



Postbus 5050

NL-3502 JB Utrecht

+31 30 87 820 87

[www.AeQui.nl](http://www.AeQui.nl)

[info@AeQui.nl](mailto:info@AeQui.nl)

## Bachelor Dance

### Codarts University of the Arts

Advisory report of the assessment of the existing programme

June 17, 2025

Utrecht

September 2025

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*Evaluatiebureau voor het hoger onderwijs*

## Colophon

### Institution and programme

Codarts University of the Arts  
Rotterdam

Institutional Audit: not applicable

Programme: Bachelor Dance

Site: Rotterdam

Mode: fulltime

ISAT-number: 34798

### Assessment panel

Ab Groen, chair

Marcia Smeding, expert

Guilherme Miotto, expert

Rasmus Ölme, expert

Gerwin Pol, student-member

Marianne van der Weiden, secretary

AeQui Nederland

PO Box 5050

3502 JB Utrecht

The Netherlands

[www.AeQui.nl](http://www.AeQui.nl)

## Summary

On June 17, 2025, the bachelor's programme Dance of Codarts University of the Arts was assessed. The panel's overall judgement is **positive**. The full-time four-year English-taught programme, offered in Rotterdam, consists of 240 ECTS and aims to provide a comprehensive dance education, delivering graduates as individual creative, skilled and mature dance artists prepared for lifelong careers in the professional dance world.

### Intended learning outcomes

The programme's intended learning outcomes are in line with the national profile and the international bachelor's level. They fit the university's educational vision. The specific characteristics of the programme's learning objectives are the combination of capability and an open attitude and the focus on health and wellbeing, which the panel considers a strength. The programme is well-aware of developments in the field relevant to its scope and plays an active role in updating the national profile. The panel advises the programme revisiting the intended learning outcomes explicitly and periodically, based on an analysis of the current situation and a reflection on where the programme wants to be five years in the future.

The panel thus concludes that the programme meets this standard.

### Teaching-learning environment

The teaching-learning environment is very good. The curriculum is organised in four pillars: dancer/performer, maker/performer, contextual studies and professional/entrepreneur. The curriculum design and the teachers encourage students to play an active role in their own learning process. The panel supports the choice for English as the language of instruction and confirms that both students and instructors have adequate proficiency in English. The admission process leads effectively to the intended diversity of

the student group. Students find this diversity a great strength of the programme. Students appreciate the various collaboration projects. A stronger focus on community projects and the reintroduction of the transdisciplinary projects would even enhance this. The teaching staff is well-qualified, not only in the different kinds of dance techniques relevant to the programme's profile, but also didactically. They provide strong guidance and support throughout the programme, which is much appreciated by the students.

The panel thus concludes that the programme meets this standard.

### Student assessment

The student assessment is based on an explicit assessment policy. The assessment methods are carefully chosen, and the four-eyes principle is used consistently. Assessment criteria are made explicit, also for the assessment advisors in the companies where students have their internship. Grades are recorded in Osiris, but there is currently no paper trail of the feedback and feedforward provided with the grade. The panel advises looking for a way to increase the transparency of the feedback/feedforward provided, in order to help students to follow their development over time. The Examination Board is knowledgeable and firm. They are aware of further possibilities of improvement and actively work on them. Overall, the assessment is well-

organised, although a more even spread of deadlines for theory exams would give students a more balanced study load.

The panel thus concludes that the programme meets this standard.

#### Achieved learning outcomes

Upon completing their internship in year 4, students show in a pitch, solo and test class that they have achieved the intended learning outcomes. Having examined a sample of graduate solos and pitches, the panel recognises the bachelor's level in all of them. The grades are a good reflection of the quality of the work. The position of the alumni in the work field, and especially their self-confidence in taking ownership of their career, is a strong point and shows that the programme succeeds in achieving the combination of capability and openness it aims for.

The panel thus concludes that the programme meets this standard.

#### Facilities

The material facilities for teaching, rehearsing and performances are sufficient and well-equipped. The digital facilities are up to date. The panel suggests monitoring the effects of the recent decisions to limit some of the services and update the facilities to what students need, taking into account the financial restraints.

The panel thus concludes that the programme meets this standard.

#### Quality assurance

The quality culture in the programme is clear and focuses on continuous development. Quality assurance happens naturally, but not always formally. Collecting and responding to student feedback is systematic, while other parts are mainly informal. The panel advises a more formal involvement of stakeholders from the work field to periodically evaluate the intended

learning outcomes and to organise an alumni network as part of this formal quality culture.

The panel thus concludes that the programme meets this standard.

#### Recommendations

The bachelor's programme Dance meets the six accreditation standards. With an eye on the future, the panel offers the following recommendations for consideration:

- revisit the intended learning outcomes explicitly and periodically, based on an analysis of the current situation and a reflection on where the programme wants to be five years in the future;
- increase the transparency of the feedback/feedforward provided, in order to help students to follow their development over time;
- formalise the existing quality culture, with a more formal involvement of alumni and stakeholders from the work field.

#### Distinctive feature

##### Distinctive character

Codarts is the only place where the range of support in health and wellbeing is so wide and fully integrated in the curriculum. Equally distinctive are its research focus and attention to external developments, including the exchange with experts nationally and internationally.

The panel assesses that the distinctive feature meets this criterion.

#### Concrete elaboration

The Health & Wellbeing programme is fully implemented in the teaching programme. Research outcomes from the Student Life Monitor, PhD projects and external contacts are used to continuously improve and innovate the programme. The programme effectively teaches students to take care of themselves physically

and mentally. The panel notes that the focus is predominantly on individual students. This works out very well. Yet, to further strengthen the effect of the programme, the panel suggests expanding the view on wellbeing with social aspects, incorporating social safety as a broad and layered concept.

The panel assesses that the distinctive feature meets this criterion.

#### Relevance

The panel considers the relevance of the Health & Wellbeing programme evident, not only from the research literature, but also based on the discussions with students and teachers. They all emphasise the importance of the programme to build resilience and inner trust for a sustainable career.

The panel assesses that the distinctive feature meets this criterion.

All standards of the NVAO framework have been positively assessed. On this basis, the panel provides a [positive recommendation](#) regarding the accreditation of the bachelor's programme Dance offered by Codarts. The assessment committee also gives a positive recommendation for granting the distinctive Health and Wellbeing feature to Codarts' Bachelor of Dance.

On behalf of the entire site visit panel,  
Utrecht, September 2025

Ab Groen  
Chair

Marianne van der Weiden  
Secretary

## Introduction

### Profile

Codarts is a renowned University of the Arts based in Rotterdam. With approximately 370 staff members, Codarts provides artistic and academic training to over a thousand students from 65 different nationalities. In Performing Arts, the institution offers bachelor's programmes in Dance, Circus Arts, Dance in Education, and Music Theatre, and master programmes in Choreography and Arts Therapies. In Music the institution offers bachelor's programmes in Music (with departments in Jazz, Pop, World Music, Classical Music and Music Theatre) and Music in Education, and master's programmes in Arts Education and Music. In February 2025, Codarts initiated a structural reorganisation under the title 'One Codarts', aiming for more collaboration between the two education clusters Performing Arts and Music, supported by the newly established Education & Innovation Department. The professorship Arts and Wellbeing explores the intersection of performing arts, health and wellbeing. It consists of two research lines: Arts for Wellbeing and Healthy Artists. Since 2016, Codarts has collaborated with Erasmus University Rotterdam and the Willem de Kooning Academy (WdKA, part of Rotterdam University of Applied Sciences) within the Rotterdam Arts and Sciences Lab (RASL). This initiative integrates research and educational innovation, and offers a Double Degree Programme, strengthening interdisciplinary opportunities for students.

