programme does provide entrepreneurial skills training.

Considerations and Judgement

The audit committee regards the level of performance and portfolios for all selected graduates up to par and supports the assessment and feedback provided by the examiners. However, the assessment criteria considering performance, research and reflection can be used more explicitly. The audit committee suggests more guidance for students in their use of new media as a component of enhanced entrepreneurial skills training.

Alumni and employers indicate that the programme prepares students adequately for their professional career.

Judgement

The audit committee considers the programme meets the requirements of this standard.

5. OVERALL CONCLUSION

The audit committee considers the programme of Fontys Dance Academy to be a distinctively profiled programme, taught in an open learning community, adequately preparing students for professional careers in dance and choreography, both nationally and internationally.

All standards have been judged positively by the audit committee hence the advice to the NVAO to reaccredit the programme Dance for a period of six years.

6. RECOMMENDATIONS

The audit committee recommends the programme to make use of the input of the professional community not only in assessment and graduation, but also in a structured way on a strategic level. A board of professional friends would be beneficial to the programme.

According to the panel the calibration with educational peers would be advisable for the Dance Academy. Other programmes in the Fontys School of Fine and Performing Arts have experienced the benefits of such calibrations.

The panel recommends the expansion of the range of dance techniques to include greater emphasis on contemporary techniques and engagement with somatic practices. It recommends the study and practice of developments/advances in these techniques (with an awareness of their artistic, ideological, aesthetic foundations) in order to positively contribute to the learning outcomes and to enhance students' preparedness for the ever evolving professional dance work-field.

The audit committee advises the Board of Examiners to move forward towards a more overarching and standard setting perspective. The first topic the panel would suggest is consolidating the monitoring procedures concerning the achieved learning outcomes of the different programmes. This entails sampling procedures of graduates and could also include stimulating calibration with educational peers outside of FHK as mentioned above because these peers have a different added value to the assessment of analytical competencies than professionals from the workfield. The members of the executive chambers should be facilitated to learn of experiences in other programmes.

ANNEX I**Overview of judgements**

Overview of the panels judgements Fontys Hogescholen hbo- bachelor Dance Full time	
Standard	Judgement
Standard 1. Intended learning outcomes	P
Standard 2. Teaching-learning environment	P
Standard 3. Student assessment	P
Standard 4. Achieved learning outcomes	P
Overall judgement	positive

ANNEX II Programme of site-visit

Programme: bachelor Dance Academy Fontys Hogescholen- 5/6th of June 2019

Overzicht panel Dance Academy

Woensdag 5 juni	E0.01 + E0.02 Panel Hobéon	E0.01 + E0.02 Panel FHK
08.45 – 09.00u	Ontvangst	
09.00 – 10.00u	Vooroverleg panel	
10.00 – 11.00u	Gesprek met opleidingsmanagement DNSE – DNS – MTH	
		Directeur FHK Sectorleider Dans Studieleider Danseducatie Studieleider Dance Academy Artistiek Adviseur Dance Academy Sectorleider Theater Studieleider Muziek- en Musicaltheater
11.00 – 11.15u	Pauze	
11.15 – 12.00u		
12.00 – 12.45u	Lunch voor alle panelleden samen	
12.45 – 13.30u		
13.30 – 13.45u	Pauze	
13.45 – 14.30u	Gesprek met werkveld en alumni Dance	
		Werkveld/Workfield - Dans Brabant, production-/makershouse - Expert Urban/Hiphop, Dynamo Eindhoven - Choreographer, also Alumnus Alumni - Alumnus DAC 2017, a.o. AYA - Alumnus DAC 2017, Interdisciplinair with circus, Performer/maker - Alumnus CU 2018, Performer - Alumnus CU 2015, Performer and maker - Alumnus BaCH 2018, Choreographer, Performer
14.30 – 14.45u	Pauze	
14.45 – 16.00u	Materiaalinzage en rondleiding	
16.00 – 16.15u	Pauze	
16.15 – 17.15u	Open spreekuur	
17.15 – 18.00u	Pauze	
18.00 – 19.00u	Academietheater – Graduation Performance DNS	
19.00u	Einde programma dag 1	

