

Fontys Hogescholen

Circus and Performance Art

Limited Study Programme Assessment

Introduction

This is the assessment report of the bachelor of Circus and Performance Art programme offered by Fontys University of Applied Sciences. The assessment was conducted by an audit panel compiled by NQA commissioned by Fontys Hogescholen. The panel has been compiled in consultation with the study programme and has been approved prior to the assessment process by NVAO.

In this report Netherlands Quality Agency (NQA) gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (6 December 2010) and the *NQA Protocol 2011 for limited programme assessment*.

The site visit took place on 17-2-2012.

The audit panel consisted of:

Mr. T. Roberts (chairperson, domain expert)

Mr. P. Haenen (domain expert)

Mr. M.A.F. Eysink Smeets (domain expert)

Mr. B. Schäfer (student member)

Mr. János Betkó, NQA-auditor, acted as secretary of the panel.

The study programme offered a critical reflection; form and content according to the requirements of the appropriate NVAO assessment framework and according to the requirements of the *NQA Protocol 2011*.

The panel studied the critical reflection and visited the study programme.

Critical reflection and all other (oral and written) information have enabled the panel to reach a deliberate judgement.

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

Utrecht, 18 June 2012

Panel chairman



Tim Roberts

Panel secretary



János Betkó

Summary

The judgement about the Circus and Performance Art bachelor programme is *good*. The argumentation on which this judgement is based is given in this summary and in the audit report.

Intended learning outcomes

The Academy of Circus and Performance Arts (ACaPA) aims to train students to perform as contemporary circus artist. ACaPA drew up a professional profile for circus performers, in which attention is given to a high technical and artistic level, multidisciplinary, entrepreneurship, knowledge of the professional field and development of knowledge and research skills. This profile is translated to twelve competences, spread out over three domains: technical, artistic/creative and professional/social. These intended learning outcomes are comparable with those of other top international circus schools. They have the bachelor level and are very relevant for the circus profession. Because ACaPA focuses on combining circus techniques, artistic development and integration of other disciplines like performing and visual arts, the programme contributes to the innovation of circus art.

Teaching-learning environment

The content of the study is in line with the aims set by ACaPA. In the curriculum much attention is given to the development of the student as a both an autonomous performer and as an artist. The modules and courses that are taught reflect the competences and the learning goals derived from the competences. There is a lot of contact with the professional practice in the programme, among others due to the extensive use of guest teachers, but also due to the work placement. Students are being taught research skills and use those to experiment with different theories and integrate them into their performances. Students have a lot of artistic freedom, which they appreciate. ACaPA uses didactic methods that are appropriate for acquiring the competences, like project based learning, student centred learning and teaching by professional artists. The curriculum has a cyclic character and is build up in a coherent and logical way. Modules and courses recur through the years, in more complex situations. Every year a higher level of performance is asked from the students. The programme is further structured through the fact that each year has its own theme. The study load of the programme is high, which is fitting for the discipline. Students are ambitious and often spend their evenings and weekends on the study as well. The quality of the staff is high, both of the permanent staff as well as that of the guest teachers. The small size of the permanent staff is a risk, because everything depends of a few vital people. The amount of guest teachers is very high. For continuity's sake, a permanent teacher for every circus discipline would be an asset. The facilities that ACaPA uses are not optimal. There are four different locations at which students practice. Most of the practice happens in a circus tent, which has charm, but leads to problems concerning the regulation of the temperature and the lack of space for those students who need over six meters height. The circus specific facilities are adequate. The surrounding facilities of the tent, like dressing rooms and showers, are not adequate and in need of serious improvement. The facilities at the Fontys Art Academy are very good though. ACaPA students use the facilities of several other art disciplines, which add to their multidisciplinary.

The literature on circus art in the library is adequate, though could be supplemented with more scientific literature on contemporary circus, and with video material.

Assesment and achieved learning outcomes

ACaPA uses both formative and summative assessments, and uses a wide variety of assessment methods. To determine if a student successfully completes a study phase, a competence exam is used. The system of testing is adequate and fits the didactic concept of the programme. For some students, the use of the portfolio is difficult. ACaPA makes an effort to improve the assessment system further. ACaPA delivers high-level graduates. Alumni find work in the circus profession and several won prizes at a prestigious international circus festival. Graduates work on a bachelor level, are autonomous artist and demonstrate a high level of technical and artistic skill. The fact that ACaPA is a young academy that only exists for a few years makes this an even more impressive feat of education.

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1 Basic data of the study programme

Administrative data of the study programme

1. Name study programme as in CROHO	Circus and Performance Art
2. Registration number in CROHO	30014
3. Orientation and level study programme	hbo bachelor
4. Number of study credits	240
5. Graduation courses / 'tracks'	-
6. Variant(s)	Fulltime
7. Location(s)	Tilburg
8. AD study programme*	-
9. Previous year of audit visit and date decision NVAO	Previous visit: 20 juni 2007 Decision NVAO: 30 augustus 2007

*) Associate Degree, if applicable

Administratieve institutionale data

10. Name institute	Fontys University of Applied Sciences Foundation
11. Status institute	Funded
12. Result institute audit	-

Quantitative data regarding the study programme

The numbers in the table below come from the education and are actualized until December 2011.

Table 0-1: Incoming students

<i>Incoming cohort:</i>	2005	2006	2007	2008	2009	2010	2011
	x-6	x-5	x-4	x-3	x-2	x-1	x
Total of incoming students							
Incoming students in propedeuse			15	15	26	17	13

Table 0-2: Study success in % of the incoming students (cumulative)

<i>cohort:</i>	2005	2006	2007	2008	2009	2010
Graduated after 1 year			0 %	0 %	0 %	0 %
Graduated after 2 year			0 %	0 %	0 %	
Graduated after 3 year			0 %	0 %		
Graduated after 4 year			66 %			
Graduated after 5 year						
Graduated after 6 year						

Table 0-3: Number of students stopped before graduation (between () number of students still in the education)

<i>cohort:</i>	2005	2006	2007	2008	2009	2010
Absolute						
Number dropped out after 1 year			3 (12)	1 (14)	8 (18)	5 (12)
Number dropped out after 2 years			1 (11)	5 (9)	3 (15)	
Number dropped out after 3 years			1 (10)	0 (9)		
Number dropped out after 4 years			0			
Number dropped out after 5 years						
Number dropped out after 6 years						
Percentage						
Percentage drop out after 1 year			20%	6,6%	23%	29,4%
Percentage drop out after 2 years			7%	30%	15%	
Percentage drop out after 3 years			7%	0%		
Percentage drop out after 4 years			0%			
Percentage drop out after 5 years						
Percentage drop out after 6 years						

Table 0-4: Outgoing students

<i>Outgoing cohort:</i>	'05/'06	'06/'07	'07/'08	'08/'09	'09/'10	'10/'11
	x-6	x-5	x-4	x-3	x-2	x-1
Number of graduates						10
Average study years of graduates						4
Number of students who stopped						5
Average years of study of students who stopped (years)						2

Table 0-5: Summary Incoming students, registered students, graduates

<i>Incoming year:</i>	2005	2006	2007	2008	2009	2010	2011
	x-6	x-5	x-4	x-3	x-2	x-1	x
Total number of registered students			15	27	51	54	49
Total number of incoming students			15	15	26	17	13
Total number of graduates						10	

Table 0-6: Realized teacher-student ratio and other staff data

	FHK Total (2009)	ACaPA (2011)
Staff number CAO en OOET	fte: 50,9 (teaching staff: 43,3 and teaching supporting staff: 7,6); number: 311 (teaching staff: 238, teaching supporting staff: 73)	Teachers: 3,12 fte Guestteachers: 5,5 fte
Current number of students	1623 students: 277 foreign students, 1367 Dutch students	49 students: 40 foreign students, 9 Dutch students

Teacher-student ratio	Teaching staff/students: 238/1623 = 1:6,8	8,72 : 49 = 1 : 5,75
Teaching staff/Teaching supporting staff ratio	76,5% / 23,5 %	
Average age	Total: 46,5 year	45
Male/female ratio teaching	Male: 149, Female: 89	Male: 3, Female: 0

Table 0-7: average number of contact hours*	Fulltime	
	Number	Per
Year 1 / propaedeutic	20 hours	week
Year 2 / main phase	20 hours	week
Year 3 / main phase	20 hours	week
Year 4 / graduation	20 hours	week
Definition contact hours:	The number of scheduled hours, in which the student is coached or supervised by a teacher (lectures, working groups, projects, study guidance meetings)	

*It should be noted that this is an average number and the exact number of contact hours vary per week and per student. Some circus disciplines take more guidance and contact hours, for others solo practicing is more appropriate. The courses and availability of guest teachers also play a role; see also standard 2, under "staff".