The Bachelor of Dance consists of four pillars: Dancer/Performer, Maker/Performer, Contextual Studies and Professional/Entrepreneur. In year 1, the focus is on the student's Inner Journey, moving to Inner and Outer Journey &

Reflection in year 2, External Focus in year 3, and, finally, Professional Application in year 4. Students develop a wide range of techniques and engage with various renowned teachers and choreographers. A dedicated team ensures the holistic development of each student. The curriculum is strongly connected to the international dance industry. Students gain stage experience through performances and tours, and complete apprenticeships in professional dance companies.

The bachelor's programme builds upon the internal preparatory programme (Codarts Lyceum) and prepares for the Master Choreography (in collaboration with Fontys). The Bachelor of Dance is managed by a team of three coordinators, each responsible for a specific curriculum component, under the leadership of the Director of Education. A team of dedicated faculty members, guest teachers, and choreographers ensures a comprehensive and rigorous training programme.

The programme includes a focused health and wellbeing policy, expressed in the special feature 'Health and Wellbeing: Fit to Perform'. Dance requires a high level of athletic and aesthetic ability as well as psychological strength of the performers. This puts high demands on the dancers in terms of physical and mental health. Codarts, therefore, emphasises the importance of teaching students how to use their body and mind to reach excellence. A student support programme, Student Life, was launched in 2012 and offers information, education, guidance and care. A 'Team Around the Artist', consisting of health practitioners, teachers, study coaches,

embedded scientists and support staff, supports each student.

### The assessment

Codarts University of the Arts has commissioned AeQui to carry out the current assessment. For this purpose, AeQui, in collaboration with the programme, has assembled an independent and knowledgeable panel. A preparatory meeting with representatives of the programme has taken place.

The assessment was conducted based on the Accreditation Framework for Higher Education in the Netherlands 2024, according to the programme outlined in Appendix 3. The institution does not have a positive institutional audit decision, and therefore six standards were assessed.

The panel oriented itself during the preparatory meeting and during the deliberation phase towards the cluster of programmes to which this programme belongs. The necessary expertise for this was present within the panel.

The programme also applies for the distinctive feature 'Health & Wellbeing: Fit to Perform'. This

feature refers to the high-quality and professional support that students receive in preparing for a successful, healthy, and sustainable career in the field. The assessment of this feature is conducted in accordance with the general NVAO framework for distinctive features.

Recommendations for further development were made during the previous assessment. The programme has taken action in response (see Appendix 4). The panel has integrated this follow-up into its considerations for the current assessment.

The panel conducted the assessment independently; the panel received the necessary information to arrive at a judgement. At the end of the assessment, the programme was informed of the findings and conclusions.

This report was sent in draft to the programme; the programme's responses have been incorporated into this final report.

At the initiative of the programme, a development meeting will take place later in 2025. The results of this development meeting will not affect the assessment presented in this report.

## 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.

### Findings

#### *Learning outcomes*

The programme has formulated seven learning outcomes students must be able to demonstrate upon graduation:

1. Creative potential;
2. Craftmanship;
3. Investigative and reflective abilities;
4. Potential for growth and innovation;
5. Entrepreneurial and organisational ability;
6. Communicative ability;
7. Collaborative ability.

These learning outcomes are based on the national programme profile and competencies formulated in 2017 by the network of dance programmes in higher education and validated by the professional field. This ensures that they reflect the required bachelor's level, expressed in the Dublin Descriptors, level 6 of the National and the European Qualifications Frameworks and the national standard for professional bachelor's programmes adopted by the Vereniging Hogescholen (Association of Universities of Applied Sciences). The insights from the Tuning Documents developed by the European League of the Institutes of the Arts (ELIA) are also incorporated. The programme has integrated the seven competencies into four domains (pillars), serving as learning lines in the curriculum: dancer/performer, maker/performer, contextual studies, and professional/entrepreneur.

Upon graduation, students have gained the competencies for a professional dance career, but can also further expand and deepen their

competencies in the advanced professional programme in choreography at master's level COMMA, offered by Codarts and the Fontys School of the Arts in Tilburg.

Codarts takes an active role in the current update of the national profile. The new profile will focus on greater collaboration with other disciplines, such as theatre and music, by incorporating shared competencies relevant across these fields. This direction matches the recent move to 'One Codarts', aiming for more collaboration between the two education clusters Performing Arts and Music.

The panel recognises that the programme's aims and learning outcomes correspond with the university's vision and core values: craftsmanship, self-direction, diversity, research, connectivity and sustainability.

#### *Profile*

The programme prepares its students for a highly competitive international field of dance and profiles itself by integrating technical precision with conceptual and creative processes. It aims to deliver graduates who combine technical excellence with artistic innovation. Nationally, the programme describes itself as unique by its international and interdisciplinary collaborations. Benchmarking its programme against relevant international prestigious schools, Codarts presents itself in the position paper as distinctive because it covers a wider range of styles and techniques. Students, alumni and professional field representatives denote that the

specific characteristic is the combination of capability and openness, of craftsmanship and attitude. The capability and craftsmanship are expressed in the programme's aim to acquaint the students with a wide range of dance techniques, while also aiming for artistic innovation, inviting the students to make their own work. The attitude can be described as strong working ethics, openness and curiosity, reflection, and not just coping with diversity, but feeling comfortable in it.

A specific programme characteristic is the focus on health and wellbeing, preparing the students for a sustainable career. The programme has applied for a distinctive feature to emphasise this quality. The panel assesses this feature in a separate chapter in this report.

#### *Relationship with the professional field*

The programme ensures its continued relevance and alignment with the professional field well, by maintaining a continuous dialogue with the professional network in Rotterdam, the Netherlands and internationally. In addition, the programme has regular one-on-one consultations with teachers, artistic directors and choreographers, mainly from the European market. These meetings take place in various ways, such as

industry conversations, attending performances, teaching as guest lecturers, leading internship auditions, and collaboration with students and alumni in projects and companies.

#### **Considerations**

The panel considers the programme's intended learning outcomes in line with the national profile and the international bachelor's level. They fit the university's educational vision seamlessly. The panel considers the specific characteristics of the programme's learning objectives (the combination of capability and an open attitude and the focus on health and wellbeing) a strength. The programme is well-aware of developments in the field and plays an active role in updating the national profile. The panel advises the programme revisiting the intended learning outcomes explicitly and periodically, based on an analysis of the current situation and a reflection on where the programme wants to be five years in the future.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## 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.

### Findings

#### *Curriculum*

The curriculum is well-structured and comprehensive. It is organised in four pillars: dancer/performer, maker/performer, contextual studies and professional/entrepreneur. In year 1, students focus on their inner journey, in year 2 on their inner and outer journey & reflection, moving to an external focus in year 3 and, finally, professional application in year 4.

In the pillar dancer/performer, students integrate dance techniques, technical proficiency, choreographic works, performance skills, professional ethics and wellbeing. The Codarts Dance Company, being a small professional dance company within Codarts, offers students experience in professional group work and performance settings and prepares them for their apprenticeships.

The pillar maker/performer focuses on the students' artistic and creative development, supported by artistic research. Students gain deeper insight into their individual talent, personality, creative potential, investigative and reflective mindset and unique dance identity. Students create and experiment in a safe environment, while also gaining experience through public performances. The module on artistic research encourages the students to integrate physical, visual and performative knowledge with critical thinking, theoretical understanding and self-reflection in a cyclical process, deepening their investigative skills and strengthening innovative thinking.

The pillar contextual studies equips students with the knowledge and tools to position

themselves within the contemporary dance world by connecting historical perspectives, current trends and future developments. Modules focus on dance history and theory and on music theory, and also include the Maximising Performance Programme, which offers knowledge and skills on subjects such as anatomy, nutrition and performance psychology to prevent and recover from injury and sustain a long-lasting career in dance.

