

ASSESSMENT REPORT

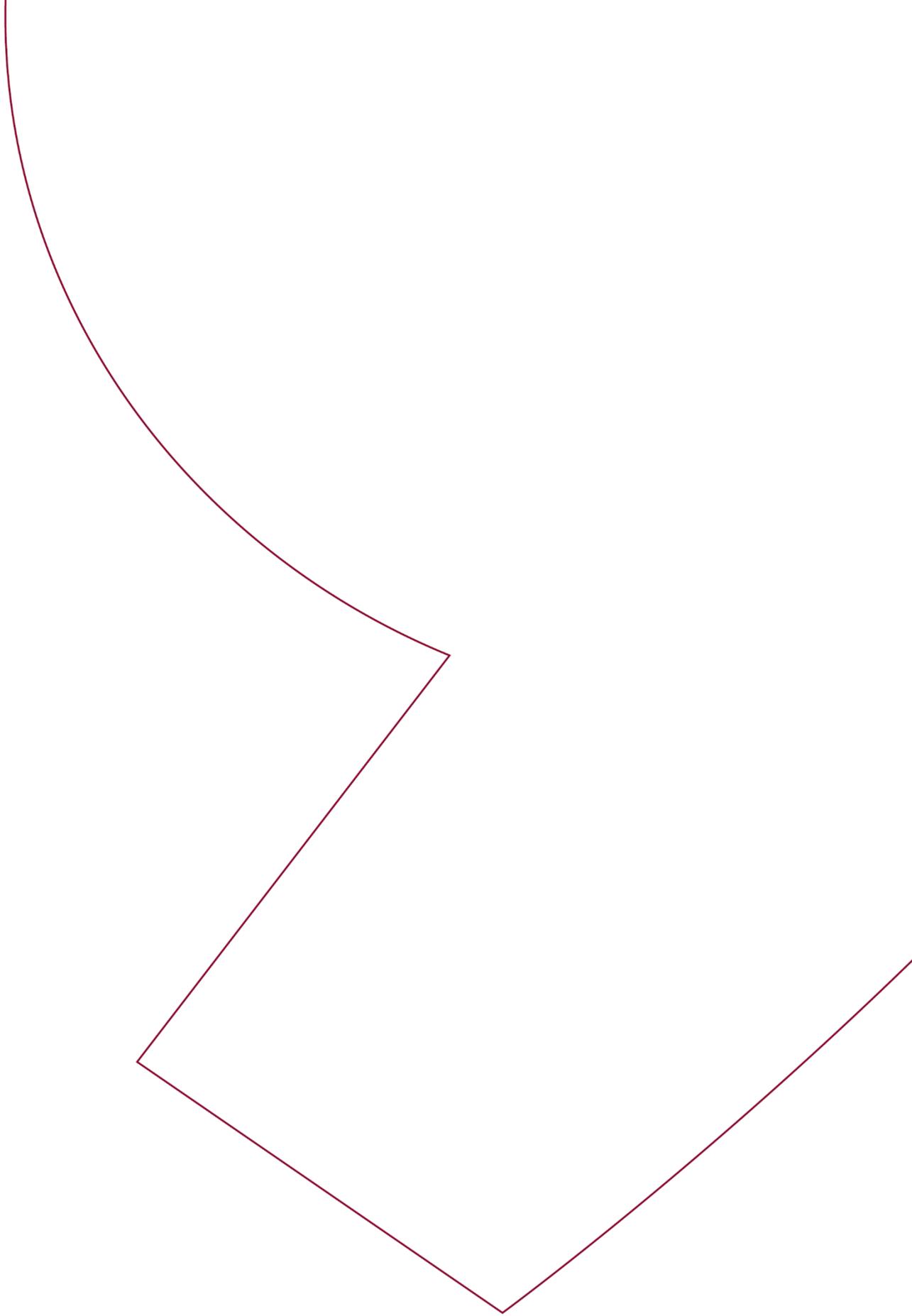
Institution with institutional audit (ITK)

Dance Arts in Context

Hbo-bachelor programme

Full time

Fontys Hogeschool



Sir Winston Churchilllaan 273
2288 EA Rijswijk
PO box 70, 2280 AB Rijswijk
+31 (0)88 998 3140
www.hobeeon.nl
info@hobeeon.com

ASSESSMENT REPORT

Institution with institutional audit (ITK)

Dance Arts in Context

Hbo-bachelor programme

Full time

Fontys Hogeschool

Fontys Academy of the Arts (FAA)

Hobéon Certificering & Accreditatie

October 1st 2025

Audit committee

Drs. G.M.R. (Roel) Klaassen - chair

K. (Kirsten) Cools

Dr. R. (Ronald) Wintjens

Prof. L. (Lee) Miller

R. (Rosalie) Wolting - student member

Secretary

C.F. (Cathelijne) van Oeffelt MSc

INHOUDSOPGAVE

1.	GENERAL AND QUANTITATIVE DATA	1
2.	SUMMARY	2
3.	INTRODUCTION	4
4.	FINDINGS AND JUDGEMENTS	7
5.	OVERALL CONCLUSION	22
6.	RECOMMENDATIONS	23
	APPENDIX I Overview of judgements	24
	APPENDIX II Site visit, working methods and rules of decision	25
	APPENDIX III Documents reviewed	32
	APPENDIX IV Composition of the auditpanel	33

1. GENERAL AND QUANTITATIVE DATA

Name Institution	Fontys Hogeschool
Status	Funded
Outcomes of Institutional Quality Assessment	November 2019
Name program (as in RIO)	Dance Arts in Context
ISAT code	34798
Domain/sector	Taal en Cultuur
Orientation and level	Hbo
Level	Bachelor
Degree and title	Bachelor of Arts
Number of credits	240 EC
Specialisations	<ol style="list-style-type: none"> 1. Musicaltheater 2. Dance Arts in Context <p>Specialisation within Dance Arts in Context:</p> <ol style="list-style-type: none"> 1. Choreography <p>Differentiations within Dance Arts in Context:</p> <ol style="list-style-type: none"> 1. Contemporary 2. Contemporary Urban
Location(s)	Tilburg
Variant(s)	Full time
Legal professional requirements	No
Language of instruction	English
Does the programme work with learning outcomes, and if so, in which variants of the programme?	No
Special feature	No
Date audit	16 + 17-06-2025
Final date submission deadline report NVAO	01-11-2025

2. SUMMARY

Standard 1. Intended Learning Outcomes

DAC presents a clear profile centred on *dance as a connective practice* and on educating independent performing artists in context. This profile is coherently expressed through two performance-oriented routes (Contemporary and Contemporary Urban) and a bachelor-level choreography specialisation (BaCH). The intended learning outcomes are derived from the Dutch Professional Dance Profile (2017), align with the Dublin Descriptors and NLQF level 6, and are operationalised through clear indicators that are transparently embedded across the curriculum.

The programme maintains a continuous dialogue with the professional field, ensuring the relevance of the intended outcomes. Research is structurally embedded and appropriately anchored in Artistic Connective Practices, and internationalisation and inclusion are integral to the English-taught curriculum. The panel notes that DAC will implement the revised national profile (consolidating the competencies) from 2026–2027, safeguarding ongoing alignment with national standards and the evolving professional field.

The panel finds that the programme meets the requirements for Standard 1.

Standard 2. Teaching-learning environment

The curriculum is well structured and coherent, with two clear profiles (CO/CU) and a BaCH specialisation. The curriculum is guided by explicit design principles and organised in building blocks that make progression and knowledge transfer transparent. Practice-oriented research is thoughtfully embedded from the first year and supports the move towards independent graduation work. The programme has a strong international orientation (English-taught, diverse cohort, meaningful partnerships), which effectively prepares students for the international field.