2 Assessment

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

Standard 1 Intended learning outcomes

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

Findings

The Academy of Circus and Performance Art (from now on: ACaPA) proposes a multidisciplinary, integrative approach to circus art in relation with other performing arts like theatre, dance and music, and (to a lesser extend) visual arts. The mission of the Academy is:

- to enable students to start a professional career in various fields of contemporary circus and in other performing arts;
- to participate in the development and enrichment of contemporary circus art. In the vision of the Academy this development takes place where tradition and innovation of circus art meet;
- to contribute to the didactical and methodological research work and to innovation in circus and performance arts education.

Internationally, ACaPA cooperates with schools in Belgium, Italy, England, France and Germany, like the *École supérieure des Arts du Cirque* in Bruxelles and *Flic Circus School* in Turin. This cooperation consists, for example, of the exchange of students and teachers. ACaPA is a full member of the *Fédération Européen des Écoles de Cirque professionnelles*, an international organization of over thirty European circus schools.

When ACaPA was formed, there was no internationally recognized professional profile for circus performers. The artistic adviser of ACaPA drew up a professional profile, in consultation with colleagues and representatives of the professional practice. In this profile, the performer must:

- have a high technical and artistic level;
- be multidisciplinary;
- be self-steering and 'entrepreneurial';
- have knowledge of the professional field, and be known in the professional field;
- develop a level of depth through development of knowledge and research skills.

Based on this professional profile, the programme drew up the twelve final qualifications, formulated as competences (see annex 1). The qualifications are divided in three domains: technical, artistic/creative and professional/social. ACaPA used the 'Milestones document' of the European League of Institutes of the Arts, which defines the intended learning outcomes for *hbo*-programmes for Dance. The competences are in line with the international standards set by FEDEC. The programme related the competences to international recognized description of the bachelor level, i.e. the Dublin descriptors. In a table ACaPA describes how each competence is related to each Dublin Descriptor. For example, the competences Craftsmanship, Entrepreneurship, Creativity, Ability to co-operate, Communication skills, Reflective ability and Social attitude all contribute to the descriptor 'Communication'. ACaPA further described the competences on three levels of performance indicators: level 1 at the end of the first year, level 2 at the end of the third year and level 3 at the end of the fourth year.

The professional profile and the competences are validated by the Work-field Committee and a consultation round among leading figures from the international circus world. The panel observes that the intended learning outcomes are comparable with those of other, high quality, international circus schools in higher education.

Considerations

The panel is very positive about the intended learning outcomes of ACaPA. From its (international) experience and broad view on international circus schools, the panel considers ACaPA on this point to be on par with the other international top circus schools in higher education. The intended learning outcomes are relevant for circus art and comply with all the demands of the international professional field. They are consistent with the international description of the bachelor level, the Dublin descriptors, and furthermore are in line with the standards set by FEDEC. The panel approves the division in the three types of competences, which are written down in a detailed way. In addition, the competences contribute to the goal set by ACaPA to innovate circus art, and live up to the profile of the programme, that combines circus with performing and visual arts. The panel highly values the many artistic competences that stimulate the development of and contribute to innovation in circus art.

Conclusion

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

Standard 2 Teaching-learning environment

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

Findings

Contents of the curriculum

The curriculum of ACaPA consists of a four year, fulltime study program. It is divided in a major of 210 EC and a minor of 30 EC. There are eight modules, which are:

1. Circus Techniques (55 EC)
2. Expression & Interpretation (30 EC)
3. Fundamental Body Skills (32 EC)
4. Theory & Methods (32 EC)
5. Laboratory / Research (22 EC)
6. Performance & Productions (24,5 EC)
7. Management & Organisation (14,5 EC)
8. Minor (30 EC)

The first seven modules recur each year, while the eighth module, the minor, is part of only the third year. In a table, ACaPA made clear which competences are developed in every module. For example, the competence Analytical Skills is developed in module 2, 4 and 5. The size of the modules and the amount of EC that they stand for varies per year. For example, module 3 (Fundamental Body Skills) consists of a larger part of the programme in the first two years, while module 6 (Performance and Productions) has a more important place in the final year (see also annex 2).

ACaPA divided the programme into three phases that correspond with the three levels on which the performance indicators are described (see standard 1). The first phase is the propaedeutic year, in which the physical and technical foundations will be developed. The main phase, which takes two years, aims at a further training of skills, artistic development through research and experiment and the development of skills that are necessary for the profession. The graduating phase aims at merging into the profession, e.g. through the making of a business plan and a work placement. Requirements to enter the programme are described in the Teaching and Examination Rules (OER/TER), and consist of, among others, an English language test and an entrance exam. There are 24 places available for incoming students each year. Because students need a degree of competence to enrol in the programme, ACaPA keeps close contact with (amateur) supplying institutions like youth circuses, gymnastics clubs and theatre groups.

Divided among each module are several courses. For example, the module Circus Techniques consists of the courses Circus techniques, Specific physical & technical preparation and Group acrobatics. Some courses are given every year, but not all of them. Of each course, ACaPA made a detailed course description for each of the competence levels. Course descriptions contain the name of the course, the module it is part of, the course number, competence level, the amount of credits and the prerequisites.

It also gives a general description of the course, describes the learning goals, the competences it contributes to, the performance indicators, the type(s) of teaching that is involved, the way the course is assessed and, if relevant, the required and/or suggested reading. In a curriculum overview scheme, ACaPA described for each competence on each level what the learning goals are, what indicators are set, the modules and courses in which they are dealt with, and how they are assessed.

There is so far no set Body of Knowledge for circus arts. The academy drew up a literature list, which over the years have been extended and complemented with video material. A complication is that the majority of the (scientific) literature is in French. The panel deems the literature used as adequate regarding the bachelor level and circus discipline.

There are several ways students develop research skills and methods. Both the modules Theory & Methods as well as Laboratory / Research are important in this respect. In the former students are introduced in knowledge with respect to theories about circus, while in the latter they are put into practice. The course Personal project, part of the module Laboratory / Research, is an important aspect of the programme that is spread out over the four years. It is a permanent research assignment. At the start of the study, every student develops a short, individual performance in the circus discipline of his or her choice. During the years, the student works to improve this performance, by doing research, learning a technique, trying out, getting feedback and trying to integrate it in the performance. Students experiment in their personal project with different theories and with other disciplines. The personal project is an important part in turning the students into reflective practitioners, by repeating the cycle of expectations, observations, analysis and adjustments. In the year 2012/2013, the lectorate of Fontys Art Academy (FHK) will be linked to the sector theatre, of which ACaPA is part. The intention is to further strengthen the practically orientated research in the curriculum, by developing a specific dramaturgy for circus art.

Students are exposed to the professional circus practice in several ways. The vast majority of the guest teachers either works or has worked as a circus artist. Through the experiences of these guest teachers, students get into contact with new developments in the international professional practice. ACaPA organises excursions and visits to companies and gives students the opportunity to attend performances. Every year, students and teachers visit a performance in Paris together. Several programme components focus on direct contact with the (international) profession. In the course Concept Development, students learn how to develop an idea and to carry it out. In the third year, students have to write a project plan that is assessed by a Theatre in Tilburg, which subsidises three projects that qualify for performance. In the fourth year, there is a work placement. The amount of time the work placement takes tends to vary: according to the interviews with students, alumni and management, it can be as short as two weeks and as long as three months. The study load is 5 EC. The ACaPA management stresses that whether the work placement contributes to the competence development is more important than the time it takes.