In the pillar professional/entrepreneur, the module Professional Development focuses on work ethics and helps students to set personal goals, develop their professional profile and prepare audition materials. Other modules in this pillar are Orientation and Practice and the internship in the fourth year. Internships can take place in an established company, freelance independent project or multidisciplinary environment. Students participate fully in the working processes of the host company or production. The programme tries to achieve the right match between dancers and collaborating companies, aligning with the students' ambitions. The programme describes the internship as a steppingstone toward a professional career because it bridges the gap between education and the professional world. It also offers networking opportunities and practical insights for their future career.

The panel was given access to the module descriptions. These are complete and give a good overview of each module's contents, learning goals and assessment criteria. Information on the number of credits (EC), teaching staff,

reading materials, teaching and assessment methods is described in all of them. The panel recognises the progress that is expected from students per subject over the semesters. Students can access the full information, including the reading lists, through the digital learning environment.

The programme uses an English name and offers instruction in English. As a justification for this choice the programme points out the international world of dance for which it prepares its students. The dance companies in this work field seek performers from around the world. The panel supports this choice.

#### *Didactic approach*

Codarts offers a challenging learning environment, encouraging students to take responsibility for their own growth (self-directed learning) and supporting each student in reaching their maximum potential. Physical classes are scheduled in the morning, theoretical and reflective modules, such as artistic research and professional development, in the afternoon. Students are stimulated to explore their abilities, e.g. through subjects such as improvisation and artistic research. Students learn to use digital skills to create professional audition videos showcasing their uniqueness and to build their own website. The programme emphasises the importance of ethical behaviour, such as reliability and respect, both within the university and in the professional field.

During their studies, students broaden their perspective by interdisciplinary and external collaborative projects. These occur (1) within Codarts, with students from dance, circus, musical theatre and music in the very first week of the programme, (2) in Rotterdam with the Rotterdam Conservatory and the Willem de Kooning Academy in the third year, and (3)

internationally through the Erasmus+ exchange programme and short-term mobility exchange with a number of European partner schools. Additional opportunities are offered by the Codarts Dance Company which performs regularly in the Netherlands and abroad, including for charitable organisations. Codarts co-produces projects and performances with arts and culture organisations, such as the annual Talent on the Move Tour (TOMT), together with the Holland Dance Festival and a variety of choreographers. The panel was grateful for the chance to attend the final show of the TOMT prior to the site visit. The students with whom the panel met during the site visit appreciate the range of possibilities. They would welcome a stronger focus on community projects, also during the TOMT, and the return of the transdisciplinary projects with the Willem de Kooning Academy, which apparently suffered from the university's financial difficulties.

The students greatly value the diversity in all respects. Firstly, they refer to the diversity of the student group, pointing out that they all, coming from different backgrounds and with different experiences and personalities, move in the same direction in confidence. Secondly, they mention the diversity of content in the programme: the different styles and dance backgrounds, ranging from ballet and classical dance to urban dance. They are enthusiastic to have the chance to taste and try many things, not only in the field of dance, but also in music and health issues such as nutrition, before they make a choice. Thirdly, they mention the programme's diversity over the years, starting with a base of technical classes with set teachers in year 1, many guests from abroad and rehearsals for the tour in year 2, performances on stage in year 3, and the internship in year 4. The students describe their group as a close and supportive community where they can be themselves and

take care of each other. They feel free to speak up and disagree among themselves and with teachers, and appreciate the room for discussion and sharing opinions.

The panel asked the students if dealing with the pressure of performing and being at the top is part of social safety and how they cope with it. The students recognised the issue. They pointed out a number of features that keep it manageable. The intake is so diverse that it discourages comparison with other students. The MPP course (Maximising Performance Programme) helps to build resilience and inner trust. They emphasise that not the teachers, but their 'harsh inner critic' is responsible for the pressure they feel. They acknowledge that staff offers help to cope with it.

#### *Admission*

Each year a maximum of 30 new students out of over 850 applications are admitted. Candidates must have a secondary education diploma (havo, vwo or mbo-4) or international equivalent, and prove their English proficiency. Candidates without a diploma, but who are admissible based on their artistic talent, take a capacity test.

The selection committee aims for diversity, equality and inclusion. The selection process is based on auditions, held once a year in the Netherlands and abroad (Spain, Portugal, France, Italy). Pre-selection video auditions are organised for candidates from outside Europe. Criteria are artistic qualities, creative potential, drive and commitment to learning, openness, communicative and verbal skills and curiosity. The assessment criteria for auditions are clear and can be found on the Codarts website. The panel recognises that the criteria fit the programme's learning outcomes and profile.

The process in the Netherlands consists of two rounds, in which candidates show their ballet, modern dance and improvisation skills and physical capabilities. The second round includes an interview. The auditions abroad consist of an introduction workshop where the committee can observe a candidate's potential, artistic curiosity and engagement with the creative process. A significant number of applicants come from Codarts Lyceum and similar preparatory courses of other art education institutes in the Netherlands and abroad. The panel considers the thoroughness of the admission process a strong point. The process leads effectively to the intended diversity of the student body.

#### *Guidance and tutoring*

Following the auditions and final admission, the programme maintains contact with new students digitally. Students receive support with enrolment and housing. The Student Life department sends information including the pre-season Fit to Perform programme with exercises in preparation for the school year. Programmes such as Living in Rotterdam or So You Think You Can Cook, and diverse activities help students adjust to the programme and the city. Extra classes are available to help students improve their proficiency in English.

Coaching in the programme is part of the Professional Development module with a focus on each student's ambitions and needs. Faculty members and external artistic and career development coaches offer continuous feedback, guidance and support to help students in their artistic, professional and personal development. Additional support is available for students with physical or mental needs or with a disability. Every second-year student is assigned an artistic coach to work with individually to help them refine and improve artistic aspects of their work. In the third year, coaching is focused on

securing an appropriate internship placement. Fourth-year students receive career development coaching during their internship year, helping them to make the transition from student to professional and taking the next step in their careers. The students told the panel that they continue to feel connected with Codarts even if their internship is physically at a distance. One of the teachers, who coordinates the internships, and the individual artistic coaches are always available for support.

Social safety is an important issue in the programme, increasingly so after the Covid-19 pandemic with its increased tension and pressure, and the Verinorm research report on abuse, intimidation and unsafe practices in the dance world. Codarts aims to foster dialogue around identity, gender and ethnicity and to create a more inclusive environment. To achieve this, Codarts has established a Social Safety Working Group, updated behavioural protocols and organised workshops. The programme is aware that the dynamic between authority, power and mutual respect requires more than protocols, but needs attention to the underlying processes. Ongoing reflection and dialogue are necessary, because norms and needs evolve over time, leading to different expectations in new groups of students. The panel is encouraged by the growing awareness of social safety and the initial steps already taken to address this issue. The panel urges Codarts to build on this foundation by embedding social safety as a comprehensive and multi-dimensional concept in its institutional policies, and by integrating it explicitly into the curriculum and team practices.

Digital tools have been upgraded in recent years to support the learning process. Tools are the digital scheduling system Asimut, the learning environment MyLMS and MyLMS/Portfolio to document milestones, videos, essays, blogs

etc. Since 2024, MS Teams, SharePoint and OneDrive are used for archiving, sharing files and communicating. All systems are linked together in the portals MyCodarts Workspace for staff and teachers and MyCodarts Studyspace for students. Most systems are available on apps. This is an adequate follow-up of one of the recommendations of the previous assessment panel. The Codarts website, updated in 2022, provides the necessary information about the university and the programme, including the admission criteria.