Admission is selective and aligned with the competence framework. Student support and wellbeing are structurally organised. The teaching staff is appropriately qualified, currently active in professional practice, and work as a collaborative team under clear and trusted leadership. The panel considers workload feasible and encourages continued attention to role clarity. Programme-specific facilities (studios, theatre spaces, external venues, and digital/health provisions) fit the educational vision and support physical, artistic and professional development

As brief points for improvement, the panel advises reframing “decolonising education” as a broader inclusive, multi-perspective curriculum, and strengthening consistency in onboarding, communication and feedback across cohorts. Overall, the teaching–learning environment enables students to achieve the intended learning outcomes.

The panel finds that the programme meets the requirements for Standard 2.

Standard 3. Student assessment

Assessment at DAC is competency-based and development-oriented. National competencies are translated into performance indicators across the propaedeutic, main and graduation phase, which makes progression in assessment visible. The panel finds it particularly strong that the six core principles of the curriculum are used as a guide for assessment. A wide range of assessment forms is used and results are recorded as “Achieved or Not Achieved”, with formative feedback playing a central role. Transparency and validity are ensured through clear publication of learning objectives, criteria, and assessment moments. Reliability and objectivity are supported by the four-eyed principle and calibration.

Since the previous accreditation, clear improvements have been made in the organization of assessment and quality assurance. At the same time, the panel notes that the executive chamber of the examination board must be positioned even more strongly and independently to continue to convincingly guarantee the quality of assessment and final standards in the long term. Therefore, the panel recommends a thorough evaluation of the examination board's architecture and, where necessary, revision to better safeguard independence, transparency, and distance.

The panel considers the design of the graduation phase for both the CO/CU routes and the BaCH specialisation to be well structured. It integrates professional practice, public presentation, research and reflection, and uses multi-assessor procedures with external involvement. To further strengthen the system, the panel encourages the programme to make the integral character of assessment more explicit in its documentation, to systematically record feedback so students can revisit it and use it formatively, and to complement calibration with stronger internal moderation in order to enhance consistency across cohorts and building blocks.

The panel finds that the programme meets the requirements for Standard 3.

Standard 4. Achieved learning outcomes

The achieved final level of DAC graduates is convincingly at hbo-bachelor (NLQF-6) level. Students demonstrate strong artistic and technical ability, a clear personal signature and the capacity to contextualise their work. The panel was particularly impressed by the breadth and depth of the BaCH portfolios, with their strong reflection and theoretical articulation. While written feedback on assessed products could be more layered and explicit, the panel concludes that graduates as a whole meet the intended learning outcomes.

Alumni and professional partners confirm that DAC graduates are versatile and confident in navigating a hybrid professional landscape. They work as company dancers, independent makers, choreographers, and combine performance with practices such as teaching, advertising or opera. Many pursue international careers or further studies, while others contribute to the Dutch dance field. The panel therefore finds that the programme successfully prepares its graduates for a diverse and dynamic professional context.

The panel finds that the programme meets the requirements for Standard 4.

Overall conclusion

Given the level of the graduates, the panel concludes that the Dance Arts in Context programme fulfils its ambitions. Students develop into versatile dance artists who combine strong technical ability with artistic identity and the capacity to contextualise their work. The panel observed a coherent curriculum in which practical experience, theoretical grounding and personal development are well integrated. It also spoke with a large and expert teaching team, closely connected to the professional field and highly committed to guiding students throughout their studies. The panel values the solid foundation the programme provides and finds that graduates convincingly establish themselves within the diverse professional field of contemporary dance.

After approval by the panel members, this report was adopted by the chair and secretary on 1 October 2025.

3. INTRODUCTION

This report is the result of the limited programme assessment of the hbo-bachelor's programme in Dance, specialisation Dance Arts in Context (hereafter: DAC) at Fontys University of Applied Sciences. The assessment was conducted on the basis of a document analysis and a site visit on 16 and 17 June 2025 by an audit panel of independent experts (see Appendix IV for further details).

This report presents, in succession, the panel's findings, considerations, and conclusions regarding the programme against the four quality standards: *intended learning outcomes*, *teaching-learning environment*, *assessment*, and *achieved learning outcomes*. For its assessment, the panel applied the Assessment Framework (2024) of the Dutch-Flemish Accreditation Organisation (NVAO).

Fontys Academy of the Arts (FAA)

Fontys Academy of the Arts (FAA) in Tilburg offers seventeen bachelor's and master's programmes in theatre, dance, music, and visual arts, as well as the *Artistic Connective Practices* research group. The institute includes both performing and teaching programmes and focuses on authentic learning experiences, close ties with the professional field, and room for individual learning pathways.

Within ISAT Dance (34798) there are two study routes: Dance Arts in Context and Musical Theatre. Students enrol from the outset in one of the two routes, which are separate in content and organisation and each has its own profile. Where DAC focuses on contemporary dance practices and the societal positioning of the artist, Musical Theatre focuses on the development of so-called triple-threat performers who integrate dance, singing, and acting at a high level. Although both routes share a single RIO registration, in practice they operate as distinct programmes, each with its own curriculum, teaching team, and professional orientation. For this reason, the panel issues two separate reports for the distinct routes.

Fontys is renewing its education according to the principles of Talent-Oriented Education (TGO; Talentgericht Onderwijs), giving students more agency over their learning process and enabling them to develop their talents optimally. Within FAA, the teacher-education programmes have already started this renewal; the performing programmes, including DAC, will follow from academic year 2027–2028. Until that time, the programme offers competence-based education, as described in the self-evaluation.

Characteristics of Dance Arts in Context (DAC)

DAC is an English-taught, internationally oriented programme within FAA, offering a four-year full-time curriculum with three profiles: Contemporary (CO), Contemporary Urban (CU), and a Choreography specialisation (BaCH) from year three on. It educates dance artists who create and perform dance as a connective practice in varied societal contexts and, as a broad programme, challenges students artistically, physically, and theoretically. In a supportive environment, students shape their own learning paths, are encouraged to explore and experiment, and develop into diverse dancers with distinctive styles.

Developments since the previous visitation

In 2019, the previous panel assessed the bachelor programme against the Limited Programme Assessment as set out by the NVAO in 2018, concluding that the programme met all standards. At that time, the panel issued several concrete recommendations, which the programme subsequently addressed. The current audit panel (2025) is of the opinion that the programme has followed up sufficiently on those recommendations. The table below summarises the actions taken in response to the 2019 recommendations.

Recommendation 2019	Follow up
<p>The panel recommends that the programme makes use of input from the field not only in assessment and graduation, but also in a structured way at the strategic level. A council of professional friends would benefit the programme.</p>	<p>DAC has intentionally chosen not to establish a work field committee as past attempts to form such a committee proved challenging, and the meetings did not lead to substantial critical reflection, support, or actionable suggestions for the programme. With a multi-faceted approach DAC ensures the programme stays aligned with the evolving needs of the dance profession and the needs of the changing student. A few examples are symposia, workshop weeks (Intensives) and many more. By being a member of Network Dance, DAC ensures input from the broad field of dance on a strategic level.</p>
<p>According to the panel, alignment with teaching peers would be desirable for DAC. Other programmes at the Fontys Academy of the Arts have experienced the benefits of such calibrations.</p>	<p>To align with teaching peers, DAC undertakes the following activities:</p> <ul style="list-style-type: none"> • DAC is part of the national Dance Network, a formal association in which delegates from the Dutch dance academies meet monthly to discuss challenges and developments in professional dance education. • Since 2019, a DAC faculty member has participated in the international research network Designing Embodied Education in Dance (DEED). This network brings together international experts (dance scholars, practitioners, and educators) and focuses on dance curriculum design. The insights and knowledge gained through this network are directly integrated into DAC's curriculum development process.
<p>The panel recommends expanding the range of dance techniques offered with more emphasis on contemporary techniques and engagement with somatic practices. It recommends studying and practicing developments/advances in these techniques (with an awareness of their artistic, ideological, aesthetic foundations) to contribute positively to learning outcomes and enhance students' preparation for the ever-evolving professional dance field.</p>	<p>In the newly implemented curriculum, DAC has integrated a range of contemporary techniques, including partnering, improvisation, Counter Technique, and Fighting Monkey. From the first year on, students encounter the principles of embodied learning. To further integrate embodied education within DAC, one team member is currently setting up an Embodied Education Lab. This initiative creates space for students, teachers, researchers, and educational leaders who feel inspired to explore, experiment with,</p>