Students were positive in the interview that has been conducted by the panel, it took them some effort to arrange a work placement, but they consider it an experience in which they learn a lot.

The minor has a specific place in the curriculum. The major / minor system is part of Fontys structure, but it is difficult to integrate into the curriculum's structure. Most of the minors that Fontys offers are block minors and it isn't possible for ACPA to have students spend half a year somewhere else without adverse effect on the education, especially the physical part (see also below, under 'study load and feasibility'). This resulted in a specific minor being developed for the first ACPA students, who started in 2007. Several students choose to organise their own minor, according to the alumni the panel interviewed, but they had difficulties to make it fit into their schedule. Since having only one minor to choose from is contrary to the idea and purpose of the minor, and other art programme's are in the same situation, FHK developed 4 different art minors. All the Wednesdays in the third year are reserved for this.

Both the alumni and both groups of students the panel has interviewed, were very positive about the way ACPA allows them to develop themselves. They praise the artistic freedom, e.g. the possibilities they get in developing their own style and to suggest guest teachers. One of the students the panel spoke with was designing and developing a new circus apparatus, in which she received the support of ACPA.

Didactics and structure of the curriculum

ACPA has chosen an educational approach that is competence based, with a development oriented attitude and integration of the learning of skills and knowledge. The programme does this by following the line: knowledge – understanding – assimilation of knowledge – adaption. There is a strong focus on 'learning while producing'. The programme uses the following didactic principles:

- Physical and technical development takes place through individual coaching by professional artists;
- Learning activities are closely related to the professional practice and are continuously tested against the study objectives by professional artists;
- The student is responsible for his personal learning path and competence growth.

The didactic model is cyclic, development oriented and student centred. The cyclic character of ACPA can be seen in the recurring modules, in which students work every year with knowledge that is more complex and in situations that are more complex. The orientation on development is given form through the focus on learning under supervision in the first year, via learning independently in the main phase, to self-responsible learning in the final phase of the study. 'Student centred' is related to the central position of the student in the learning process. Students have quite a lot of freedom to form their curriculum. They have freedom of choice in the minor, the work placement and their personal project, for example. Most of all, they choose a circus discipline (like juggling, hand to hand, aerial, et cetera).

Since a substantial part of the time students spend is to train this technique of choice, the programme of students can differ substantially.

ACaPA puts the points mentioned above into practice through situational learning, project based learning and team teaching:

- Situational learning: students work in an authentic context that is close or identical to the professional practice. This is stimulated by the use of the circus tent (see facilities, below), the work placement and public performances.
- Project based learning: students work in practical projects, in which professional, analytical, creative and social competences are developed and integrated at the same time. Both professional artists as average audiences give feedback on performances. Group performances and the personal project (see above) are examples of this.
- Team teaching: the dominant organizational form in teaching circus techniques is having students taught in their discipline by a changing team of guest teachers. By doing this, students are taught different styles, techniques, opinions about the profession, artistic approaches and encounter different styles of teaching (see also below under 'staff').

The programme uses different teaching methods, which fit the didactic model. Among them are collective lectures, practical assignments, skill training (either one-on-one or in a group) and intervision sessions. The teaching methods are fitting for the part of the curriculum they are connected to (e.g. collective lectures on art history, one-on-one skill training with a guest teacher in the students' circus discipline, et cetera).

For the students and alumni who the panel has interviewed, the competence-based education was not always clear. Students didn't always know what was expected, what the criteria were, and what the competences stood for. For the alumni, the competences were not an integral part of their education in their experience. Several mentioned that they came to be an artist and to practice circus, and that the higher education was something additional. The current students the panel interviewed were overall more familiar with the competences and more positive about working with them, though they also expressed that at the start of the study, it is a concept that is difficult to grasp. ACaPA makes an effort to make students aware of the importance of the competences, among others in the student coaching and supervision (see below).

To further develop the structure of the curriculum, ACaPA chose to give every year a specific theme (or 'learning line'), which is derived from the profession. Where possible, the contents of the modules and courses are related to these themes. They are

- year 1: body & object
- year 2: space & performance art
- year 3: project development, production planning / organization
- year 4: professionalization / work placement

In a document, ACaPA described how the different courses and modules relate to the themes. According to the students that are interviewed by the panel the way the curriculum is build up is clear and the situation is much better then a few years ago, the curriculum corresponds much more with how it is written down.

Student coaching and supervision

During the study, students receive several different kinds of coaching and supervision. The aim is to give students adequate guidance regarding training, work placement, career planning, instructions (e.g. safety instructions on circus techniques or N@tschool) or skill training.

The artistic adviser and the (guest) teachers monitor the professional development of the student. The artistic adviser specifically focuses on the artistic development of students. The academy co-ordinator functions also as a career counsellor, and keeps track of the general study progress of students, whether deadlines are met, and if there is progress on the personal development plan. Students have four career council interviews every year. The first year, the focus is on the suitability of the student for the profession, while in later years there is more focus on the kind of performer a student wants to be. Students the panel has interviewed confirm that the study guidance gives them a better idea of the competences that they need to obtain, and add to their understanding of what is expected from them.

Work-placement supervision takes place on site by a supervisor of the company and by a teacher of ACaPA. Two weeks after the start of the work placement, the student sends an evaluation to the teacher. Coaching takes place at a distance, though the student meets once a month with the teacher.

Students have the opportunity to practice by themselves in the tent, on Sundays and in the evenings. On Saturday, the tent is open for alumni. During these times, there is no supervision, but teachers do random checks and there are several conditions for the students working there. For example, they are not allowed to work alone, or to work on a discipline other than their own speciality.

The national student survey (NSE) shows that students aren't too satisfied with the coaching, the interviews the panel did show a more positive picture.

Study load and feasibility of the programme

ACaPA reviews the study load annually, before the start of the new academic year. If adjustments are necessary, they are made. An important factor is the amount of physical activity in the program, which is comparable with doing top sport. This has much effect on the curriculum, since holidays, work placements and series of formal lectures can have an adverse effect on the training schedule. Because of this, the programme has chosen for a 'ribbon minor' instead of a block minor (see above).

The education is organised in three periods of 14, 14 and 13 weeks, in which the last week is a test week. Contact hours are on average 20, but the number varies per student and per period. The amount of contact hours a student has depends, among others, on his or her chosen circus discipline. Some circus disciplines take more guidance and contact hours, for others solo practicing is more appropriate. The courses that are given in a certain period and the availability of guest teachers also play a role. In a week when a student has intensive one-on-one training with a guest teacher, there are much more contact hours than in a week when there is given art history and a lot of self-study is expected. Near the end-of-year performance, ACPA acknowledges that the number of contact hours can be as high as 60 per week.

The alumni the panel has interviewed confirm the large number of contact hours. They told the panel they often work from the morning until the evening, especially early in the programme, though in the later years it lessens. In the fourth year, there could be more contact hours, according to the alumni. The graduates that were interviewed did not have much of an idea about the credits in relation to the study load. For them, they did what they had to do, and the amount of credits gained was just something that was on paper somewhere. The current students which the panel interviewed showed a mixed picture. For some it isn't completely clear how credits relate to the study programme, but for others it is. ACPA has been making an effort to improve this, e.g. by describing the credits in the course descriptions (see above under 'contents of the curriculum').