#### *Staff*

Per April 2025, the teaching staff consists of 27 permanent teachers, coaches and supporting staff (almost 18.9 FTE) and 28 guest lecturers for a total number of 2779 hours (1.675 FTE). Teachers must have strong teaching and didactic skills, artistic expertise and up-to-date knowledge of the field. The panel confirms that the teaching team is sufficiently large and covers the entire professional spectrum. Codarts offers an Art of Teaching programme, which includes didactical and assessment qualifications (BDB Basic Didactical Qualification and BKE Basic Qualification in Examination). Teachers with an appointment of 0.4 FTE or more are required to have a BKE. In addition, professionalisation and continuous development take place in staff days and (re)training programmes. These cover a range of topics related to teaching, such as the development and alignment of vision, providing feedback, student self-regulation, assessment and connecting communication. Other subjects for training are Pilates, peer coaching and the digital learning environment. Teachers have adequate proficiency in English. If necessary, extra language support is available, including Dutch classes for teachers from abroad. Participation in exchange programmes, study visits, innovation projects and conferences is stimulated and can be financially

supported. Staff members can also submit a request for support in obtaining a PD (Professional Doctorate) or PhD degree.

Codarts organises an annual dialogue cycle, called Conversation Arts, between employees and the manager to monitor performance and wellbeing. Additional conversations can be organised, on the initiative of employee or manager, depending on the outcome of the annual conversation or in case of specific needs. Starting in 2024-2025, the assessment interview, to formally assess performance, was added to the cycle.

#### Considerations

The panel considers the teaching-learning environment to be very good. The curriculum design and the teachers encourage students to play an active role in their own learning process. Students feel very confident about what they learn. The diversity of the student group stimulates

students with different backgrounds. Students appreciate the various collaboration projects. A stronger focus on community projects and the reintroduction of the transdisciplinary projects would even enhance this. The international composition of the teaching staff and the student body creates a stimulating environment. The panel supports the choice for English as the language of instruction and confirms that both students and instructors have adequate proficiency in English. The teaching staff is well-qualified, not only in the different kinds of dance, but also didactically. They provide strong guidance and support throughout the programme, also in case of special needs, which is much appreciated by the students.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## Student assessment

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

### Findings

#### *Assessment policy*

The university-wide vision on assessment was updated in 2019 and recorded in the vision document 'Education and assessment at Codarts'. Assessment is considered an important means to support students' learning processes and a source of information for teachers about the effectiveness of their supervision. This means that assessment forms an inseparable part of education. In addition, assessment is an instrument to account for the quality achieved. The assessment policy is laid down in the Teaching and Exam Regulations (TER) and the manual for testing and assessment. This manual describes the guidelines for the construction, administration, assessment and processing of tests and is, therefore, a useful tool for teachers, management and Examination Board.

#### *Assessment practice*

The methods of assessment are laid down in the module descriptions, the test planning and the student handbooks. The learning objectives, assessment criteria, test format, weighting and result scale are defined for each test. This makes the assessment transparent for students. Assessment methods are in line with each module's learning goals and are a combination of test classes, oral and written exams, oral and performative presentations, research reports, essays and process evaluation. Validity of assessment is thus maintained. Reliability of assessment is ensured by the multi-eye principle for practical tests, the structural use of external experts and regular calibration sessions with teachers and examiners. In response to a recommendation of the previous accreditation assessment, the programme has developed a

standardised set of assessment criteria. The panel considers this a good step and welcomes the additional step, announced in the Position Paper, to have a cross-dialogue with other departments to achieve a homogenous process throughout Codarts. The panel heard no comments from students on the quality of assessment, but at times too many deadlines for theory exams interfere with the schedule for rehearsals. Students would appreciate a more even spread of deadlines.

#### *Quality assurance of assessment*

Codarts has an institution-wide Examination Board consisting of two chambers (Music and Performance/Education). The Examination Board consists of six permanent members. The Examination Board appoints examiners and chairmen of examinations for each academic year on the basis of a competence profile. Examiners must have completed appropriate training (BDB Basic Didactical Qualification, BKE Basic Qualification in Examination or SKE Senior Qualification in Examination). Each year, the Examination Board visits three Codarts final examinations to see whether protocols are correctly implemented and procedures are properly followed. A uniform checklist has been prepared for this purpose. The final exams of the Bachelor of Dance were visited in 2023-2024. The results were very positive and were evaluated in the annual talk with the head of the department. These annual meetings also address the state of affairs regarding student file checks, the examiners and the training of the teaching team in the field of testing expertise (BKE, BDB, SKE). Every year, the Examination Board reports on its activities in the annual report, which also includes recommendations.

The assessment committee carries out systematic screenings of tests and testing programmes at the request of the Examination Board. In 2023-2024 the assessment committee has screened the research modules from the Bachelor of Dance. Results and recommendations have been fed back to the department.

The panel discussed with the Examination Board how they safeguard the quality of assessment when externals are involved as assessment advisors, such as in the internship. Several mechanisms are in place: one dedicated member of the programme's teaching staff is the internal examiner for all internships and remains in contact with the students and with the companies during the internship. This creates a common ground. The assessment advisors in the various companies are not formally appointed as external examiners. A number of instruments is in place to maintain their assessment quality. The company has to propose a grade and provide feedback at the end. The assessors receive extensive information, including a matrix that explains in detail how marks are given. During the internship the student's process is monitored closely by the internal examiner, partly on the basis of the student's portfolio. In case of apparent discrepancies between portfolio and grade, the internal examiner contacts the company to discuss this. As an additional measure, the Examination Board proposes to make the quality criteria for these external advisors more explicit, including the requirement of a BKE-qualification, and to invite them for calibration sessions at Codarts. The panel agrees that these would be useful extra steps. Because not all students have their internship in or near Rotterdam, an online calibration session could be a feasible alternative.

Another point of discussion was the assessment form, because the panel noted that no feedback

was recorded with the final examination grades in 2024. The Examination Board explained that feedback and feedforward are considered very important and can best be provided orally. Based on legal advice, feedback/feedforward is separated from the assessment form. The form with the grade and its justification is seen as a legal document that can be recorded in Osiris, but Osiris is not the place for feedback and feedforward. In the past, the written feedback often led to unrealistic expectations and demands of students, such as when an examiner wrote down that 'with a little extra attention you will certainly pass this exam in the re-sit'. The Examination Board trusts that feedback and feedforward are of good quality, because assessors are BKE-qualified and formally appointed as examiners, and because assessments are always done by more than one examiner. It is on the Board's agenda to now move a step further in feedback literacy of examiners. The panel can understand the reasoning for recording the grades without further feedback, but advises looking for a way to increase the transparency of the feedback/feedforward provided, in order to help students to follow their development over time.

### Considerations

The panel considers the assessment policy a good basis for the assessment practice in the bachelor's programme Dance. The assessment methods are carefully chosen, and the four-eyes principle is used consistently. Assessment criteria are made explicit, also for external assessment advisors. The panel advises increasing the transparency of the feedback/feedforward process. The Examination Board is knowledgeable and firm. They are aware of further possibilities of improvement and actively work on them. Overall, the panel considers the assessment well-organised, although a more even spread of

deadlines for theory exams would give students a more balanced study load.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## Achieved learning outcomes

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

### Findings

#### *Graduation process*

The graduation process takes place during the final internship year in the fourth year. The internship includes an assessment advice either from the host company or, in the case of a freelance project, by an assigned coach. In addition, the student submits a written internship report, which is also evaluated as part of the graduation process. Alongside the conclusion of the internship, students are required to create and publish a personal website and prepare for their final exam (graduation presentation).

The final exam consists of three key components:

1. A live pitch presentation,
2. The completion of the module Training Skills (involving the teaching of technique classes on the exam day),
3. The performance of a self-created solo.