	and develop (their own) approaches to embodied education.
The review panel advises the examination board to work towards a more overarching and standard-setting perspective. The first issue suggested by the panel is to consolidate monitoring procedures related to learning outcomes achieved across programmes. This includes sampling procedures of graduates and may also include encouraging calibration with teaching peers outside FAA, as mentioned above, as these peers add different value to the assessment of analytical competences than professionals from the field.	T The FAA Examination Board offers a different interpretation of its remit than the review panel. It does not consider it within its role to judge the academic or artistic content of graduation work; that responsibility rests with subject-matter experts within the programme. The Board's task is to safeguard the overall level by ensuring that appropriate procedures are established, consistently applied and properly documented (see Standard 3).

In the chapters below, the audit panel describes its findings with regard to standards 1 to 4 of the Assessment Framework for an institution with ITK.

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 NVAO: 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. The principles for how the programme is organised must match the institution's vision on education and its profile. - The intended learning outcomes must be evaluated periodically.

Findings

Profile

Dance Arts in Context (DAC) aims to educate skilled, context-responsive dance artists who create and perform dance as a connective practice in varied societal contexts. In line with DAC's educational vision and the FAA lectureship *Artistic Connective Practices*, students develop a personal artistic language, learn to position their work within wider artistic and societal fields, and articulate their artistic vision on a research-informed basis. DAC distinguishes itself nationally by offering a dedicated choreography specialisation at bachelor level (specialisation BaCH) and by embedding co-creation with the professional field and communities in its programme design. Also the two performance-oriented profiles (Contemporary (CO) and Contemporary Urban (CU)) identify DAC. While CO and CU share a common core, each profile includes specific courses: CU emphasising club and street styles, and CO focusing on modern and contemporary techniques.

Competencies

The intended learning outcomes are derived from the Dutch Professional Dance Profile (2017) and articulated as competencies for dancers and choreographers. They are aligned with the Dublin Descriptors and with NLQF level 6 expectations for a hbo-bachelor. The competency set comprises:

Competency	Description
Creative ability	Graduates are able to interpret and give meaning to choreographic work, drawing from their own artistic vision.
Craftsmanship	Graduates apply broad instrumental skills and knowledge in their work.
Investigative and reflective capacity	Through research and reflection, graduates gain insight and knowledge for their functioning as a professional and can use this in an artistic and social context.
Capacity for growth and innovation	Graduates continue to develop and deepen their artistry and methods, thereby contributing to the development of the field and society.

Entrepreneurial and organisational skills	Graduates can effectively shape their ambitions in an interdisciplinary and (inter)national field of work.
Communication skills	Graduates can interact effectively in a variety of professional contexts.
Collaborative ability	Graduates can contribute constructively to the creation of an artistic process and product.

Each competency is elaborated through indicators specifying the knowledge, skills and attitudes expected at graduation. The indicators are embedded across the curriculum's building blocks and subjects and are transparently mapped in the competency matrix. The panel finds that the competency set is clearly operationalised in the programme's learning objectives. The competencies align well with DAC's profile, which the panel characterises as educating independent performing artists in context. By integrating multiple contexts and perspectives, the framework enables students to develop into autonomous, context-responsive artists.

In 2025, under the auspices of Network Dance, the 2017 Professional Dance Profile is being revised. The update consolidates the current seven competencies into four domains (artistic ability; craftsmanship; research; environmental responsiveness). DAC plans to implement the revised profile in 2026–2027, thereby maintaining alignment with national standards and the evolving (inter)national field.

Professional field

The competencies and curriculum are shaped in continuous dialogue with the professional field. DAC's study leader and profile coordinators are regularly approached by professionals requesting recommendations for suitable dancers. DAC maintains strong ties with the professional field through guest-led classes and workshops, collaborative artistic and choreographic projects, and student internships with national and international partners. Structural collaborations include Poetic Disasters, Van Deutekom Collective and Panama Pictures. Guest teachers/choreographers and internships ensure currency and provide an ongoing benchmark for professional expectations. DAC participates in Network Dance, which coordinates the national professional and educational profiles.

The panel recognises DAC's strong and current ties with the professional field (guest teachers/choreographers, collaborative projects and internships) and considers these links effective in keeping the intended learning outcomes relevant. The panel also notes positively that DAC aligns with the ongoing national revision of the Professional Dance Profile and plans timely implementation.

Research

Research is structurally embedded as an engine for artistic development. DAC's profile is anchored in *Artistic Connective Practices*: a research-informed approach that treats dance as a connective practice between self, others, and environment. The programme educates artistically and ethically engaged dance artists who create and perform in varied societal contexts, fostering reflective "wide-awakeness". From year one, students engage in practice-led and embodied inquiry, progressively deepening towards graduation, where research, theory and practice are synthesised. Students formulate questions from personal urgency, investigate through movement, dialogue and critical analysis, and contextualise outcomes in relation to communities and the professional field. The BaCH specialisation further cultivates research-informed creation, linking choreography practice to the programme's connective-practice ethos and to the FAA research environment.

The panel values the structural embedding of practice-led and embodied inquiry and considers the balance between practical and theoretical research well-judged and appropriate to the programme's profile.

International programme and inclusion

Internationalisation is intrinsic to DAC's orientation, language of instruction and curriculum content. The student community is diverse, and the curriculum incorporates global practices, including club and street styles within the CU profile and modern/contemporary techniques within CO. Alongside collaborative projects and internships with national and international partners. Inclusion is advanced through community-engaged projects and co-creative practices that connect students with varied participants and contexts; these experiences broaden artistic perspectives and strengthen students' capacity to operate across cultural and societal settings.

Housed in the Fontys arts cluster in Tilburg, the programme offers excellent opportunities for interdisciplinary collaboration with other arts programmes. Recent examples include COMMUNITAS (spring 2025), developed with choreographer Katja Heitmann, in which DAC students worked together with self-taught movers to explore how multiple bodies can move as one.

Considerations and Judgement

The panel finds that the programme meets the requirements for Standard 1. DAC presents a clear profile centred on *dance as a connective practice* and on educating independent performing artists in context. This profile is coherently expressed through two performance-oriented routes (Contemporary and Contemporary Urban) and a bachelor-level choreography specialisation (BaCH). The intended learning outcomes are derived from the Dutch Professional Dance Profile (2017), align with the Dublin Descriptors and NLQF level 6, and are operationalised through clear indicators that are transparently embedded across the curriculum.

The programme maintains a continuous dialogue with the professional field, ensuring the relevance of the intended outcomes. Research is structurally embedded and appropriately anchored in Artistic Connective Practices, and internationalisation and inclusion are integral to the English-taught curriculum. The panel notes that DAC will implement the revised national profile (consolidating the competencies) from 2026–2027, safeguarding ongoing alignment with national standards and the evolving professional field.

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 NVAO: 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.

The learning environment must reflect the institution's vision on education. - The workforce must be sufficiently large. - If the programme is taught in another language than Dutch, the human resources policy must make accommodation for teachers to teach in that language.