Staff quality

The staff of ACPA consists of roughly three groups. First, there is a permanent staff, consisting of a co-ordinator, an artistic adviser and a full-time teacher. The co-ordinator is responsible for the organization of the education, the artistic adviser for the contents of the programme and the teacher for the day-to-day implementation and supervision of the students. The teacher is every day present in the tent, where the circus techniques are practiced (see below under 'facilities'). Secondly, several teachers from other Fontys programmes teach part-time at ACPA. They teach music theory & analysis, ballet & modern dance and art history. Thirdly, the programme uses several guest teachers. These are mainly experts in specific circus techniques, but also include several producers and a business manager. The panel studied the cv's of the teachers and finds them to be well qualified for their job, many of the guest teachers are experts in their field. The average teacher - student ratio is 1 : 5,75, but this number can vary significantly. When several guest teachers have intensive workshops in the same week, it can be as high as 3 : 5, while in other instances it can be as few as 1 : 20. The panel observes that the permanent staff is very small, compared to similar international circus schools on Bachelor level.

ACPA has strict criteria on circus technique, artistic level, theoretical and methodological baggage and research and entrepreneurial qualities for guest teachers. Of the 26 guest teachers that are used regularly, six have an education on master level, eleven on bachelor level, while the others have a great deal of professional experience.

Examples are a producer for several Danish theatres, an owner of a concept development company and an acrobatics teacher at both the musical theatre in The Hague and the *Nationaal Danstheater* in Amsterdam. The majority of the teachers come from the professional practice. The quality of the guest teachers (as well as the regular teachers) is monitored through student satisfaction surveys. The panel studied these surveys and observed that students are overall positive. The artistic adviser selects guest teachers, mostly from his personal network, according to the teachers the panel spoke with.

The extensive use of guest teachers means that students are often taught in their discipline by a guest teacher for several weeks, when another guest teacher takes over. To guarantee a steady development of the student towards the learning goals, the programme set up a system to transfer information about students from one guest teacher to the other. Every guest teacher is obliged to keep a transfer file about the progress of every individual student. After their teaching period, they send the file to the student, the next guest teacher and the artistic adviser. On Monday morning, coming guest teachers receive instructions for their teaching period based on these files. In addition, every student keeps a training book that can be part of his portfolio. Teachers the panel spoke to are positive of the use of several different guest teachers for the same discipline. According to them, it is a strong point of the programme that students get feedback from several points of view (see also under 'structure of the curriculum'). Graduates confirm this, and put forward that they have many good teachers, that teach them different techniques. They also point out though that due to the amount of guest teachers, continuity in teaching can be a problem. Students can have a teacher in their discipline for a few weeks, then a period without a teacher, and then a new teacher for a few weeks. It takes a few days to explain what the student is doing, which can be frustrating. Most guest teachers are flexible, but not all of them. Among teachers are different expectations on what the basics are and what students should know and do, which can be difficult. Graduates put forward the suggestion that the programme can be improved by having one person that has an overview for each discipline. Students also suggested that a better balance between the guest and permanent teachers would be an improvement. Both students and teachers mentioned communication as a point for improvement: communication between teachers that work in and out the tent, as well as communication between different guest teachers.

The expertise of the teachers is kept up to date in several ways. Teachers attend congresses and seminars. ACaPA participates in the educational exchange programme of FEDEC and exchanges experiences and teachers with the *École Supérieure des Arts du Cirque* (ESAC, Brussels) and with the *Dans och Cirkushögskolan* in Stockholm. The teachers the panel spoke to, confirmed this and added that they also learn a lot from visiting international circus shows and (in most cases) through their other jobs. The permanent teachers also follow training in didactics, assessment and career counselling. In the future, the plan is to add the artistic adviser to the knowledge circle of the lectorate of the FHK, to help to develop a dramaturgy for circus.

The Fontys policy is that every teacher should have a master's degree and a didactic certificate, ACaPA tries to maintain a balance between this demand and their vision that students should be taught by professional artists, most of whom in this field don't live up to those demands, but who do possess excellent craftsmanship. The academy sees to it that every discipline has at least one or two teachers that have solid didactic knowledge.

Students the panel spoke with are in general positive about the quality of the teachers. There is especially much praise for the permanent staff, and their accessibility. In the national student survey NSE teachers scored high on the categories 'didactic skills', 'knowledge of the subject matter' and 'knowledge of the professional practice'.

During the site visit, the panel noticed that there is no teacher in the course committee. Though that does currently not lead to problems and the teachers have ample possibility to give input about the curriculum, it is not in line with Dutch Higher Education Act (WHW). Soon after the audit visit, ACaPA informed the panel that two teachers have been added to the course committee.

Quality of study programme-specific facilities

ACaPA is located in the building of the FHK. It accommodates various dance and drama studios, a theatre equipped with all the necessary technical facilities and a concert hall for an audience of 800 people. There are several well-equipped rooms and facilities for use by students, like a multi-media centre, theatre rooms, lecture rooms, practice rooms and meeting rooms. FHK has its own free lending service of audio-visual equipment. The multi-media centre has an extensive collection on all practical art subjects, history of art and culture, and pedagogic, psychological and educational subjects. ACaPA has a wide range on literature about circus. The majority is in Dutch and English though, while most of the literature about modern Circus is in French. The amount of relevant video material is limited. In their first year, students follow a workshop on information skills, to help them use the multi-media centre and find literature. The panel has the impression that students could use the library more than they do now. Students use the ICT facilities offered by Fontys, like a portal and the electronic learning environment of N@tschool. Here students can find all kinds of important information, like timetables, the test schedule, absence of teachers, an overview of the curriculum and study guides for all the modules. Besides all this, ACaPA has its own accommodation, a circus tent a few kilometres away, with installations and equipment for lessons in circus disciplines. There are two other sites that are being used by the programme: a gymnasium that is mainly rented for acrobatics lessons and *Danshuis Station Zuid* for dance lessons.

The panel inspected the facilities of both the FHK building and the circus tent. The panel deems the circus facilities in the tent adequate. The essential, standard equipment is available. The use of a circus tent might have some charm, but also has disadvantages, like difficulties to control the temperature.

This is problematic in both winter and summer, which has been mentioned by both students and graduates. They also mention that space can be problematic in the tent. There is only one high point where for example aerial can be practiced, everybody who needs more than six meters of height needs the same place. A CaPA owns two trampolines, but there is only room for one in the tent, and is according to graduates folded most of the time. A new hall, with more space and a place to perform as well, would be preferred by the alumni, but they mention also that the programme made a big effort last years to use the tent more efficient and better organize the use of it, in which it did a good job.

The support facilities surrounding the tent are in a temporary building and are of a poor quality, according to the panel. There are only two showers that are only in use since last December. One former office functions as a dressing room for both genders.

It depends on the student, and the main discipline practiced by him or her, how much time is spent on which location. In any case, all the students use the FHK building for the theory lessons and for the minor.

The management is working hard to realize a new accommodation. For this, there are several scenarios, this year one should become definitive. The teachers the panel spoke are anxious for the new accommodation. They are critical on the limited possibilities the current accommodation offers, they mention among others the single swinging point in the tent and the fact that facilities are spread out over several locations.

Considerations

The content of the study is in line with the intended learning outcomes as set by A CaPA. There is much attention given to the development of the student as both an autonomous performer and as an artist. The programme made an exact and adequate translation for each competence on all the levels, to learning goals, modules and courses. Students get into contact with the professional practice a lot, mainly through the extensive use of guest teachers, but also in other ways like the work placement. The research skills that A CaPA teaches are fitting for the discipline and stimulate students to experiment with different theories and to integrate them into their performance. Point of attention is the study load of the different parts of the curriculum. It is not clear for all students how study load and credits are related. Regarding the work placement, the management is correct in stating that it is more important that students develop the relevant competences, then that all the work placements have exact the same duration. Nevertheless, the diversity between work placements as it is now, from two to twelve weeks, is too large according to the panel. The amount of time students do a work placement should at the least roughly correspond with the 5 credits that stands for the work placement. The study load of the minor should also be considered. The 30 credits that are awarded for the minor don't correspond with the time students invest in it, which is considerably less than half in the third year, though the panel is aware this is also due to the fact that students put a lot of extra time in the regular (major) courses.