For the assessment of these three components, a final exam committee is formed. This committee consists of three staff members, one non-voting chairperson, and an external expert who brings an independent perspective to the process. Additionally, members of the Codarts Examination Board may attend any part of the exams, observe the assessments, or join the final grading meeting. Each committee member submits their individual assessment using standardised scoring forms. When discrepancies of two points or more occur between scores on a criterion, the committee discusses the specific point, and a re-vote may be conducted if necessary.

#### *Graduation products*

In preparation of the site visit, the panel reviewed the final exams of fifteen graduates of the last two years: videos were available of each student's pitch and solo, including the assessment forms of all three exam components. The sample consisted of a representative set of high, intermediate and low grades. On this basis, the panel confirms that all graduates demonstrate a good bachelor's level. Students have evidently learned to find their voice and express it through dance. The range of grades is not very large, but the variation in grades reflects the quality differences. The students present their pitches well, explaining their journey at Codarts and how they developed from the first year to the final presentation. The panel suggests asking them to add information on their work and the choices they made.

#### *Alumni*

The self-evaluation report provides data on the graduates' success on the labour market relevant to the programme. Over the past five years, a substantial percentage of Codarts graduates have secured full-time contracts with prestigious national and international companies, while a significant percentage of graduates have become active in the freelance circuit in the Netherlands and abroad. Some alumni have founded their own collectives. The HBO Arts Monitor 2023 shows that the pandemic did have an impact, particularly on the cohort that graduated in 2022. Nevertheless, these graduates are also satisfied with the jobs they are doing now. A small percentage pursue careers in other dance-related professions, while some choose to continue their education after graduating

from Codarts, often enrolling in courses or further studies, mostly in art-related fields.

In the Position Paper, the programme states that the work field appreciates Codarts alumni especially for their consistent and high technical level, their professional work attitude, and their contributions to creative processes. This was confirmed in the panel's meeting with a number of alumni and representatives from the work field. The work field mentioned that the strong working ethic and openness to the work they perform is specific for Codarts graduates. The graduates bring creative input next to technical ability, and, for the work field, it is obvious that they are co-creators. The alumni explained that they have learned to take ownership of their career on an ever evolving path. They emphasised the ability to make their own artistic choices and finding depth in what they are doing. For them, dance is more than movement and includes research too, looking for works with deeper depths and different points of view.

Codarts maintains close contact on a personal basis and via social media, surveys and dance

companies with its alumni and stays well-informed where they are working. Additionally, alumni often return to Codarts to teach, choreograph, offer classes on topics such as entrepreneurship, and provide students with current insights into the industry and its ever-evolving landscape.

### Considerations

The panel considers the graduation process appropriate to demonstrate that the intended learning outcomes are achieved. Having examined a sample of graduate solos and pitches, the panel recognises the bachelor's level in all of them. The grades are a good reflection of the quality of the work. The position of the alumni in the work field, and especially their self-confidence in taking ownership of their career, is a strong point and shows that the programme succeeds in achieving the combination of capability and openness it aims for.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## Facilities

Standard 5: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum

### Findings

Dance education takes place on the sixth, eighth, and ninth floor of the Kruisplein building, where Codarts Dance has eight average-sized dance studios (with a capacity for 25 to 30 students), two large studios (30-50 students), and its own theatre (120 seats). All studios are equipped with a sprung floor, mirrors, concert piano, stereo equipment, additional audio-visual equipment, and a barre. In addition, there are twelve classrooms for theory classes, which are shared with the other study programmes. Finally, Codarts Dance has a wardrobe atelier, an exercise room with fitness equipment, a common room for the teachers and dressing rooms (man/woman) with showers. These facilities provide good opportunities for lessons, rehearsals and self-study, as well as for examinations and performances. The average occupation rate of the classrooms and studios is high, but the capacity is sufficient to execute the intensive study programmes and provide space for rehearsals and self-study. The scheduling programme Asimut was developed especially for professional art education and enables an efficient use of studios and classrooms.

The Codarts media library on the fifth floor has an up-to-date collection of repertoire, textbooks, CD/DVDs, and videos for professional education in music, dance and circus art, and provides online access to international databases in the areas of music, dance and circus art, such as the New Grove Dictionary. The dance collection covers most of the (theatre) dance spectrum: from the origins of classical ballet to contemporary modern dance, dance techniques and dance education, ranging from urban dance

to world dance. Online, the media library provides the video database 'Dance in Video', which includes over 600 dance productions and documentaries, as well as the International Encyclopaedia of Dance. Students can access these and other additional sources, as well as the online library catalogue and electronic magazines from their home via the Codarts intranet.

Over the past few years, Codarts has invested in ICT and the further development of the Digital Learning Environment (DLO). The DLO consists of four interrelated components: a portfolio system, a learning environment, a video platform, and an assessment environment where exam products can be submitted. The DLO facilitates flexibility, for instance by providing a combination of online and offline educational activities and the possibility of developing individual learning trajectories. Students can upload their exams in the DLO, where teachers assess them digitally in the Osiris student information system and students can see their assessment digitally in either Osiris or the MyCodarts app.

Due to financial issues, Codarts has had to limit the opening hours of the student and teacher information point and the library, and discontinue the canteen services. The students miss these services, but teaching facilities have not been affected.

### Considerations

The panel considers the material facilities for teaching, rehearsing and performances sufficient and well-equipped. The digital facilities are up to date. The panel suggests monitoring the effects of the recent decisions to limit some of

the services and update the facilities to what students need, taking into account the financial restraints.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## Quality assurance

Standard 6: The programme has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.

### Findings

The activities within the Bachelor of Dance with regard to quality assurance fit within the quality assurance cycle (PDCA: Plan-Do-Check-Act) as applied throughout the institute. This cycle consists of the Institute Plan, the annual guidelines on Finances and Quality Assurance, the activity summaries per study programme/department and, twice a year, a so-called traffic-lights report. These are discussed in bilateral consultations with the Executive Board to monitor progress and for managerial adjustments by the Board, if necessary. The activity summaries are drawn up in such a way that it can be assessed if goals are being achieved and, where applicable, contain concrete target figures (SMART).

The Codarts system of quality assurance uses a number of instruments to evaluate the study programmes and the facilities: the National Student Survey, Evasys for education evaluation and user studies, a Staff Satisfaction Survey (every other year) and the HBO Arts Monitor (Kunstenmonitor) for alumni. The programme has no formal work field committee or advisory board, but regularly consults the work field to evaluate the connection to the professional practice. The programme uses student panels on all aspects of the study programme and facilities, and external experts to assess the end level. A video about the importance of student feedback is available for students. The evaluation results are analysed, reported back to those involved and discussed in general teacher meetings, study programme committee, management meetings and student panels. When applicable, the outcomes are translated into improvement measures that are included in the

activity summaries and thereby become part of the regular PDCA cycle. Students and employees are informed about relevant developments, evaluation results and improvement measures via Codarts' intranet 'MyCodarts' (StudySpace resp. Workspace), newsletters, Codarts email and via social media like Instagram and Facebook.

The content and implementation of the curriculum are discussed in the study programme committee. Dance is a member of the study programme committee of the cluster Performing Arts and is represented by one student and one teacher. The Bachelor of Dance has an active student panel, which was confirmed by the students during the site visit. The students and alumni recognise the improvement measures that were taken in response to their feedback. The response rate to Evasys surveys and the NSS is structurally high and above average (NSE in 2024 62.8%). This indicates the strong commitment of students to their study programme. Within the Bachelor of Dance the lines of communication are short and many issues are discussed in informal settings and/or small-scale deliberations. This was visible during the various sessions of the site visit.