Donderdag 6 juni	Kolommenzaal Panel Hobéon	Kolommenzaal Panel FHK
09.00 – 09.15u	Ontvangst	
09.15 – 10.00u	Gesprek met docenten DNSE	
		<p><i>Coördinator afstudeerfase, Onderzoeksbegeleider, Stagebegeleider Voortgezet Onderwijs</i></p> <p><i>Docent Muziek en Project Where Art Meets Dance</i></p> <p><i>Coördinator Hoofd fase, Docent Performerschap, Studieloopbaanbegeleider</i></p> <p><i>Docent Dansmaker</i></p> <p><i>Docentschap Primair Onderwijs</i></p> <p><i>Opleidingscommissie, Toetscommissie, Stagebegeleider AKKE</i></p> <p><i>Stagecoördinator, Coach Free Choice</i></p> <p><i>Coördinator 1VT, Studieloopbaanbegeleider, Stagebegeleider Primair Onderwijs</i></p>
10.00 – 10.15u	<i>Pauze</i>	
10.15 – 11.00u	Gesprek met studenten Dance	
		<ul style="list-style-type: none"> • <i>Coördinator BaCH, Teacher Dancetheatre and Choreography</i> • <i>Ballet Teacher, Assessor, Chairman Performance Practices, Head of Production</i> • <i>Modern Teacher, Coordinator 1st year, Study Career Coach, Chairman Fundamental Dance Skill Training</i> • <i>Afro Teacher, Chairman Urban, Choreographer, Assessor</i> • <i>Theory Teacher, Chairman Research/Entrepreneurship, Modern Teacher, Internship- and Graduation Coordinator, Choreographer</i> • <i>Yoga Teacher, Educational Development, PhD candidate Research</i> <p><i>Jazz Teacher, Study Career Coach, Programme Committee, Health Coordinator</i></p>
11.00 – 11.15u	<i>Pauze</i>	
11.15 – 12.00u	Gesprek met Studenten Dance	8 students
12.45 – 13.30u	Gesprek met Examencommissie	
		<p><i>Voorzitter examencommissie FHK</i></p> <p><i>Voorzitter uitvoerende kamer Theater</i></p> <p><i>Lid uitvoerende kamer Theater voor Musicaltheater</i></p> <p><i>Voorzitter uitvoerende kamer Dans</i></p> <p><i>Lid uitvoerende kamer Dans voor Danseducatie</i></p> <p><i>Lid uitvoerende kamer Dans voor Dance Academy</i></p>
13.30 – 14.00u	<i>Wandelen naar Theaters Tilburg</i>	

Donderdag 6 juni	Kolommenzaal Panel Hobéon	Kolommenzaal Panel FHK
14.00 – 14.45u	Presentatie DNSE ter voorbereiding op de voorstelling <i>Danseducatie Danst!</i> (14-15 juni 2019 door studenten hoofdfase)	
14.45 – 15.00u	Ombouw podium	
15.00 – 15.45u	Deel uit Musical <i>Company</i> (21-22 juni 2019 door studenten MTH jaar 3)	
15.45 – 16.00u	<i>Wandelen richting E0.01 + E0.02</i>	
16.00 – 16.15u	Pending issues	
16.15 – 17.15u	Intern overleg panel	
17.15 – 17.30u	Terugkoppeling	Open voor gesprekspartners DNSE – DNS – MTH
17.30 – 18.15u	Ontwikkelgesprek	Medewerkers van DNSE – DNS – MTH
18.15u	<i>Einde programma dag 2</i>	

For privacy reasons, the names are not included in this report. The names of auditees are known to the secretary of the audit panel.

Working methods

Selection of the delegations / the auditees

In compliance with the NVAO regulations the audit panel prior to the audit decided on the composition of the delegations (auditees) in consultation with the course management and on the basis of the points of focus that had arisen from the panel's analysis of the course documents.

An 'open consultation session' was scheduled as part of the site-visit programme. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community in a correct and timely manner.