The panel understands that the position of the minor is due to the Fontys policy on minors is difficult to incorporate in a study like this one, but the amount of credits for a course should correspond with the amount of time it takes. The panel deems it very positive that students are enthusiastic about the artistic freedom they have and the possibility the curriculum gives them to develop into autonomous artist. This is very fitting, given the intended learning outcomes of ACaPA.

The didactic methods, e.g. the teaching by professional artist, the project based learning and the central position of the student are appropriate for acquiring the competences.

ACaPA succeeded in making the curriculum coherent and logical. The cyclic character of the programme contributes to this, modules and courses recur, in a more complex situation. Every year, a higher level of performance is asked from the students, which connects to the different levels of competence that are set. Horizontal coherence is further added by the fact that each year has its own theme or 'learning line'. For most students, the way the curriculum is build up is clear. The familiarity of the students with the concept of competence-based education is growing over the years. Where the graduates the panel spoke to were not familiar with it at all, the current students, especially those at the beginning of the study, are more so. The panel sees definite improvement in this respect.

The panel has the impression that the study load is considerably higher compared with the average *hbo*-Bachelor programme, and study weeks of over 40 hours are rather common. Though this makes the ACaPA programme a difficult one, it is fitting for the discipline and for art studies in general (who often tend to have a higher-than-average study load). The students are ambitious and voluntarily spend their evenings and weekends on the study as well, and are satisfied with this situation.

The quality of the staff is high, according to the panel. This goes for both the permanent staff as the guest teachers. The panel is impressed with the results the staff have managed to get (see standard 3), also considering the not-so-optimal facilities. They have done an exceptional job. Nevertheless, the panel sees several risks. Compared with other circus schools, the permanent staff is very small, which makes the three of them very vital people. If for any reason one would fall out, it would be a problem, while if two or more would fall out, it would endanger the continuity of the programme. The amount of guest teachers is very high: they are specialists in their field. As ACaPA intends, through the guest teachers students learn different views and techniques, which is a good thing. It also leads to a lack of continuity though. Other circus schools often have, next to a core staff and guest teachers, also a permanent teacher for every circus discipline. This ensures continuity, which is something the students of ACaPA state they would welcome. The panel has the impression that the current staff is working already very hard. They have many responsibilities, like coaching, managing, teaching and organizing. In the long run, the panel wonders whether the way ACaPA deals with staff is sustainable.

The panel is critical towards the facilities used by ACaPA. The fact that there are four different locations does not contribute to a coherent learning environment. The facilities at the FHK are very good: the access to other art disciplines contributes to the intended learning outcomes. The circus specific literature is adequate, but could be supplemented with more scientific literature about modern circus and with video material. Students could be stimulated to make more use of the library. The circus specific facilities are adequate, but not much more. The tent might have charm, but according to the panel that doesn't compensate for the many drawbacks that using a tent has, like the problems with regulating the temperature and the lack of space for students who need over six meters of height. The circus facilities in the tent are adequate, only the bare minimum of what can be expected for a circus school in higher education. The surrounding facilities, like the showers and the dressing room, are inadequate according to the panel. An education that is as physical as circus cannot function with only two showers (or even no showers at all, before last December) and a single same sex changing room. Again, the panel deems the results ACaPA achieved with these facilities impressive, but in the end, severe improvements need to be made, the tent should be replaced and the number of locations brought back to no more than two. If this perspective is lacking, the panel fears it could have an adverse effect on the motivation of teachers and students, also because the facilities are lacking compared with other circus schools in higher education.

Concluding, the curriculum, didactics, staff and facilities are a coherent educational learning environment in which students can realize the intended learning outcomes. The facilities are the weakest link and in need of improvement. The staff has so far done a great job, but the panel estimates the efforts they made as not sustainable in the long run. The staff should be strengthened, or it could endanger the future of the programme.

Conclusion

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

Standard 3 Assessment and achieved learning outcomes

<i>The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.</i>
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Findings

Assessment system

The assessment system of ACaPA is described in the documents Assessment and testing policy (2011) and the OER/TER. The forms of testing used are designed to comply with the competence based education and the didactic principles of the programme.

At the end of every phase, a student shows the development so far in a competence exam. The curriculum overview scheme shows the indicators for each of the learning goals on each level. The course descriptions include the competences that are worked on, the related learning goals and the relevant performance indicators.

Tests are designed to give continuous feedback in the form of formative assessments. Summative assessments provide credits, when a student has mastered a subject.

ACaPA uses several kinds of (summative and formative) assessment, e.g.: portfolio, skill tests, continuous assessment, competence exam, practical assignments, jury reports, artistic guidance and interview. The competence exam is decisive to determine if a student successfully completed a study phase. Part of this competence exam is a criterion orientated interview about the Personal project and the portfolio, and an interview about the POP. Two assessors take this exam, assisted by an independent chair and for the final competence exam by someone from the professional field. The portfolio contains individual products such as reflections, written assignments and video recordings of productions. Often, these products are already assessed before they are included in the portfolio. Some students and graduates are critical about the competence exams and the use of the portfolio. A complaint that is made during the interview with the panel is that the outcome of the competence exam is partly based on argumentation skills of a student. In the case a student disagrees with an assessment it is very difficult to do something about it. For some students, the competence exam is confusing. Other students the panel interviewed are satisfied with the competence exam though. As for the portfolio, many students and alumni do not see the use of it and only do it because it is obligatory. Their focus is on becoming a circus artist. For several, it is not clear what the intention of the portfolio is, and they prefer to receive more information about and feedback on it. There are also complaints about the digital format of the portfolio, which forces students to scan and upload all their evidence. The management is aware of the fact that students don't deem the portfolio the most interesting part of the programme. According to the management, that is one of the problems of getting information about it to the students: it is not picked up eagerly. Currently, a specific format for the portfolio is developed by ACaPA to make a concession to the complaints of students on this point.

Continuous assessment is an important part of the education. Students keep a training log, in which they evaluate the progress of their circus discipline. All (guest) teachers are supposed to give feedback on what students do. All learning methods have forms for formative testing, skill tests, group performances, knowledge test and the work placement. Guest teachers grade the students, but in a formative way. The summative assessment of circus techniques takes place in the personal project. Students can use the formative feedback in the competence exam.

According the NSE, students are not satisfied with the feedback given by teachers. According to the students the panel interviewed, this is probably a misunderstanding. They are critical on several aspects (see above), but feedback is not one of them. Whether a grade is clear or not differs per discipline. For the theoretical courses, like art history, it is clear how grades are given. For the circus classes it is much less clear.

The extensive use of guest teachers provides a difficulty in the grading. To help teachers in their grading, ACaPA uses standard forms that all teachers use. There is contact about the grading between the artistic adviser and the guest teachers. According to the Examining committee, not all guest teachers have the same assessment responsibility. They are all supposed to give feedback, but only in the personal project is the summative assessment made. There is no grading matrix, in which it is written down for each course and per competency what performance leads to which grade. This makes it difficult for the guest teachers to know exactly what a '1' or '2' stands for.

It is often difficult to grade an artistic performance. The programme makes sure by using at least two teachers, an audience and a representative from the professional field to ensure a grade is as objective as possible. As for the grading of circus techniques, there are certain binary decisions on hard criteria: does the student work safe or not, can the student perform a physical action or not (spread legs 180 degrees for example). Creativity is more difficult to assess. In addition, a juggler will be assessed differently in an acrobatics course than an acrobat.

The panel studied several assessments, including the group performance (see below). According to the panel, ACPA assesses the students in an adequate way. The assessments done by ACPA correspond with how the panel would have assessed the students.

ACPA laid out the roles, tasks and responsibilities for assessment as follows:

- Teachers are responsible for the development of tests, assessing, giving feedback, supervise correct testing and handle complains about tests.
- The academy coordinator supervises the implementation of the testing policy and initiates improvements when necessary.
- The Examining board ensures the quality of the tests, makes decisions on questions that aren't taken care of by the OER/TER, decides on exemptions and gives directions for improvements when necessary.