### Considerations

The panel recognises the quality culture in the programme, focusing on continuous development. Quality assurance happens naturally, but not always formally. Collecting and responding to student feedback is well-organised, while other parts are mainly informal. The panel advises a more formal involvement of stakeholders from the work field to periodically evaluate the

intended learning outcomes and to organise an alumni network as part of this formal quality culture. The panel also advises using the input of the new Codarts staff member appointed as an educational expert.

Taking these considerations into account, the panel assesses that the programme meets this standard.

## Distinctive feature Health and Wellbeing: Fit to Perform

### Criterion 1: Distinctive character

#### Findings

Codarts considers sustainability a key element of its mission, vision and strategy. Students are taught how to use their body and mind to reach excellence and how to avoid mental or physical health problems in their studies and their later career. Codarts, therefore, aims to offer its students the best mental and physical support to stay healthy and maximise their potential and performance.

In the application for the distinctive feature, the programme describes that, in 2012, a student support programme, Student Life, was launched, offering information, education, guidance and care. Part of this programme is a monthly monitor, a web-based system to collect and connect different sets of data to monitor students' health. This tool equips students, staff, research team and the Performing Arts Health Centre (PAHC) with relevant data and feedback on the students' health and wellbeing. The monitor is recognised internationally and is implemented by (inter)national professional companies and dance schools in Germany, France and Switzerland.

The second distinctive activity is the TATA (Team Around the Artist) model. A PAHC team is organised around each student, comprising the teachers, a wide range of health practitioners and a Student Support team. The health practitioners include physio-manual therapists, human movement scientists, a (sports) dietician, speech and voice therapist, hearing protection specialist and student psychologists of which one is specialised in performance/sport psychology. The Student Support team offers study coaches, a student counsellor and an international office.

A benchmark with other Dutch bachelor's programmes in Dance and Dance in Education shows that the Codarts in-house support services are more extensive and comprehensive. Similarly, subjects related to health and wellbeing are an integral part of the curriculum at Codarts, more so than in the other Dance and Dance in Education programmes. Codarts is the only performing arts university in the Netherlands where the full range of subjects is included in the curriculum and is assessed by exams: anatomy and biomechanics, injury prevention, fitness and conditioning, Pilates/yoga, nutrition, mental training and professional attitude towards health. Pre-screening physio auditions, medical screening, physiotherapy assessments, physical fitness tests, and health monitoring are among the services provided by the Student Life Department.

During the site visit, the distinctive character of the focus on health and wellbeing was further elaborated. Additional strong points are the attention to external developments and the emphasis on research and international exchange. The professor of Arts & Wellbeing as well as the director of education is involved in the Alliantie Dans Veilig (Dance Safe Alliance) and uses the discussions and improvement suggestions in the Student Life Monitor. Earlier in 2025, the International Youth Dancer Health Alliance hosted its very first International Health Awareness Week, where dance schools shared knowledge, experiences and ideas about the importance of a safe energy balance, in relation to social safety. Part of the exchange was between teachers and students, who found it insightful to learn more about each other's challenges and to look for common ground. The programme staff

emphasises the holistic approach of SLM and TATA from a dance perspective: they are more than a way to fix a problem.

Being aware that stress levels create injuries is also applicable in other environments, such as sports. The youth trainers of Feyenoord called upon the knowledge of the Codarts programme Health & Wellbeing to use it in their training programme. The Dutch Olympic Committee is interested as well. Dance and sports are two different domains, but can learn from each other, since in both domains people are very passionate and want to reach a higher stage.

### Considerations

The panel is convinced of the distinctive character of the Health & Wellbeing programme. Codarts is the only place where the range of support is so broad and fully integrated in the curriculum. Equally distinctive are its research focus and attention to external developments, including the exchange of experts nationally and internationally.

Taking these considerations into account, the panel assesses that the distinctive feature meets this criterion.

## Criterion 2: Concrete elaboration

### Findings

#### **Standard 1: Intended learning outcomes.**

Part of the intended learning outcomes of the Bachelor of Dance is that graduates have learnt to be aware of the physical and mental aspects of performance and have developed autonomy and control of their own health and wellbeing in relation to their profession. To that end, two learning lines are part of the curriculum: MPP (Maximising Performance Programme) and BAC (Body Awareness Conditioning). These initiatives teach students how to maintain a sustainable and healthy dance career, both during their time at Codarts and as they transition into professional life. The courses are a combination of both practical and theoretical classes.

#### **Standard 2: Teaching-learning environment**

##### *Research*

The Student Life programme is informed by the research projects of the Codarts professorship Arts & Wellbeing. This approach leads to an integrated approach of research, education and student support. New knowledge gained from scientific research is being used and integrated into students' education, training or health support. The knowledge enhances the understanding of teaching, training and performing.

Data collected from the Student Life Monitor (SLM) provide relevant information to develop interventions to prevent health complaints, to achieve performance enhancement and optimise the curriculum. The SLM consists of various methods to monitor health: (1) a screening module addressing (sport) medical and musculoskeletal conditions, fitness, psychology, and nutrition at the beginning of and halfway the academic year for first, second and third year students, leading to an individual profile; (2) the

TATA online consult registration module; and (3) a self-reported online health monitor module. At the start of their studies students are asked to sign an informed consent in which they give their permission that their results from the SLM, should there be any concern, may be shared with the PAHC team and the relevant Dance departments for educational purposes. In addition, students are asked to give their consent that their data will be used, anonymously, for scientific purposes by the researchers of the professorship Arts & Wellbeing. During the site visit, the panel was reassured that students are in control of their data: it is their individual choice to share them. Students have the possibility to opt out (and come back in) per day, if they wish. They can indicate what they want to share or not, for physical and mental issues separately.

Other research projects are a PhD project to refine and validate the Dance Aerobic Fitness Test (DAFT), aimed to empower educators, choreographers, and dancers to make informed decisions for peak performance and wellbeing, and a PhD project on the influence of injuries on the mental health of injured dancers and the role of mental factors in the 'return to perform' process. The results of this latter PhD project point to the importance of emotional detachment for not sustaining an injury. The outcomes of a project on training excellence showed that less is more, which leads to the advice to train smarter instead of more. Such outcomes are integrated into the Health & Wellbeing programme and shared with students and teachers.

##### *Curriculum content*

Physical and mental health are an integral part of the student's training. Various educational Health & Performance programmes are part of

the curriculum. Students acquire the knowledge, understanding and skills to take ownership of their personal development, health, wellbeing and safety in order to make informed decisions. All programmes are designed in close collaboration with experts of Student Life and are founded on the latest relevant scientific research within performing arts medicine and cover a wide range of topics: anatomy, body awareness, biomechanical analysis of movement, injury prevention, fitness, nutrition, study skills and performance psychology.

The BAC module provides students with a good general fitness and endurance and a deeper understanding of the moving body in order to improve artistic performance and prevent injuries. In their first and second year, students get dance-specific Conditioning classes twice a week where students work on improving their strength, coordination, stamina, balance and flexibility. In the first year, Yoga classes are offered twice a week. It gives students the learning opportunity to become more aware of their breathing, posture and alignment. In the second year, students have Pilates classes twice a week. In the third and fourth year, the students are responsible for their own physical preparation, to prepare them to be independent performers. The students devise their own plan with specific goals at the start of the year. The panel asked about attention to a more somatical approach, such as the Alexander technique or body-mind centering. The teachers explained that students, when asked about their preferences for the BAC course, had pointed to yoga and Pilates. For a time, the programme introduced open consultation hours with the Alexander technique, but these had to be discontinued for financial reasons.

The MPP module covers topics such as Dance-Body (anatomy, biomechanics), Dance-Fit

(physical fitness, injury prevention strategies and tools), Dance-Energy (nutrition) and Dance-Mind (mental skills such as focusing, goalsetting and confidence). The emphasis in this module lies on theory, but practical assignments and exercises are included. The students told the panel how the MPP course helped them to build resilience and develop inner trust.