Findings

I. **Curriculum**

Structure, content and coherence

DAC offers a four-year, full-time programme (240 EC: 210 EC major, 30 EC free space) in two performance-oriented profiles: Contemporary (CO) and Contemporary Urban (CU)—with the BaCH choreography specialisation available from year three.

The curriculum of DAC is based on six core design principles that underpin DAC-education:

- **Rhythm, Rigour & Ritual (RRR)** is embedded in the structured rhythm of the curriculum, offering students a stable and supportive framework for learning. The academic year is divided into four ten-week periods. Periods 1–3 consist of eight weeks of regular classes followed by formative or summative assessments, and two concluding weeks of Intensives. Period 4 is fully dedicated to the creation and performance of choreographic work, involving both internal and external choreographers.
- **Embodied Education** underscores the importance of 'healthy working', focusing on the student as a whole person. DAC collaborates closely with Sport Medical Centrum Tilburg (SMC), offering in-house physiotherapy, a nutrition project, and an Anatomy module co-developed with SMC that includes a strong focus on injury prevention. Additional physical training, Pilates, and yoga classes further enhance students' awareness and care for their physical and mental well-being.
- **Decolonizing Education** is embedded in DAC's ongoing commitment to fostering diversity, inclusion, social safety, and non-hierarchical learning environments. These values are integrated throughout the curriculum to promote an open, equitable, and critically engaged educational context.
- **Agency** is promoted through increasing student responsibility over their own learning processes, fostering autonomy, ownership, and self-direction. This development is gradual and culminates in an internship during the fourth year, allowing students to navigate and contribute to the professional field with confidence.
- **Artistry** is fostered through diverse performance practices, with an entire period (Period 4) devoted to the co-creation and performance of dance work.

- **Learning Community** is actively cultivated through peer-learning initiatives such as Each One Teach One, a collaborative format in which students support, mentor, and inspire each other as part of their shared educational journey.

Programme components are organised into building blocks that make connections between subjects explicit and support knowledge transfer:

- Dance Skills Training
- Sustainable Learning
- Research & Creation Lab
- Theory
- Performance
- Intensives

Together, these building blocks provide a coherent, holistic education and prepare students for the multifaceted demands of the professional dance field. The panel welcomed this structure and noted that it helps students develop an integrated understanding of their learning.

Examples of subjects offered within building blocks:

- **Dance Skills Training**
This building block centers on technical training in ballet, floor techniques, modern principles, and partnering. Students follow a profile-specific track (CO or CU), with CO students focusing on contemporary techniques such as Counter Technique and Physical Dynamics (introduced in Year 2). CU students engage with Afro, Breaking, and Club & Street Styles—including Hip Hop and Popping in Year 1, and House in Year 2—reflecting the diversity and evolution of urban dance cultures.
- **Performance Practices**
All students take classes in Physical Theatre and Improvisation, with additional profile-specific modules: CO students take Music in Year 1 and Performance Studies in Year 2. Both profiles work with external choreographers, leading to annual final performances in Years 1, 2, and 3, where students showcase their development in a professional performance setting.
- **Intensives**
At the end of teaching periods 1-3, DAC hosts Intensive weeks (six weeks in total) offering workshops led by (inter)national choreographers and dancers. These weeks include symposia on themes such as social safety, diversity and inclusion, entrepreneurship, and community knowledge, ensuring students are engaged with critical discourses and practices shaping the current dance field.

Curricular progression, profiles and specialization

In years 1 and 2, all students follow a shared core programme while developing profile-specific skills. In the Contemporary (CO) route they work with Counter Technique and Physical Dynamics. The Contemporary Urban (CU) route focuses on Afro, Breaking, Hip Hop, Popping and House.

Year 3 deepens specialisation through flexible projects with field partners, such as Dance & Solo Research / LAB 3, Dance & Circus, Dance & Theatre, HipHop in Context and Carte Blanche. Alongside selectable skills modules in ballet, contemporary, club and street styles, floorwork, partnering, Fighting Monkey, improvisation and embodied practices.

From year 3, BaCH students complete six performance-based projects (for example a solo, a duet, a dance film/teaser and a site-specific work) supported by courses in Choreographic Practice and Projects, Lighting and Theatre Design, and Scenography. Year 3 also includes 30 EC of free space for students to curate part of their learning through Fontys or external minors, Erasmus+ exchanges, summer courses, interdisciplinary productions or research projects.

Year 4 centres on internships and the Practice-Based Study (PBS); CO/CU students present a graduation solo, while BaCH students complete projects in location work, scenography, dramaturgy, further artistic deepening and an integrated graduation project. Internships and projects are co-created with professional partners; students motivate their choices from personal development goals, and outcomes are assessed against the programme's competency framework.

The panel states that the programme's curriculum (including its specialisation and profiles) is well structured, and its content enables students to achieve the intended learning outcomes. However, the panel offers a point for reflection. "Decolonising Education" is identified as one of the curriculum's guiding principles. The panel suggests reframing this as the broader aim of building an inclusive curriculum that embraces multiple perspectives. In other words, inclusion should not mean privileging a single alternative viewpoint (for example, solely a non-Western perspective). The panel appreciates the emphasis the programme places on inclusion and encourages it to continue broadening and articulating this approach.

Research

Practice-oriented research is integral part of the curriculum. The theory component provides a strong academic foundation, linking critical thinking to professional practice. In Year 1, students take subjects such as Dance History, Street Styles, and Body As. In Year 2, they study Dance in Society, Club Cultures, and Dance Dialogues. These subjects are taught through a combination of lectures, work groups, and independent study, making connections between theory and the students' own artistic development.

Research & Creation Labs (building block) scaffold practice-led and embodied inquiry from group-based exploration to an independent graduation project (PBS). Students learn to formulate proposals, navigate sources (practical/theoretical/academic), collaborate, negotiate ideas, give/receive peer feedback, and communicate outcomes in movement and writing.

Research in building blocks:

Research & Creation Labs

These labs are designed to develop students' artistic research skills through hands-on, practice-based exploration. Supported by classes such as Artistic Research and Dramaturgy, students work toward a creative group output—typically presented as a group performance or presentation. The labs encourage students to question, explore and innovate within their artistic practice.

International dimension

DAC is, by nature, an international learning community. Approximately three quarters of its students come from outside the Netherlands, representing more than 25 countries (notably Belgium, Spain, Germany and Portugal, alongside countries beyond Europe). This diversity creates a rich peer network and sustained exposure to multiple dance scenes and cultural perspectives. The programme maintains ongoing relationships with international guest teachers, choreographers and partner organisations; examples include the *Deltebre Dansa* festival in Spain and *Artistic Bridges: Connecting Cultures* in Suriname, where students and staff collaborate with local artists. In line with the sector's global orientation, DAC is taught in English. This facilitates international collaborations, exchanges (e.g. Erasmus+), masterclasses and joint projects, and prepares students to operate in an international work environment where English is the lingua franca.

The international scope is also visible in the curriculum. CU foregrounds club and street practices with global lineages, while CO emphasises modern and contemporary techniques; together they cultivate adaptability and broaden students' artistic horizons. After graduation, many students build international careers or choose the Netherlands as a base, contributing to its reputation as a hub for contemporary dance. The panel considers the programme's international orientation to be a clear strength. It finds the English-taught delivery appropriate and notes that staff are sufficiently equipped to teach in English. In the panel's view, the programme's partnerships, diverse student population and mobility options meaningfully enhance the student experience and effectively prepare graduates for the international dance field.