Realisation of the intended learning outcomes

In the fourth and final year of the programme, students work on the development of their competences on the highest level. Students must prove they are accomplished performers. Their graduation procedure consists of a group performance, followed by a competence exam, followed by a final performance of the Personal Project.

The competence exam is taken by two teachers of the academy, assisted by an independent chair and an external assessor from the professional field. The exam consisted of a criterion orientated interview, in which all the competences are discussed. The base of this discussion is the portfolio, the results of the Personal Project, assessments by the different teachers and competence forms that are filled in by the student.

After evaluations, several changes have been made concerning the graduation procedure. In the future, the competence exam will take place after completion of all other components of the graduation procedure. An external assessor from either the professional field or the sector Theatre of FHK will be present at every competence exam.

As an extra individual component, a written reflection on the part in the group production is added. In 2012-2013, each student will have to do a research assignment related to the group production.

Only ten students graduated since ACPA started, all of them last year. The audit team studied from all of them the products in which they show the achieved learning outcomes. The most important of these is the DVD of the group performance *Physical Statements*, in which several of the most important competences, like craftsmanship, interpretation, creativity and cooperation are shown on the highest level. From this performance, the panel got a good view of the level on which the students perform.

The audit team also studied several assessment forms of Personal Projects, the final competence exam, jury reports and directors assessments of the group performance.

Based on the performance *Physical Statements*, as well as the other material studied, the panel finds that the level graduates from ACaPA is high. Of the ten graduates, several performed on an excellent level. In only one case, there was some discussion whether the realized learning outcomes were high enough, but in the end, the panel is convinced that all students perform on a satisfactory level. The other students perform somewhere in between. Over all, the panel has seen that the students have the technical, artistic and professional skills to function as an autonomous performer. Since the first ACaPA students completed the curriculum in July 2011, there have been no periodical evaluations with the professional field or alumni regarding the achieved learning outcomes. A brief survey is held among the work-field committee about the degree of command and appreciation / relevance of the competences. The results of this survey are positive. In interviews, both alumni and the professional field are positive about the learning outcomes. The representatives from the work field stress that students from ACaPA have impressive technical and artistic skills and can easily function as independent artists. The graduates the panel interviewed are all working as a circus artist, for example performing at circus festivals, having started their own company or doing indoor performances. In addition, several students participated in one of the most prestigious circus festivals in the world in Paris, Le Festival Cirque de Demain, last summer. No less than three of them won an award (silver medal) with their performance, which is an exceptional feature for students from a school as young as ACaPA.

Considerations

According to the panel, the system of testing is still in development. Several things are up for improvement. It is important that ACaPA elaborates a grading matrix. This will make it much easier for guest teachers to assess. Several schools in FEDEC already have such a matrix, and should be able to help. ACaPA also needs to work on the portfolio, since many students do not see the worth of it. The panel finds it positive that the management of ACaPA is aware of this and is working on it. Given the remarks of students and graduates, the panel deems that a thorough evaluation of the competence exam is in place. Nevertheless, despite the critical remarks the panel makes, the assessments the panel studied did give a valid result. The way the panel assessed the final performance, for example, corresponds with the assessment made by ACaPA. It is also positive that a mix of assessment methods is used, that fits the didactic concept of the programme.

The level of the graduates is high, according to the panel. They definitely function on the bachelor level, are autonomous artists and have a high degree of technical and artistic skill. Given the facilities and the fact that the academy has only existed for a few years, this is a very impressive feature. The high level of the students is confirmed by both the work field, as the fact that the graduates are all working as performers, some of them award winning.

The panel considers that, even though there are several critical remarks about the system of assessment, the learning outcomes of ACaPA are on such a high, near excellent, level that a score of 'good' is more appropriate than 'satisfactory'.

Conclusion

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

3 Final judgement of the study programme

Assessments of the standards

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

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

Considerations

The panel comes to an assessment of 'good' on the first and the third standard, and to an assessment of 'satisfactory' on the second. The Academy of Circus and Performance Arts has shown that they offer a high quality education. The programme fulfils the conditions set by the NVAO to be assessed with an overall score of 'good'.

Conclusion

The audit panel assesses the quality of the *hbo*-Bachelor Circus and Performance Art of Fontys Hogescholen as **good**.

4 Recommendations

Standard 1

- The audit team has no recommendations on this standard.

Standard 2

- The literature that is available on circus can be expanded on. Especially more video material and scientific literature on modern circus would be welcome additions. Students can be stimulated to use these facilities more.
- ACaPA should critically review the study load for each of the courses. At the moment, it is unclear for students how credits and study load are related. Especially for the minor and the work placement, the amount of credits that stands for them is unrealistic.
- The staff did a remarkable good job according to the panel. The panel recommends nevertheless to expand the staff, because in the long run the small size poses a threat to the programme. The permanent staff should be extended and preferably, for every circus discipline a permanent teacher is enlisted.
- At the moment of the audit, there was no teacher in the program committee. Since this situation doesn't comply with the Dutch Higher Education Act, the panel recommends the programme to add a teacher to the programme committee as soon as possible.
- The facilities are one of the few weak points in the program. A new accommodation is essential, and it should be in line with the standards set by FEDEC.

Standard 3

- At the moment there is no grading matrix. It is important that ACaPA makes one, especially considering that a lot of assessment is done by guest teachers. Schools in FEDEC that have such a matrix already can help with this.
- Students are critical about both the portfolio and the competence exam. Both these should be reviewed in order to evaluate whether or not they are fit for purpose. In the event that they are not, alternatives should be developed.

5 Annexes

Annex 1: Final qualifications of the study programme

Table 0-1: Competences ACaPA		
Domain	Competence	Definition
Technical	Craftsmanship / Vakmanschap	Het vermogen om performances te maken door een breed spectrum van technische vaardigheden en kennis uit het circusdomein en aan het circus verwante kunstdomeinen toe te passen. The ability to create performances by applying a wide range of technical skills and knowledge from the domain of circus and circus-related arts.
	Analytical skills / Analyseren	Het vermogen om artistieke en professionele ontwikkelingen, processen en producten in het circus en aan het circus verwante kunstdomeinen te analyseren. The ability to analyse artistic and professional developments, processes and products in the domain of circus and circus-related arts.
	Entrepreneurship / Ondernemerschap	De vaardigheid om de eigen professionele carrière te ontwikkelen, te organiseren en te managen. The ability to develop, organise and manage one's own professional career.
Artistic / Creative	Artistic vision / Artistieke visie	De vaardigheid om zichzelf bewust te positioneren als een artiest in het professionele domein van het circus en de overige podium kunsten. The ability to position oneself consciously as an artist in the professional field of circus and other performing arts.
	Interpretative aptitude / Interpretatievaardigheid	De vaardigheid om artistieke ideeën tot betekenis te brengen door middel van visuele en fysieke performances. The ability to give meaning to artistic ideas through visual and physical performances.
	Creativity / Creativiteit	Het vermogen om persoonlijke artistieke ideeën en concepten te ontwikkelen. The ability to develop personal artistic ideas and concepts.
	Innovative ability / Innoveren	De vaardigheid om artistiek onderzoek uit te voeren en (binnen) zijn kunstvorm te vernieuwen. The ability to carry out artistic research work and to innovate (within) one's form of art.
Professional / Social	Ability to co-operate / Samenwerken	Het vermogen om bij te dragen aan een collectief creatief proces bij het maken van een gemeenschappelijk product. The ability to contribute to a collective creative process towards a joint product, using one's own expertise.
	Communication skills / Communiceren	De vaardigheid om informatie, ideeën en concepten zowel mondeling als schriftelijk helder over te brengen en te bespreken. The ability to clearly convey and discuss information, ideas and concepts, both verbally and in writing.
	Learning ability / Lerend vermogen	Het vermogen om kennis en vaardigheden te verwerven en om leren te beschouwen als een proces dat een leven lang voortgaat in dienst van

Table 0-1: Competences ACaPA

Domain	Competence	Definition
		verdere professionele en persoonlijke ontwikkeling. The ability to acquire knowledge and skills, and to consider learning as a life-long process for further professional and personal development.
	Reflective ability / Reflecteren	Het vermogen om te reflecteren op zijn professionele activiteit. The ability to reflect on one's professional activity.
	Social attitude / Maatschappelijk invoelen	De vaardigheid om inspiratie voor zijn kunstvorm uit de maatschappelijke omgeving te putten en om impulsen aan de culturele omgeving te geven. The ability to take inspiration for one's form of art from society, and to give impulses to the cultural environment.