Auditing process

The following procedure was adopted. The panel studied the documents regarding the programme (see Annex Documents reviewed) and a number of theses. The panel secretary organised input from the auditors and distributed the preliminary findings among the panel members prior to the audit. A preparatory meeting of the panel was held before the site visit took place at the institute, on 5th and 6th of June 2019 (see Annex: Programme of the site visit). Members of the audit committee visited lectures during the site visit.

The panel formulated its preliminary assessments per theme and standard immediately after the site visit. These were based on the findings of the site visit, and building on the assessment of the programme documents.

A first version of the assessment report was drafted by the secretary and circulated among the members of the panel for review and comments. The final draft was subsequently forwarded to the institute to correct factual inaccuracies. The panel finalized the report on 28th of October 2019.

Assessment rules

A first version of the assessment report was drafted by the secretary and circulated among the members of the panel for review and comments. The final draft was subsequently forwarded to the institute to correct factual inaccuracies.

Assessment rules

According to the NVAO assessment rules a standard meets, partially meets or does not meet the score. Hobéon applied the decision rules, as listed in the "Assessment Framework for higher education accreditation system Netherlands, September 2018.

Assessment rules*Limited framework*

According to assessment framework for the higher education accreditation system of the Netherlands, September 2018.

ANNEX III List of documents examined

List of documents examined

- Self-evaluation Report institute
- Mission and Vision FHK 2017
- Concept Professional profile and study profile Dance 2017, Netwerk Dans
- Education policy plan or similar document(s);
- Source documents Fontys School of Fine and Performing Arts
- Analysis teachers Fontys Dance Academy 2018
- OER 2018/2019
- Quality assurance plan;
- Policy plan regarding the accessibility and feasibility of the programme for students with functional disability;
- Summary and analysis of recent evaluation results and relevant management information;
- NSE 2018
- Reports on consultations in relevant committees / bodies;
- Assessment policy Fontys Dance Academy 2019
- Test questions with corresponding assessment criteria and requirements (answer models) and a representative selection of actual tests administered (such as presentations, work placements, portfolio assessments) and assessments;
- representative selection of final projects, selected by the panel, of the past two years with corresponding assessment criteria and requirements;
- Reference books and other learning materials.
- List of all recent final al projects/papers examined prior to the audit:

Following NVAO regulations the panel prior to the audit the panel has studied fifteen students' final projects. For privacy reasons, the names of these graduates and their student numbers are not included in this report. The names of the graduates, their student number, as well as the titles of the final projects, are known to the secretary of the audit panel.

ANNEX IV Composition of the audit panel

Deze opleiding behoort tot onderstaande visitatiegroep.

Naam visitatiegroep:	Bachelor Dans
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Succinct resumes of participating panel members:

Name of panel member	Brief job description of the panel members
De heer drs. G.M.R. (Roel) Klaassen MSM	Roel Klaassen is zelfstandig interimmanager en adviseur op het gebied van kennisvalorisatie, kwaliteitszorg, organisatiestructuur en cultuurverandering, (her)positionering en programma-innovatie. Tot 2015 was hij directeur van Duisenberg school of finance.
Mrs. M. (Mary) Nunan PhD	Mary Nunan is an independent dance artist: choreographer, performer, teacher, writer, mentor.
Mrs. A. (Angélique) Willkie	Angélique Willkie is Assistant Professor at the department of contemporary Dance of Concordia University, Canada. She is a performing artist, dramaturge, certified coach, yoga & dance pedagogue.
De heer A. (Andrei) Voicu	Andrei Voicu is vierdejaars student Moderne Theaterdans aan de Amsterdamse Hogeschool van de Kunsten.
De heer V. (Vladimir) Bartelds MBA	Vice chair and co-ordinator/certified secretary

Prior to the audit all panel members undersigned declarations of independence and confidentiality which are in possession of the NVAO. This declaration certifies, among other things, that panel members do not currently maintain or have not maintained for the last five years any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the institution in question, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense.

On the 21st of May 2019 the NVAO endorsed the composition of the panel to assess the bachelor programmes Dance Academy, Musicaltheater and Docent Dans of the University of Applied Sciences Fontys Hogescholen, nr. 008060.



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