The Living in Rotterdam (LIR) programme was developed with the international students in mind, to help them to adjust to their new environment, country and lifestyle. LIR offers various workshops on social life and practical skills, including (inter)cultural awareness.

Relative Energy Deficiency in Dance (RED-D) is a condition that can impact dancers of all ages and genders. As a preventive measure, education is offered on healthy nutrition, sufficient energy intake and the risks of imbalance. Codarts also invests in the timely identification of eating disorders and a support system. In March 2025, the International Youth Dancer Health Alliance hosted an International Health Awareness Week, with a focus on RED-D. Codarts is part of this alliance, which brings together health experts from leading dance institutes in Europe, the USA and Australia.

Vital Student Life workshops are offered to help students find the balance between professional and personal growth, stay vital and build resilience.

Finally, the SLM offers all students an informative and reflective tool that helps them take ownership of their personal development. Special classes are organised to give them feedback on their personal screening and teach them to act on the results. Results on group-level are shared with the students as part of their MPP and BAC classes. Teachers and management use

this information on group level to develop appropriate educational interventions and to improve the curriculum or timetable.

#### *Curriculum structure*

Teaching methods are a combination of group lessons and individual discussions about measures to prevent injuries. The students acquire knowledge and understanding of their own body and physical wellbeing. The SLM screening results function as input at the start of their courses. During the first year, they receive theoretical information about anatomy and physiology as well as topics such as nutrition, healthy lifestyle and mental skills. Later, they have to analyse their physical wellbeing on strength, flexibility, endurance, coordination, speed and posture, which helps them analyse and improve their skills. Technical aspects of physical training are professionally trained with the help of physical therapists and strength and conditioning coaches. In their final oral exam, students work on their reflective skills of physical abilities. Throughout the four years of education, the goal is for students to be increasingly able to independently train their technical skills and the necessary physical fitness in a healthy manner. A health coach (psychologist) has been introduced in 2017-2018 as part of TATA and guides students to get the most out of their potential.

#### *Incoming students*

Incoming students are prepared for the Bachelor of Dance programme by a pre-screening (a compact version of the physiotherapeutic screening at the beginning of the academic year). All new students receive a Fit in Summer programme to prepare them and to start their training healthy. At the start of their studies, a screening is held to provide a profile of the dancers' baseline of medical and physical status. The information obtained can be used by the

student, the teacher and the PAHC to understand the strengths of the student and the areas to be improved. For incoming students, no previous knowledge about health related issues is required for the theoretical subjects. Classes start with the basics and are built up gradually. Physically a certain level is required.

Students with a disability are welcome and benefit from various facilities and services, such as extra coaching, extra examination time, et cetera.

#### *Staff*

Every physiotherapist of the Performing Arts Health Centre (PAHC) team has a Dutch paramedical diploma and is qualified to perform their profession. Most of the health programme teachers have a pedagogical degree or teaching certificate. The PAHC team has interdisciplinary professional development meetings with the teachers. In these meetings, varying topics on health and wellbeing are discussed to create an understanding and agreement on health and safety topics and increase knowledge among all teachers. Teachers also receive training from the PAHC team on warming-up, health and injury prevention, guidance of injured students, mental health and studying with a disability or special needs. During the annual teachers' meetings, health, wellbeing and safety are always on the agenda.

Partners in the programme's external network, whom students are referred to when more extensive treatment is necessary, have vast experience working with (pre-)professional dancers, musicians, singers or circus performers and are affiliated with Erasmus Medical Centre, IKAZIA hospital and Sportgeneeskunde Rotterdam.

### *Tutoring and information provision*

Students have free access to the PAHC which consists of three physio(manual) therapists, a (sport) dietician, a speech and voice therapist, three student psychologists (clinical and performance) and a hearing and ear protection specialist. Relevant information is shared between the student, the PAHC team and teachers, to ensure that, if a student is injured, specific classes or parts of the lessons can be adapted due to the student's feedback and the health professional's advice. By collecting medical health attention data, Codarts acquires a clear picture on injury trends and areas for future attention, such as particular stressful periods.

Besides the PAHC, students can call upon a study coach, the International Office and a student counsellor. All students are assigned a personal study coach who will meet with them on a regular basis. The study coach is the student's primary contact. The International Office provides a wide variety of services including advice and assistance with travelling documents, a residence permit and registering at City Hall. In addition, it coordinates educational exchange programmes such as Erasmus+. Students can consult with the student counsellor for advice and guidance on personal concerns or practical issues, such as financial matters, studying with a disability, temporary study interruption or leaving the programme during the academic year. Students should see the student counsellor if they cannot attend lessons for a long time due to illness, injuries or other personal circumstances and a delay in the study might occur.

Before entering the programme, students receive pre-arrival advice and guidance. At the beginning of the academic year, all students are invited to attend the introduction, i.e. 'Kick Off' week. Information on health and wellbeing and learning support is given on intranet, the

Codarts website, Facebook, notices and posters at the dance premises. Codarts policies and procedures, such as Code of Conduct, are shared via intranet and the study guides and in tutorials with the study coaches. All student data are recorded in the student information system OSIRIS.

### **Standard 3: Student assessment**

Students need to demonstrate a level of health literacy regarding their training and performance as well as actual implementation in their work, training, final projects and performance. This is assessed in the module Professional Development over all eight semesters. The required level of physical fitness is tested in the group exam of the module BAC. Students demonstrate their level of self-awareness and knowledge about health and wellbeing and how they apply this in their own field of expertise by making written exams and in their final oral exam of MPP.

### **Standard 4: Achieved learning outcomes**

Graduates have acquired the right competencies on self-health management to be able to remain resilient in a competitive profession and pursue a sustainable successful career. This is part of the ownership of their career.

### **Standard 5: Facilities**

Students have access to a variety of facilities and materials to promote fitness, prevent injuries and enhance performance. In-house exercise rooms on the eighth and ninth floor of the programme's premises offer various exercise equipment. In addition, students benefit from a physiotherapy treatment room and physiotherapy equipment on the eighth floor where they can see the school's physiotherapist three times a week. If needed, students can also visit the physiotherapist at other locations of Codarts such as Fenixloods.

### **Standard 6: Quality assurance**

Student Life reviews the support and education to students regularly. Student satisfaction with Student Life, including services, facilities and specialists, is evaluated every other year. Results are used to further improve Student Life.

Student Council meetings are held on a regular basis, and students actively contribute to the SLM and research projects via specific extra student panels. In these panels they give feedback on the tests, questionnaires and their personal profile. Course evaluation takes place twice a year through EvaSys, including student satisfaction on the modules MPP and BAC. The goal is to better serve student needs on health and wellbeing and to create and maintain a more supportive learning environment, thereby increasing student satisfaction, retention and graduation rates. Student satisfaction statistics are monitored closely.

### **Considerations**

The panel considers the implementation of the Health & Wellbeing programme very comprehensive. Research outcomes from the SLM, PhD projects and external contacts are used to continuously improve and innovate the programme. The programme effectively teaches students to take care of themselves physically and mentally. The panel notes that the focus is predominantly on individual students. This works out very well. Yet, to further strengthen the effect of the programme, the panel suggests expanding the view on wellbeing with social aspects, including social safety as a broad and layered concept.

Taking these considerations into account, the panel assesses that the distinctive feature meets this criterion.

## Criterion 3: Relevance

### Findings

Dance can be a physically and mentally very challenging discipline for students, teachers and professional dancers. The activities require a high level of strength, endurance and agility. Dance students participate in long hours of training, with repetitive movements, pushing anatomical boundaries and demanding versatility. The workload for professional performing dancers can be very high, with little time to recover. This can make the dance student and professional dancer prone to injuries. These injuries can lead to physical and emotional discomfort, medical treatment and absence from rehearsals, performances and classes. In extreme cases, they can lead to study delay and even dropping out of the programme.