Annex 2: Survey study programme

Table 0-2: Modules		ECTS credits
I	Circus Techniques	55
II	Expression & Interpretation	30
III	Fundamental Body skills	32
IV	Theory & Methods	32
V	Laboratory / Research	22
VI	Performances & Productions	24.5
VII	Management & Organization	14.5
VIII	Minor	30

Table 0-3: Spread of modules over the years (incl. credits)

Year	Entrance Exam							ECTS credits
Y 1	I 15,5	II 10,5	III 13	IV 10,5	V 5	VI 4,5	VII 1	60
Competence exam I (Foundation)								
Y 2	I 15,5	II 8	III 13	IV 9,5	V 6	VI 5,5	VII 2,5	60
Y 3	I 10	II 6	III 1	IV 2	V 4	VI 4	VII 3	VIII 30
Competence exam II (Main Phase / Minor)								
Y 3	I 14	II 5,5	III 5	IV 10	V 7	VI 10,5	VII 8	60
Competence exam III (Graduation)								

Annex 3: Expertise members auditpanel and secretary

Specific additions concerning panel members and secretary:

Mr T. Roberts, chairperson

Mr Roberts is primarily deployed due to his specialist and educational expertise in the field of Circus and Performance Art. He is Higher Education Courses Director at Circus Space in London UK, where he is responsible for and developing all undergraduate and post-graduate provision in the UK (Foundation Degree in Circus Arts, BA (Hons) in Circus Arts, Post-graduate Certificate in Circus Arts). Besides he is president of the European Federation of Professional Circus Schools (FEDEC), based in Brussels. As Chair of the Quality Assurance Committee for the Conservatoire for Dance and Drama, he is equally up-to-date on QA requirements. Among others he was most recently a panel member for the audit of the circus programme of the CODARTS Academy. He has wide international knowledge of higher education and educational processes based on his qualifications and work experience. He has been individually briefed on the audit visit process, accreditation in higher education and NQA's mode of working.

Education

- | | |
|------|--|
| 1979 | Holder of an American High School diploma from Concord High School in Elkhart, Indiana, USA |
| 1997 | Holder of a Diploma in the Management of Socio-Cultural Organisations from the University of Robert-Schumann, Strasbourg, France |

Work experience

- | | |
|--------------|---|
| 2000-present | Higher Education Courses Director for Circus Space. Responsible for all HE courses (Undergraduate and post-graduate programmes). |
| 1993-2000 | Vocational Training Coordinator and Juggling Instructor for the Centre National des Arts du Cirque in Chalons-en-Champagne, France |
| 1981-1997 | Founding member and performer with French juggling troupe, L'Institut de Jonglage. Touring Europe and the United States with a four-person theatrical/juggling performance of 90 minutes in length. |
| 1979-1981 | Boss Clown for Ringling Bros. and Barnum & Bailey's Circus in Haines City Florida, USA |

Mr Ph. Haenen

Mr Haenen is primarily deployed due to his professional expertise in the field of Circus and Performance Art. He is founder and director of the School of Circus Arts in Brussels where students get their "European Bachelor". In 1999 he was founder of the "Fédération Européenne des Ecoles de Cirque" (FEDEC) of which he was chairman between 2002-2008. Mr Haenen has knowledge of the accreditation system based on previous audit visits for the Canadian Government (Canadian Heritage) in 2008 and 2011 of "The National Circus School" in Montréal and "The Québec Circus School" in Québec City. He has wide international knowledge of higher education and educational processes based on his qualifications and work experience and has been individually brief on NQA's mode of working.

Education:

- 1970-1975 Master in Political Sciences "Université Libre de Bruxelles"
1973-1975 Master in Social Communication; "Université Libre de Bruxelles"

Work experience

- 2008-2011 Les Productions du Dragon (La Louvière - Belgium) : Circus show production company : Casting Manager
1998-2008 Ecole Supérieure des Arts du Cirque; Artistic High School (Brussels - Belgium) : Founder and Executive Director
1996-1998 Service Social des Etrangers; professionnal school for young immigrants ; Bruxelles - Belgium : Executive Director
1985-1995 Fréquence Création; Cultural communication company (Montréal - Canada) Executive Manager

Others

- 2010-present Institut National de Music-hall; Le Mans (France); Chairman
2004-present Ecole de Cirque de Honnelles; Belgium; Member of the Board
2005-present Pierre De Lune, Théâtre Jeune Public; Belgium; Member of the Board

Mr M.A.F. Eysink Smeets

Mr Eysink Smeets is primarily deployed due to his professional expertise in the field of Circus and Performance Art. As manager of Circo Circolo, the international festival for circus theater in the Netherlands he is aware of new developments regarding circus in the Netherlands and Europe. He has been individually briefed on the audit visit process, accreditation in higher education and NQA's mode of working.

Education:

- 1972-1976 HAVO
1976-1980 Social Studies
1991-1992 Post Academic Studies "Management Leidinggevenden Welzijnswerk" Hogeschool 's-Hertogenbosch (university of professional education)
1994 Course "PR and Marketing" employers' association VOG
1997 Training results-oriented management

Work experience:

- 2006-present Self-employed MESSO Communication and Consult
Concept development, strategy and coordination of events
- International Circus Theater Festival Circo Circolo – management, talent development, strategy
- Bosch Parade – business management
- Bosch Winter paradise – concept development and coordination
- *Koninginnedag* 2007 – concept development and program coordination
- Development Marketing Campaign 7 Summer sins Municipality 's-Hertogenbosch
- Support quality improvement *Bosche Kermis* corporate development, new business, concept city fires
- Various consultancy jobs museum and educational institutions
2006-2011 Manager and consultant "Nationaal Fonds Vrijheid en Veteranenzorg"
2005-2006 Coordinator City Marketing and Events Municipality 's-Hertogenbosch (Interim; 65%)

1997-2005 Policy advisor "Nationaal Comité 4 en 5 mei" (100%), since 2000 deputy manager
1995-1997 Policy advisor "Nationaal Comité 4 en 5 mei", coordinator liberation festivals (50%)

Other:

2010-present co-founder and board member *De Tuin | United*
2006-present chairman of the supervisory board *Matzer Theaterproductions*
2007-2011 chairman Foundation *Cultuurmarketing 's-Hertogenbosch*
2007-2009 board member Foundation *Solos 's-Hertogenbosch*
2004-2010 member of the supervisory board Foundation *Verkadefabriek 's-Hertogenbosch*
2003-2007 treasurer Foundation *Onclin-Chabrimon*

Mr B. Schäfer

Mr Schäfer is a student member of the audit team. At this moment he is studying Dance and Movement Therapy at Codarts Academy as well as Psychology at Rijksuniversiteit Groningen. Mr Schäfer has student-related insight with regard to study load, educational procedures, facilities and quality control of study programmes within the relevant domain. Because he studied his bachelor study programme partly abroad, Mr Schäfer is able to make an international comparison. He has been individually briefed about the audit process, accreditation in higher vocational education and NQA's manner of working.