Admission

From the start of the programme, students apply either for CO or for CU. Admission is selective and multi-staged at DAC. Candidates complete three audition rounds, a motivational interview, and a medical examination. The panel assesses physical, creative, and performative potential alongside motivation. Criteria include physical fitness, emotional resilience, a professional mindset, technical proficiency, artistic expression, choreographic adaptability, improvisation, creativity, and collaboration—all aligned with the programme's competence framework. The panel notes that this rigorous process attracts highly motivated students who can clearly articulate their trajectory.

The procedure is reviewed annually to ensure fairness, transparency, and a strong fit with programme demands. This careful selection contributes to a consistently low dropout rate and supports students in achieving the intended learning outcomes.

Student support and wellbeing

Student guidance is a continuous, structured element of DAC and part of the Sustainable Learning building block. Each student works with a study coach in year 1 who continues in year 2 (ownership and study skills), a new coach in year 3 (future perspective and choices), and in year 4 the internship supervisor also serves as coach. This personal, goal-oriented guidance supports healthy development, mental resilience and flexibility alongside physical strength, stamina and technical skill. Wellbeing support extends beyond the programme through Student+ coaches, student deans and psychologists.

Students value supportive instructors, yet some - especially in later stages - ask for more consistent feedback, more frequent corrections on technique and artistry, and some say in coach matching. International students report feeling included and supported; many adapt faster through peer networks and would welcome more structured opportunities to integrate with the wider student body (e.g., dedicated cross-cohort activities).

The panel notes that DAC's guidance system is well designed, yet the student experience varies: some students are highly self-directed and clearly articulate their trajectory, while others are less certain at entry and at key decision points. To ensure an equitable learning experience and avoid unintended privileging, the panel recommends a more consistently structured onboarding and greater consistency in communication and organisation across cohorts and projects, making expectations, timelines, and available support options transparent and

Building block that fosters student wellbeing:

Sustainable Learning

This supports physical and mental well-being, personal development, and longevity in dance. In Year 1, all students participate in classes such as Yoga, Stamina, Pilates, Working Healthy, and Anatomy—the latter developed in collaboration with the Sport Medical Centre Tilburg (SMC). Year 2 continues with Embodied Yoga and Pilates, and throughout both years, students receive study coaching.

uniform from the start. Early, proactive check-ins can help align trajectories and ensure that all students benefit equally from the programme's guidance.

Social safety

Social safety is actively cultivated and students report that they feel safe and speak up if necessary. The panel commends the programme's Manifest and the Critical Citizenship module as admirable and brave steps that make norms explicit, encourage dialogue and support respectful collaboration. Classroom practices and theory components invite reflection on diversity, inclusion and professional conduct, helping to translate principles into day-to-day behaviour. The panel encourages DAC to keep this focus visible across courses and projects and to continue articulating an inclusive curriculum that welcomes multiple perspectives.

II. Teaching staff

During the site visit, the panel met a committed, open and reflective team that is strongly aligned with DAC's vision. Teaching is delivered by a core team of 12 permanent teachers (8.05 FTE), complemented by a wide network of guest teachers and choreographers. In total, the team comprises 29 employees (19 permanent; 10 temporary; 4 task extensions) plus 15 freelancers, amounting to 16.03 FTE teaching capacity. BaCH has a dedicated coordinator and works predominantly with guest lecturers selected for their specific expertise.

Roles and responsibilities are clearly distributed across the study leader, year coordinators, building-block leads, profile coordinators and function holders for internships, internationalisation and projects. On the basis of the documentation reviewed, the panel concludes that the teaching staff are appropriately qualified and sufficiently equipped to deliver the programme. All teachers are active (or recently active) in the professional field as dancers/performers, choreographers, teachers, producers, writers, project leaders and researchers, bringing current practice and strong (inter)national networks into the programme. Guest teachers are selected by the study leader (and BaCH coordinator) for proven professionalism and fit with the curriculum. In line with FAA policy, all teachers must be didactically competent: new permanent staff obtain the BKO within one year. Teaching quality is monitored through three evaluation rounds per year (per building block), with follow-up by the study leader where needed.

The programme acknowledges that the small, largely part-time core team carries multiple roles, which can create occasional role ambiguity and perceived workload pressure. It addresses this by making roles, tasks and responsibilities explicit, working with self-organisation (since 2022) and applying sustainable employment hours. Professional development is embedded through annual development interviews, study days and targeted training (e.g. cooperation, intercultural work, assessment, social safety & inclusion), alongside external opportunities and regular team meetings.

The panel gives explicit praise to an inspiring teaching team that "*literally makes the programme*": teachers collaborate effectively, facilitate and include students, and operate under a study leader who shows clear leadership and trust in the team. The panel considers the workload feasible, notes progress in clarifying teacher roles, and advises continued attention to role clarity as the programme evolves.

III. Programme specific facilities

DAC is housed in the Fontys Academy of the Arts complex in central Tilburg, next to the Concert Hall and Schouwburg. FAA brings all arts disciplines together in one building and actively fosters interdisciplinarity. Students work in modern, well-equipped dance studios, theatre spaces, singing/music rehearsal rooms, lecture rooms and digital workstations. Additional studios at Factorium (across the street) are used for classes and rehearsals. Public presentations take place in the FAA theatre and - from year two - at external venues including De Nieuwe Vorst (Tilburg), Verkadefabriek ('s-Hertogenbosch) and Natlab (Eindhoven), allowing students to experience professional stage contexts beyond the academy.

The digital infrastructure (Canvas, Gradework, Xedule for timetabling and Research Catalogue for BaCH) gives students clear oversight of courses, assessments and study progress. Physical health and sustainable practice are supported through the Sports Medical Centre Tilburg (SMC), which provides in-house physiotherapy, injury-prevention guidance and related services.

The programme-specific facilities align well with DAC's educational vision. They offer a rich, meaningful learning environment that supports students' physical, artistic and professional development and prepares them effectively for the professional dance field.

Considerations and Judgement

The panel finds that the programme meets the requirements for Standard 2. The curriculum is well structured and coherent, with two clear profiles (CO/CU) and a BaCH specialisation. The curriculum is guided by explicit design principles and organised in building blocks that make progression and knowledge transfer transparent. Practice-oriented research is thoughtfully embedded from the first year and supports the move towards independent graduation work. The programme has a strong international orientation (English-taught, diverse cohort, meaningful partnerships), which effectively prepares students for the international field.

Admission is selective and aligned with the competence framework. Student support and wellbeing are structurally organised. The teaching staff is appropriately qualified, currently active in professional practice, and work as a collaborative team under clear and trusted leadership. The panel considers workload feasible and encourages continued attention to role clarity. Programme-specific facilities (studios, theatre spaces, external venues, and digital/health provisions) fit the educational vision and support physical, artistic and professional development

As points for improvement, the panel advises reframing “decolonising education” as a broader inclusive, multi-perspective curriculum, and strengthening consistency in onboarding, communication and feedback across cohorts. Overall, the teaching–learning environment enables students to achieve the intended learning outcomes.

4.3. Student assessment

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

Explanation NVAO: 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. The Board of Examiners carries out its legal duties and exercises its legal powers.

Findings

Vision on testing

Assessment within the DAC programme is competency-based and development-oriented. The nationally defined competencies (see standard 1) form the backbone of testing and are translated into performance indicators across three levels: propaedeutic (year 1), main (year 2 and 3), graduation (year 4). The panel finds that DAC ensures visible progression within the system of testing by dividing the performance indicators at three levels.

Multiple forms of testing are used within the programme: portfolio's, verbal assessments, individual presentations, written assignments, and performance assessments (solo, duet and group). DAC uses formative feedback throughout teaching periods (oral with brief summaries) and summative assessments per building block. Results are expressed as 'Achieved/Not Achieved' rather than numeric grades. DAC emphasizes on feedback for growth and development. The panel heard from students that they would value written or recorded feedback. Because feedback is often delivered immediately after performances (when adrenaline can impede retention), the panel advises the programme to systematically document – formative – feedback in favour of students' learning.