Studies that focused on the epidemiology of injuries in dance students found injury rates ranging from 0.76 to 4.71 per 1,000 hours of dance exposure within pre-professional ballet and/or contemporary dancers (Kenny et al. 2016, Van Winden et al. 2019, Chritchley et al. 2022). In addition to injuries, mental health issues also affect dance students with a 1-year incidence proportion of reported mental health issues of 44.6% (Van Winden et al. 2020). These findings highlight the importance and relevance to educate students and provide them with essential skills and tools for preventing and managing both injuries and mental health issues in this demanding environment. As for the professional dance

teachers, they often have busy teaching schedules with little time for breaks and recovery time. In addition, they need to ensure that they offer a safe dance practice which means they must have a good understanding of physiological, psychological, pedagogical and environmental requirements and should be able to meet the different needs of their students.

### Considerations

The panel considers the relevance of the Health & Wellbeing programme evident, not only from the research literature, but also based on the discussions with students and teachers. They all emphasise the importance to build resilience and inner trust for a sustainable career. It is clearly recognisable throughout the curriculum and student support system, embedded in modules such as *Body Awareness Conditioning, Maximising Performance Programme* and *Healthy Teaching*. The feature makes a relevant contribution to students' sustainable development by equipping them with self-health management competencies and injury prevention skills. This not only enhances study success but also strengthens graduates' employability and long-term resilience in a demanding professional field.

Taking these considerations into account, the panel assesses that the distinctive feature meets this criterion.

## Attachment 1: administrative details of the programme

<b>Institution</b>	
Name in RIO	Codarts Rotterdam (University of the Arts)
Address	Kruisplein 26 - 3012 CC Rotterdam
Website	www.codarts.nl
BRIN-number	14NI
Status (funded or unfunded)	Funded
ITK (yes or no)	No
<b>Programme</b>	
First name, as in RIO	B Dans
Location	Rotterdam
Programme number in RIO	34798
Orientation and level (wo/hbo/ad/ba/ma)	Hbo-ba
Research master?	No
Language of instruction	English
Legal professional requirements (yes or no)	No
All programme tracks/specialisations	
Joint programme degree	No
Special feature	Health and Wellbeing: Fit to Perform
Degree and addition	Bachelor of Arts
Studyload in EC (60, 90, 120, 180, 240, 360)	240 EC
Modes: fulltime, parttime, dual	Fulltime
Working with units of learning outcomes (full-time, part-time, dual)	No
Assessment cluster	HBO Dans
Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	N/A

## Attachment 2: assessment panel

**Ab Groen, Chair**

Chairman of the board of of Stichting GOO in primary education, independent education advisor, NVAO-trained chair of programme assessments in higher education

**Marcia Smeding, Member**

Practitioner in Socially Safe Sport

**Rasmus Ölme, Member**

Professor, Danish National School of Performing Arts, Copenhagen

**Guilherme Miotto, Member**

Dancer, Teacher, Choreographer

**Gerwin Pol, Student Member**

Master's student in Climate Change, Wageningen University & Research

The panel was supported by Marianne van der Weiden, certified secretary.

All panel members have completed and signed a statement of independence and impartiality, and these have been submitted to NVAO.

## Attachment 3: site visit program

### Wednesday 11 June 2025

19.30 – 21.00 Preparatory meeting (online)

### Friday 13 June 2025

Open consultation hour (online, on request)

### Monday 16 June 2025

20.00 Performance by Codarts Students: Talent on the Move, Theater Rotterdam

### Tuesday 17 June 2025

Location: Kruisplein 26, 3012 CC Rotterdam | room: 6.01 – 6th floor

08.30 – 09.30	Internal deliberation panel
09.30 – 10.15	Management <i>Welcome, goal and programme visitation</i>
10.30 - 11.15	Health and Wellbeing: fit to perform
11.30 – 12.15	Exam board
12.15 – 13.00	Lunch and assessment of documents
13.00 – 13.45	Teachers <i>Goals of the programme, curriculum, assessments, quality of teachers</i>
14.00 – 14.45	Students <i>Programme, assessments, quality of leaders</i>
15.00– 15.45	Alumni and professional practice <i>Connection programme to professional practice, assessments and final examination</i>
15.45 – 17.00	Additional examination, conclusions panel
17.00 – 17.30	Feedback, all are welcome

## Attachment 4: Recommendations from previous assessment

### Recommendation

Bring the reading list of the modules more up to date.

### Action

With the development of MyLMS, Codarts' digital learning platform, reading lists have become easier to publish and access. Links now direct students to the Codarts Library. The modules Dance & Music Theory as well as Artistic Research and MPP fully use MyLMS to publish their reading lists.

### Recommendation

Continue the development of IT facilities, especially in view of the need to store and archive the videos of students' works.

### Action

With the development of MyLMS, Portfolio and Planet eStream the storing and sharing of videos has become easier. The conversion from using external drives to MS Teams has also made archiving video and pictures easier. Codarts Dance is now in the process of transferring its visual archive to Beeldbank (Image Bank) on MS Teams.

### Recommendation

Continue the efforts to achieve a standardised set of assessment criteria.

### Action

Within the vision of One Codarts efforts are being made to have a cross-dialogue between departments about assessing and development of criteria so that there is a high level and homogeneous process throughout Codarts.

### Recommendation

Increase the assessment knowledge and skills of the teachers, using the fundamentals of a BKE course.

### Action

Since 2021 Codarts has offered the course The Art Of Teaching to its staff to achieve the BKE requirements. The training of the staff is an ongoing process.

## Attachment 5: reviewed documents

- Position Paper (Self-evaluation report)
- Application Distinctive Feature
- Student chapter (video)

### Mandatory documents:

- Overview teachers
- Study Guide 2024-2025
- Teaching and Exam Regulations Ba Dance 2024-2025

### Extra documents:

- Learning lines:
  - o Cluster Dancer/Performer
  - o Cluster Maker/Performer
  - o Cluster Contextual Studies
  - o Cluster Professional Entrepreneur
- Assessment vision 2020 (in Dutch)
- Continuous dialogue with the professional field
- Exam committee annual report 2023-2024 (in Dutch)
- HBO Kunstenmonitor 2023 (in Dutch)
- Importance student feedback (video)
- MyLMS&Portfolio video presentation-2025 (video)
- National Student Survey factsheet
- Overview internship positions 2022-2026
- Study success rates
- Kwaliteitszorg toetsen & beoordelen (in Dutch)
- Graduation work (pitch, performance of the solo year 4, test class training skills year 4) of fifteen students (seven graduating in 2022-2023, eight graduating in 2023-2024)

### During the site visit:

- Overview of alumni destinations
- Sample of student portfolios

## Attachment 6: abbreviations

BAC	Body Awareness Conditioning
BDB	Basiskwalificatie Didactische Bekwaamheid (Basic Didactical Qualification)
BKE	Basiskwalificatie Examinering (Basic Qualification in Examination)
DAFT	Dance Aerobic Fitness Test
DLO	Digital Learning Environment
LIR	Living in Rotterdam
MPP	Maximising Performance Programme
PAHC	Performing Arts Health Centre
PD	Professional Doctorate
PDCA	Plan – Do – Check - Act
RASL	Rotterdam Arts and Sciences Lab
RED-D	Relative Energy Deficiency in Dance
SKE	Seniorkwalificatie Examinering (Senior Qualification in Examination)
SLM	Student Life Monitor
TATA	Team Around the Artist
TER	Teaching and Exam Regulations