Education

2010 – heden Master of Dance Therapy, Codarts Academy Rotterdam
2009 – heden Master of Science Psychology, Rijksuniversiteit Groningen
2003 – 2010 Bachelor of Science Psychology, Rijksuniversiteit Groningen en Universidad Complutense de Madrid
1994 – 2003 Gymnasium (German and Politics), Ernestinum Celle, Germany

Work experience

2011 Internship clinical personality disorders and part group therapy sexual abuse Delta Psychiatrist Centre
2010 Internship part-time treatment personality disorders, GGZ Friesland and CSB Leeuwarden
2008 – 2009 Team assistant 'Stichting Huis' Groningen
2008 – 2009 Thuiszorg Groningen

Mr drs. J.G. Betkó

Mr Betkó has been asked to serve as NQA auditor. In his function as executive member of the Dutch National Union of Students (LSVb), he has gained experience with different aspects of higher education, like budgeting, accreditation, student participation and excellence. In this capacity he participated in the realization of the new accreditation system. As member of the evaluation committee 'Study Choice consultation – what is effective?', he was twice involved with the allocation of OCW subsidies to institutes of higher education and universities seeking to experiment with study choice interviews. Mr Betkó is familiar with NQA's method of working and was certified by the NVAO to act as secretary to the accreditation panels.

Education

1999 - 2007 History study, Radboud University

Work experience

2007 - 2009 Dutch National Union of Students (LSVb): executive member

2008 - 2009 Member evaluation committee "Study Choice Consultation – what works?" (part I & II, under supervision of SURF)

2009-present Netherlands Quality Agency: auditor

Annex 4: Program for the site visit

Day 1 (Thursday 16 February; location at Zwijsenplein 1, Kolommenzaal)

Time	Item	Participants
12.30 – 14.00	Welcome, lunch and guided tour	Panel John van Riemsdijk: programme coördinator Samuel Jornot: artistic adviser
14.00 – 15.00	Preperation (with regard to critical reflection and group performance)	Panel
15.00 – 17.30	Inspection of material: - Study material - Student material: products by students	Panel
16.30 – 17.30	Open consultation (optional)	Panel
17.30 – 18.30	Preparation (with regard to student material)	Panel

Day 2 (Friday 17 February)

Time	Item	Participants
08.30 – 09.15 uur	Block Contents I: graduation	<i>Teachers:</i> Samuel Jornot Mathieu Broens <i>Workfield:</i> Eveline Alders Rosa Boon
09.30 – 10.15 uur	Block Contents II: alumni/graduation	<i>Students 4th year:</i> Ayla Moes Saar Rombout Kathleen Ravoet <i>Alumni:</i> Leila Köckenberg Lisa Rinne Christopher Schlunk (skype) Wietske Vogels
10.30 – 11.15 uur	Block Content III: students	Sanne Hamstra (1 st year) Michiel Deprez (1 st year)

		Luke Horley (3 rd year) Thibaud Thevenet (2 nd year)
11.30 – 12.15 uur	Lecturers	Chantal Jorna Mathieu Broens Nikolay Pyasta Heleen de Hoon René de Klein Noé Robert
12.15 – 13.15 uur	Lunch break + consultation / extra inspection of material	Panel
13.15 – 14.00 uur	1 st talks with study programme management	John van Riemsdijk: programme coördinator Samuel Jornot: artistic adviser
14.15 – 15.00 uur	Assurance	René de Klein: exam committee Chantal Jorna: exam committee Pleun van Riemsdijk: course committee
15.15 – 15.45 uur	Possible extra talks	-
15.45 – 16.45 uur	Assessment meeting	Panel
16.45 – 17.30 uur	2 nd talks study programme management including rounding-off	John van Riemsdijk: programme coördinator Samuel Jornot: artistic adviser Rien van der Vleuten: director Fontys School of Fine and Performance Arts Open to others interested in the preliminary outcomes of the audit

Annex 5: Documents examined

Documents examined before the site visit:

- Kritische Reflectie Bacheloropleiding Circus and Performance Art
- Academy for Circus and Performance Art, Study Guide 2011-2012, september 2011
- Academy for Circus and Performance Art, Curriculum Overview Scheme(CLOTS) , september 2011
- ACaPA, Course descriptions , augustus 2011
- ACaPA, Literature List and selection of Books, augustus 2007
- ACaPA, Overview Curriculae Vitae of (guest)Teachers, oktober 2011
- ACaPA, Assessment and Testing Policy, november 2011
- ACaPA, List of graduates 2011
- ACaPA, Protocols and jury-forms used in assessments and testing
- ACaPA, Workfield Committee – list of persons and addresses

Documents examined during site visit:

- Fontys Hogeschool voor de Kunsten, Minder en Meer; Profilering FHK, februari 2011
- Fontys School of Fine Arts and Performance, The Academy for Circus & Performance Art: Application for accreditation new bachelor degree, february 2007
- NVAO, HBO-ba 'Circus & Performance Art – Paneladvies, juli 2007
- NVAO, Besluit strekkende tot een positieve beoordeling van een aanvraag Toets Nieuwe Opleiding van de hbo-bachelor Circus & Performance Art van Fontys Hogescholen, 30 augustus 2007
- ACaPA, Information brochure 2012-2013, September 2011
- FEDEC, The FEDEC Charter, april 2008
- FEDEC, Miroir-project 01- Circus Artist Today - Analysis of the Key Competences, December 2008
- FEDEC, Miroir-project 02-Analysis of Key Skills of Young Professional Circus Artists, December 2009
- Academy for Circus and Performance Art, OER/TER – Bachelor for Circus and Performance Art , september 2011
- ACaPA, Program description – overview of learning lines, november 2011
- ACaPA, Audition intake Policy ACaPA, april 2011
- Academy for Circus and Performance Art, Workplacement Policy and Manual Workplacements, augustus 2011
- AcaPA, Policy guest teachers at ACaPA
- Fontys Hogescholen, Fontys HR Ambities. Groei door aandacht en uitdaging, april 2011
- Fontys Hogeschool voor de Kunsten, Personeelsbeleidsplan 2009-2012, juli 2009
- ACaPA, Overview all guest teachers and contracts 2011, December 2011
- ACaPA, Regulations of the Committee of Examination, November 2011
- ACaPA, Examples of portfolio products and performances
- AcaPA, Letter of recommendation after work-placement

- ACaPA, Workfield Committee – Survey concerning Control and Relevance of Course Competences , november 2011
- ACaPA, Overview of Minutes of the Workfield Committee, div. dates
- Fontys Hogeschool voor de Kunsten, Rapportage Nationale Studentenenquête 2011 - instituutsrapportage, juni 2011
- ACaPA, Verbeterplan definitief n.a.v. interne audit, mei 2011
- Maasackers, Geslaagd – Bespreking afstudeervoorstelling ACaPA, in: Piste nr xxx, september 2011
- Alme, Rolf, The connection between circus and performance art, November 2011
- Fontys Hogescholen, Fontys Kwaliteitsagenda, september 2011

Annex 6: Summary theses

Below a summary of the students whose works, in which they demonstrate their mastery of the intended learning outcomes, have been examined by the panel. According to NVAO's rules only student numbers are included. Note that the ten students whose works have been examined are all the graduates of the student so far.

Student number	Final Assessment Score
2118184	7.9
2119421	6.8
2119425	6.6
2117541	6.8
2176803	5.9
2119522	7.8
2117523	8.0
2117544	8.1
2119432	7.1
2118087	6.1

Annex 7: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Verklaring van volledigheid en correctheid van de informatie

Betreffende de visitatie van de opleiding:

Circus and Performance Art

Instelling: Fontys Hogescholen.

Visitatiedatum: 17-2-2012

Ondergetekende:

A.P.M. van Rinsdorp

vertegenwoordigend het management van de genoemde opleiding,

In de functie van:

*Studiehoofd Fontys Academy
for Circus and Performance Art*

verklaart hierbij dat alle informatie ten behoeve van de visitatie van de genoemde opleiding in volledigheid en correctheid ter beschikking wordt gesteld, waaronder informatie over alternatieve afstudeerroutes die momenteel en/of gedurende de afgelopen 6 jaar (hebben) bestaan, zodat het visitatiepanel tot een op juiste feiten gebaseerde oordeelsvorming kan komen.

Handtekening:

A handwritten signature in black ink, appearing to be 'A.P.M. van Rinsdorp', written over a horizontal line.

Datum:

15-6-2012