Reliability, objectivity, validity and transparency

The panel considers assessment at DAC sufficiently transparent. The digital learning environment (Canvas) is used to specify what, when and how students are assessed. Validity in testing are aligned with competencies and indicators per building block, as was concluded by the panel from the Competence matrix. The panel finds it particularly strong that the six core principles of the curriculum are used as a guide for assessment as well.

Reliability and objectivity are secured through the four-eyed principle and calibration. In the conversation with examiners, the panel learned about the integral nature of assessment: a point not evident from the documentation. Therefore the panel recommends documenting this approach more explicitly, including how it operates in practice.

Examination Board

Within FAA, the quality assurance of testing and assessment is entrusted to the Test Committee and the Examination Board. The Test Committee monitors procedures and proposes improvements (e.g., recent refinements to procedures for student-created work). The Examination Board operates at academy level with a policy chamber and three executive chambers. The policy chamber comprises the chairs of the executive chambers and an independent external member with expertise in assessment. The FAA chamber thus sets policy and advises the management on quality assurance. The executive chambers are responsible for programme-level implementation. Therefore, each programme contributes at least one member, who typically also serves as an examiner.

DAC falls under the Theatre & Dance executive chamber, together with Musical Theatre, enabling knowledge sharing and joint safeguarding of assessment quality. The panel finds that this system provides structures and short lines between programmes and the academy and

appreciates the improvements made since the previous accreditation. At the same time, the panel emphasises the need to further strengthen independence and transparency, particularly because members of the executive chambers are also teachers and examiners within the programme. The panel therefore recommends a thorough review of the Examination Board's architecture so that, going forward, it can oversee assessment quality and the achieved final level with sufficient distance and assurance. The panel notes positively that FAA and DAC have already taken steps into this direction, and advises pursuing this trajectory purposefully and consistently.

Graduation

In the fourth year, at graduation, students must demonstrate attainment of the bachelor-level competencies by presenting a coherent body of professional practice, research and reflection.

Contemporary and Contemporary Urban	Choreography (BaCH)
Internship, report and final interview – evidence of functioning in one or more professional contexts.	Learning & Shadowing Journey – Assignments that allow students to gain practical experience by observing and learning from professionals in the field.
Graduation Solo – a public performance demonstrating technical command, creative capacity and a personal artistic signature.	Integrated Choreographic Assignment Final production: An integrated choreographic assignment (from choreography to scenography and to lighting and theatrical design), consisting of: <ul style="list-style-type: none"> ▪ Preliminary investigation ▪ A practice-led exegesis ▪ Choreography ▪ Competence exposition
Practice-Based Study (PBS) – a dance research project integrating theoretical and practical inquiry on a self-chosen topic.	
Competence Exam – a criterion-based oral presentation and interview on the three parts of graduation above.	

The panel considers the design of the graduation phase for both the dancer routes (CO and CU) and the BaCH specialisations to be sound and well structured. The components form a coherent whole, integrating professional practice, public presentation, research, and reflection.

The performance solo's (CO and CU), the BaCH final production and all competence exams involve both programme examiners and external examiners (advising role). At least one of the examiners has not supervised the student. Individual judgements of examiners are discussed in calibration to reach a joint decision. Outcomes are recorded with written justifications and feedback to the student. The panel recommends that, alongside calibration sessions, the programme can strengthen internal moderation. This will improve consistency across cohorts and building blocks, make assessment rationales more transparent, and provide an additional safeguard for fairness.

Considerations and Judgement

The panel finds that the programme meets the requirements for Standard 3. Assessment at DAC is competency-based and development-oriented. National competencies are translated into performance indicators across the propaedeutic, main and graduation phase, which makes progression in assessment visible. The panel finds it particularly strong that the six core principles of the curriculum are used as a guide for assessment. A wide range of assessment forms is used and results are recorded as "Achieved or Not Achieved", with formative feedback playing a central role. Transparency and validity are ensured through clear publication of learning objectives, criteria, and assessment moments. Reliability and objectivity are supported by the four-eyed principle and calibration.

Since the previous accreditation, clear improvements have been made in the organization of assessment and quality assurance. At the same time, the panel notes that the executive chamber of the examination board must be positioned even more strongly and independently to continue to convincingly guarantee the quality of assessment and final standards in the long term. Therefore, the panel recommends a thorough evaluation of the examination board's architecture and, where necessary, revision to better safeguard independence, transparency, and distance.

The panel considers the design of the graduation phase for both the CO/CU routes and the BaCH specialisation to be well structured. It integrates professional practice, public presentation, research and reflection, and uses multi-assessor procedures with external involvement. To further strengthen the system, the panel encourages the programme to make the integral character of assessment more explicit in its documentation, to systematically record feedback so students can revisit it and use it formatively, and to complement calibration with stronger internal moderation in order to enhance consistency across cohorts and building blocks.

4.4 Achieved learning outcomes

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

Explanation NVAO: 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

Overall assessment of the final level by the audit panel

Prior to the site visit, the panel reviewed a representative selection of twelve¹ recent graduation works from DAC (2022-2023 and 2023-2024), including internship reports, graduation solos (video), practice-based research projects and competence exams for CO/CU, and the integrated choreographic assignment with exegesis for BaCH. The panel concludes that the achieved level is appropriate for an hbo-bachelor (NLQF-6). Graduates demonstrated strong artistic and technical command, a clear personal signature, and the ability to contextualise their work. In particular, the BaCH portfolios impressed the panel through their breadth and the quality of reflection and theoretical articulation. The panel did note that written feedback on assessed products can be more layered and explicit, also where a “Pass” is awarded, so that students can better understand strengths, developmental points and next steps.

Functioning in the professional field

Conversations with alumni and the professional field, together with the programme's 2025 alumni survey, show that DAC graduates navigate a hybrid professional landscape with confidence. Many remain in the Netherlands, while a significant number work internationally. CO and CU alumni are active as company dancers and independent makers, often combining performance with project work in adjacent contexts such as advertising, clubs, opera or musical theatre, and with teaching or workshop delivery. BaCH graduates work as choreographers and continue to build a profile nationally and internationally. Some students pursue master's study in fields such as choreography, dance therapy, psychology, theatre studies or philosophy. The programme maintains close ties with the field through internships, co-creative projects and regular presence of guest teachers and choreographers. Professionals attend performances and exams, and DAC is frequently approached to recommend suitable dancers. Student experience data (NSE 2024) show a rising and above-average appreciation of the connection to professional practice, gaining professional skills and contact with the field.

Considerations and Judgement

The panel assesses Standard 4 as ‘meets the standard’. The achieved final level of DAC graduates is convincingly at hbo-bachelor (NLQF-6) level. Students demonstrate strong artistic and technical ability, a clear personal signature and the capacity to contextualise their work. The panel was particularly impressed by the breadth and depth of the BaCH portfolios, with their strong reflection and theoretical articulation. While written feedback on assessed products could be more layered and explicit, the panel concludes that graduates as a whole meet the intended learning outcomes.

Alumni and professional partners confirm that DAC graduates are versatile and confident in navigating a hybrid professional landscape. They work as company dancers, independent

¹ Because DAC shares ISAT 34798 with Musicaltheater, the panel divided the final works across both graduation tracks, ensuring that a representative number of works from the total ISAT were assessed by expert panel members. In total, 20 final works were reviewed for the ISAT Dance of FAA.

makers, choreographers, and combine performance with practices such as teaching, advertising or opera. Many pursue international careers or further studies, while others contribute to the Dutch dance field. The panel therefore finds that the programme successfully prepares its graduates for a diverse and dynamic professional context.

5. OVERALL CONCLUSION

The audit panel found the hbo-bachelor programme Dance Arts in Context of Fontys to be a committed and forward-looking course that prepares students to become skilled, context-responsive dance artists who create and perform dance as a connective practice in varied societal contexts. In conversations with students, staff, alumni, and professional partners, the panel recognised a shared ambition for developing dance artists who create and perform dance as a connective practice in varied societal contexts. Students are supported in developing their own identity as a performer and learn to create performances within an international context.

The panel concludes that the Dance Arts in Context programme meets the quality standards for higher professional education as outlined in the NVAO's Assessment Framework for Programmes with Institutional Accreditation. Based on the NVAO's decision rules, the panel issues a **positive overall assessment** for the bachelor's programme Dance Arts in Context at Fontys Academy of the Arts.

6. RECOMMENDATIONS

Strengthen independence and transparency of the examination board

Since the previous accreditation, clear improvements have been made in the organisation of assessment and quality assurance. To convincingly guarantee the quality of assessment and final standards in the long term, the panel recommends a thorough evaluation and possible revision of the examination board's structure, with specific attention to independence, transparency and sufficient distance from the programme.

Systematically document formative feedback

Feedback is a strong feature of DAC and contributes to students' growth. However, the panel heard that oral feedback, especially after performances, is not always fully retained. The panel therefore advises the programme to consistently record and document feedback, so that students can return to it and make better use of it in their further development.

APPENDIX I Overview of judgements

Results overview Fontys Hogeschool Hbo-bachelor programme Dance Artist in Context Full time	
Standard	Judgement
Standard 1. Intended Learning Outcomes	Meets the standard
Standard 2. Teaching-learning environment	Meets the standard
Standard 3. Student assessment	Meets the standard
Standard 4. Achieved learning outcomes	Meets the standard
Overall conclusion	Positive

APPENDIX II Site visit, working methods and rules of decision

Auditprogramma² opleidingsbeoordeling t.b.v. bacheloropleiding Docent Dans, Dance Arts in Context en Musicaltheater

Maandag 16 en dinsdag 17 juni 2025

Fontys Academy of the Arts
Zwijssenplein 1, Tilburg

DD = Docent Dans
DAC = Dance Arts in Context
MTH = Musicaltheater

Panel Hobéon

Docent Dans

Danielle Bouwmeester - expert Docent Dans, bezoekt ook Musicaltheater
Frank Jacobs - expert Docent Dans
Rosalie Wolting - student Docent Dans, bezoekt ook Dance Arts in Context en Musicaltheater

Dance Arts in Context

Lee Miller - expert Dance Arts in Context
Ronald Wintjens - expert Dance Arts in Context

Musicaltheater

Kirsten Cools - expert Musicaltheater, bezoekt ook Dance Arts in Context

Hobéon

Roel Klaassen - voorzitter dag 1 en 2
Desirée Majoor - voorzitter dag 2 (ochtend)
Cathelijne van Oeffelt - secretaris dag 1 en 2
Heleen Hanssens - secretaris dag 2 (ochtend)

²NB. In verband met de privacywetgeving zijn hier uitsluitend de functies/rollen van gesprekspartners opgenomen. De namen van de gesprekspartners zijn bij de secretaris van het auditpanel bekend.'

Audit schedule³ Extensive Assessment of hbo-bachelor programme Dance Artist in Context – Fontys Academy of the Arts | 16 + 17 June, 2025

Gesprek in roze is (soms gedeeltelijk) in het Engels		
Gesprek met alle opleidingen		
Gesprek met Docent Dans		
Gesprek met Musicaltheater		
Gesprek met Dance Arts in Context		
Gesprek met Examencommissie		
Maandag 16 juni	E0.01 + E0.02 Panel Hobéon	E0.01 + E0.02 Panel FAA – Musicaltheater
08.45 – 09.00u	Ontvangst	
	Panel Hobéon	
09.00 – 09.45u	Vooroverleg panel	
09.45 – 10.45u	Gesprek met opleidingsmanagement DD – DAC – MTH	
	Panel Hobéon Roel Klaassen - voorzitter Cathelijne van Oeffelt - secretaris Kirsten Cools - MTH + DAC Daniëlle Bouwmeester - DD + MTH Rosalie Wolting - DD + MTH	Opleidingsmanagement directeur FAA, verantwoordelijk voor MTH adjunct-directeur, verantwoordelijk voor DAC & DD studieleider Docent Dans studieleider Dance Arts in Context studieleider Muziek- en Musicaltheater
10.45 – 11.00u	<i>Pauze</i>	
11.00 – 11.45u	Gesprek met Examencommissie	

³ For privacy reasons, the names are not included in this report. The names of auditees are known to the secretary of the audit panel.

	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Kirsten Cools Daniëlle Bouwmeester Rosalie Wolting	Examencommissie voorzitter examencommissie FAA lid examencommissie voor DAC voorzitter uitvoerende Kamer Theatre & Dance, lid excie voor MTH lid examencommissie voor DD voorzitter uitvoerende Kamer Kunsteducatie
<i>11.45 – 12.00u</i>	<i>Pauze</i>	
12.00 – 12.45u	Gesprek met werkveld en alumni MTH	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Kirsten Cools Daniëlle Bouwmeester Rosalie Wolting	Werkveld Drie vertegenwoordigers vanuit het werkveld Alumni Drie alumni
<i>12.45 – 13.30u</i>	<i>Lunch</i>	
13.30 – 14.15u	Gesprek met docenten MTH	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Kirsten Cools Daniëlle Bouwmeester Rosalie Wolting	Docenten MTH docent Funderende vakken, toetscommissie MTH docent Dans MTH docent Spel MTH docent Zang MTH docent Theorie MTH docent Muziektheorie MTH docent Dans, SLB, OC
<i>14.15 – 14.30u</i>	<i>Pauze</i>	
14.30 - 15.15u	Gesprek met studenten MTH	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Kirsten Cools Daniëlle Bouwmeester Rosalie Wolting	Studenten student MTH1 student MTH1 student MTH2 student MTH3 student MTH3 student MTH4

15.15 - 15.30u	<i>Pauze</i>			
15.30 - 16.30u	Performances MTH in het Academietheater			
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Kirsten Cools Daniëlle Bouwmeester Rosalie Wolting			
Rond 16.30u	<i>Einde programma dag 1</i>			
Dinsdag 17 juni	E0.01 + E0.02 Panel Hobéon	E0.01 + E0.02 Panel FAA	Kolommenzaal Panel Hobéon	Kolommenzaal Panel FAA
08.00 - 08.15u	Ontvangst		Ontvangst	
	Panel Hobéon		Panel Hobéon	
08.15 - 08.45u	Vooroverleg panel Hobéon		Vooroverleg panel Hobéon	
	Panel Hobéon Roel Klaassen - chairman Cathelijne van Oeffelt - secretary Lee Miller - DAC Ronald Wintjens - DAC Kirsten Cools - MTH + DAC		Panel Hobéon Desirée Majoor - voorzitter Heleen Hanssens - secretaris Daniëlle Bouwmeester - DD Frank Jacobs - DD Rosalie Wolting - DD + MTH	
08.45 - 09.15u	Gesprek met MT DAC		Gesprek met MT DD	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Lee Miller	adjunct-directeur studieleider Dance Arts in Context	Panel Hobéon Desirée Majoor Heleen Hanssens Daniëlle Bouwmeester	directeur studieleider Docent Dans

	Ronald Wintjens Kirsten Cools		Frank Jacobs Rosalie Wolting	
09.15 – 10.00u	Meeting with teachers DAC		Gesprek met docenten DD	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools	Teachers DAC: profile coordinator, teacher DAC: profile coordinator, teacher DAC: coordinator, chairman building block, teacher DAC: research, teacher DAC: research, theory teacher BACH: coordinator Choreography, teacher	Panel Hobéon Desirée Majoor Heleen Hanssens Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting	Docenten DD projectcoördinator DD jaarcoördinator DD afstudeercoördinator DD stagecoördinator DD profielbegeleider afstudeerfase
10.00 – 10.15u	<i>Pauze</i>		<i>Pauze</i>	
10.15 – 11.00u	Meeting with students DAC		Gesprek met studenten DD	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools	Students student DAC1 CU student DAC1 CO student DAC2 CU student DAC2 CO student DAC3 CU student DAC3 CO student BACH3 student DAC4 CU student DAC4 CO	Panel Hobéon Desirée Majoor Heleen Hanssens Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting	Studenten student DD1 student DD1 student DD2 student DD2 student DD3 student DD3
11.00 – 11.15u	<i>Pauze</i>		<i>Pauze</i>	
11.15 – 12.00u	Meeting with work field and alumni DAC		Gesprek met werkveld en alumni DD	
	Panel Hobéon Roel Klaassen Cathelijne van Oeffelt Lee Miller	Work field Twee vertegenwoordigers van het werkveld	Panel Hobéon Desirée Majoor Heleen Hanssens Daniëlle Bouwmeester	Werkveld Vier vertegenwoordigers van het werkveld

	Ronald Wintjens Kirsten Cools	Alumni Drie alumni	Frank Jacobs Rosalie Wolting	Alumni Vier alumni
12.00 – 12.45u	<i>Lunch voor alle panelleden samen</i>			
12.45 – 13.00u	Pending issues			
	Panel Hobéon Roel Klaassen Desirée Majoor Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting			
13.00 – 15.00u	Performances DAC in the 'Academietheater'	DAC: 14.00 - 15.00u	Performances DD in het 'Academietheater'	DD: 13.00 - 14.00u
	Panel Hobéon Roel Klaassen Desirée Majoor Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting		Het panel bekijkt de performances van beide opleidingen na elkaar	
15.00 – 16.00u	Intern overleg panel			
16.00 – 16.15u	Terugkoppeling			
	Panel Hobéon Roel Klaassen	Open voor alle gesprekspartners DD – DAC – MTH		

	Desirée Majoor Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting			
16.15 – 17.00u	Ontwikkelgesprek			
	Panel Hobéon Roel Klaassen Desirée Majoor Cathelijne van Oeffelt Lee Miller Ronald Wintjens Kirsten Cools Daniëlle Bouwmeester Frank Jacobs Rosalie Wolting	Medewerkers van DD – DAC - MTH		
<i>Rond 17.00u</i>	<i>Einde programma dag 2</i>			

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.

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.

During the site-visit the audit panel members spoke randomly to students and reviewed a number of additional theses.

In assessing the relevant full-time programme, the panel applied the *Assessment Framework for the Accreditation System of Higher Education in the Netherlands*, as established by the NVAO (in effect since 1 April 2024). This framework specifies the standards that an audit panel must address during a programme assessment, as well as the criteria on which the panel must base its judgement of the programme.

The site visit focused on verifying the findings of the document analysis and on gathering additional information about the content of the curriculum. This was achieved through discussions with representatives of the programme, students, and the professional field, which took the form of 'peer-to-peer dialogues'.

Verification by the audit panel took place by addressing the same topics on multiple occasions with different groups, by reviewing additional documentation, and (where housing and material facilities were concerned) through direct observation.

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.

Alignment between all sub-panels within the site visit cluster was first ensured through the instructions provided to panel members regarding the assessment framework. The calibrated assessment criteria agreed upon between Hobéon and NQA formed part of these instructions. Prior to this, alignment was also secured through overlapping membership across all sub-panels. Furthermore, taking into account that each programme assessment constitutes an individual evaluation, the overlapping membership allowed for progressive reflection on earlier visits within this cluster, where relevant. In addition, consistency between the panels was safeguarded by the support of, as much as possible, the same secretary from both Hobéon and NQA, and by the involvement of trained chairs.

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. No students or staff members attended the open consultation session.

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.

Rules of decision

According to the NVAO Accreditation Decision Rules, a standard can score “satisfactory”, “partially satisfactory” or “unsatisfactory”. Hobéon has applied the decision rules as listed in the “Assessment Framework for the Dutch Higher Education Accreditation System” (2024).

If there are different variants of a programme (e.g. full-time, part-time and dual), the assessment must show that the quality of each variant is guaranteed on the basis of the standards set out in the relevant assessment framework in order to arrive at a positive final assessment of the programme. The final assessment of the programme is either “positive”, “positive with conditions” or “negative”.

If a programme is offered under a single programme code (ISAT) at multiple locations, the programme can only be considered for accreditation if the assessment shows that each location meets the quality standards specified in the relevant assessment framework.

Programme assessment of institutions without ITK accreditation

The final assessment of a programme is positive in any case if all standards score “compliant”.

The final assessment of a programme is positive with conditions in any case if

Standard 1 is compliant and a maximum of three standards score “partially compliant”, in which case the audit panel recommends imposing conditions.

The final assessment of a programme is negative in any case if:

- one or more standards score “does not meet”
- standard 1 scores “partially meets”
- one to three standards score “partially meets”, whereby the audit panel does not recommend imposing conditions;
- three or more standards score “partially compliant”.

APPENDIX III Documents reviewed

List of documents examined

- Digital Quality Portfolio FAA – Dance Arts in Context
- Educational Concept DAC
- Dutch Professional Dance Profile
- National Competencies Dance
- Vision and Mission BaCH
- Competence matrix
- Curriculum overview
- DAC overview free part
- DAC TER 2024-2025
- Internal Organisation Team DAC
- Assessment Policy DAC 2024-2025
- Teacher Analysis
- CLETC (Competences, Learning Goals, Educational Activities, Testing Forms, Credits)
- Report Examination Board 2024-2025
- 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 ten students' graduation works. Because DAC shares ISAT 34798 with Musicaltheater, the panel divided the final works across both graduation tracks, ensuring that a representative number of works from the total ISAT were assessed by expert panel members. In total, 20 final works were reviewed for the ISAT Dance of FAA.

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.

APPENDIX IV Composition of the auditpanel

On April 10th 2025 the NVAO endorsed the composition of the panel to assess the hbo-bachelor programme Dance Artist in Context of Fontys Academy of the Arts. (PA-2293 & PA-2295)

Name site visit cluster	HBO Dans / HBO Docent Dans	
Name	Role	Succinct CVs
De heer drs. G.M.R. (Roel) Klaassen MSM	Chair	Independent interim manager and consultant in the field of knowledge valorisation, quality assurance, organisational structure and cultural change, (re)positioning and programme innovation
Mevrouw K. (Kirsten) Cools	Member	Singer, actress and choreographer
De heer dr. R. (Ronald) Wintjens	Member	Director of Dutch Dance Days/Advisor to Podiumkunst.net, Heritage in the Performing Arts, and committee member of the Performing Arts Fund.
De heer Professor L. (Lee) Miller	Member	Head of Postgraduate Research, Lead of Centre for Blended Realities
Mevrouw R. (Rosalie) Wolting	Student-member	Student B Docent Dans, Lucia Marthas Institute for Performing Arts, Amsterdam
Mevrouw C.F. (Cathelijne) van Oeffelt MSc	Secretary	NVAO trained 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.

Hobéon
a **kiwa** company

Sir Winston Churchillaan 273
2288 EA Rijswijk
Postbus 70, 2280 AB Rijswijk
+31 (0)88 998 3140
www.hobeon.nl
info@hobeon.com