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**Bachelor Dance
Bachelor Dance in Education
Amsterdam University of the Arts**

*Report of the limited programme assessment
12 September and 13 September 2019*

Utrecht, The Netherlands
October 2019
www.AeQui.nl
Assessment Agency for Higher Education

Colophon

Programme

Amsterdam University of the Arts
Academy of Theatre and Dance

Bachelor Dance

Croho: 34798

Bachelor Dance in Education

Croho: 34940

Location: Amsterdam

Mode of study: fulltime

Result of institutional assessment: positive

Panel

drs. Raoul van Aalst, chair

drs. Jacob Oostwoud Wijdenes, domain expert

dr. Liesbeth Wildschut, domain expert

Amanda Bennett, domain expert

David Steele, domain expert

drs. Kirsten de Graaff, domain expert

Julia Nabbe, student

drs. Linda van der Grijspaarde, secretary

The panel was presented to the NVAO for approval.

The assessment was conducted under responsibility of AeQui

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This document is best printed in duplex

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Summary bachelor Dance

On 12 and 13 September 2019 an assessment committee of AeQui visited the Bachelor's programme Dance at AHK. The committee judges that the programme meets each standard; the overall quality of the programme **meets the standard**.

The programme is part of the Academy of Theatre and Dance of the AHK, and is a four-year full-time bachelor's programme of professional orientation, amounting to 240 EC. The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer. Within the ATD it has a sister programme, B Dance in Education, with which it not only shares its main subject, but also many elements in the teaching-learning environment and the student assessment. The programme Dance in Education has a single graduate profile: Dance in Education ('*Docent Dans*'), and was assessed during the same visit. According to the committee both programmes are of very good quality across all standards.

Intended learning outcomes

The programme Dance in Education has a single graduate profile: Dance in Education (Docent Dans). The programme Dance in Education aims to educate students to become educators and dance practitioners. The graduate profile Dance in Education is based on the Study Profile for Art in Education as described in *Opleidingsprofielen 2018 Kunstvak Docenten Overleg*.

The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer. The graduate profiles of the programme Dance are based on the Dance 2016 Study Profile drawn up by *Netwerk Dans, federatie Cultuur*.

These national Study Profiles of both bachelor's programmes contain current, thorough descriptions of the different profiles that lead to detailed competences. The programmes interpret and define the national study profiles through occupation-specific behavioural indicators and assessment criteria. The programmes have valuable alliances with the professional field. The assessment committee assesses that the intended learning outcomes of both programmes **meet the standard**.

Teaching-learning environment

Each study programme of both bachelor's programmes has its own curriculum. The different study programmes comprise both horizontal and vertical structures. The study programmes are made up of blocks, units and components, which take place concurrently or sequentially. Despite

their differences, all the study programmes comprise similar components or educational modes that respond to the distinct nature of the study programme. These educational modes are: technical education, assignment-based education, production-based learning and workgroup-based learning. Students usually work in groups that vary in size from five to twenty. The contents of the study programmes of both bachelor's programmes enable students to achieve the final qualifications: the different study programmes provide extensive training of skills that are necessary to become a high-profile dancer, teacher or choreographer. The study programmes provide ample room for individual choices and thereby give opportunities for deep learning and optimal development of the students. The classes and modules are given by highly qualified and very motivated staff: a permanent teaching staff, guest teachers and guest choreographers from the professional field, and supervised by teachers and mentors. The assessment committee assesses that the teaching-learning environment of both programmes **meet the standard**.

Student assessment

The programmes choose to test and assess the student in a realistic assignment-based environment that corresponds with the concrete demands of the professional practice for which they are being educated. The programmes make a distinction between assessment of individual subjects and a cross-disciplinary twice-yearly integral semester assessment of student development.

The awarding of credits depends on this semester review, which assesses the individual progress of the students in the development of their talent. This integral assessment shows the innovative mind of the academy and the drive to provide the students with optimum feedback, linked to the personal development of students and the intended learning outcomes. All but a few modules and single-subject courses conclude with an assessment framed by subject- or module-based learning objectives, and the associated assessment criteria, derived from the relevant competencies. The exam committee plays an important part in ensuring consistency in the quality of review and assessment. It performs thoroughly and pro-actively its tasks to control the quality of the exams, the assessment procedures and graduation projects.

Achieved learning outcomes

The final stage of the programmes is the graduation phase, comprising either the fourth year only, or both the third and fourth year. Every student writes a graduation plan which forms the basis for a graduation contract that covers a number of compulsory study programme components, such

as participation in productions and the writing of a thesis or essay, as well as elective components such as self-initiated projects or other activities. Each study programme is free to find a way to give feedback to the students at the end of the graduation phase, usually at the end of the fourth year. In an integral assessment meeting a committee of examiners decides if the student meets the competences of the study programme and if all agreements from the graduation plan or graduation agreement have been met. The projects show that the work of students is of very high quality and that students achieve the final qualifications as formulated by the programmes. This has been confirmed by members of the professional field.

Recommendations

The committee is impressed with the quality of the programme, and would hope to see especially its development-oriented assessment method to become a standard in education. Continuous improvement of this method seems well worth the effort. The committee observes that within the AHK there is room for cross-fertilisation between its many disciplines. This could be an interesting area for further growth.

All standards of the NVAO assessment framework are assessed positively; the assessment committee therefore awards a positive recommendation for the accreditation of the programme B Dance of AHK.

On behalf of the entire assessment committee,
Utrecht, October 2019,

Raoul van Aalst
Chair

Linda van der Grijspaarde
Secretary

Summary bachelor Dance in Education

On 12 and 13 September 2019 an assessment committee of AeQui visited the Bachelor's programme Dance in Education at AHK. The committee judges that the programme meets each standard; the overall quality of the programme **meets the standard**.

The programme is part of the Academy of Theatre and Dance of the AHK, and is a four-year full-time bachelor's programme of professional orientation, amounting to 240 EC. The programme Dance in Education has a single graduate profile: Dance in Education ('*Docent Dans*'). Within the ATD it has a sister programme, B Dance, with which it not only shares its main subject, but also many elements in the teaching-learning environment and the student assessment. The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer, and was assessed during the same visit. According to the committee both programmes are of very good quality across all standards.

Intended learning outcomes

The programme Dance in Education has a single graduate profile: Dance in Education (Docent Dans). The programme Dance in Education aims to educate students to become educators and dance practitioners. The graduate profile Dance in Education is based on the Study Profile for Art in Education as described in *Opleidingsprofielen 2018 Kunstvak Docenten Overleg*.

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compulsory study programme components, such as participation in productions and the writing of a thesis or essay, as well as elective components such as self-initiated projects or other activities. Each study programme is free to find a way to give feedback to the students at the end of the graduation phase, usually at the end of the fourth year. In an integral assessment meeting a committee of examiners decides if the student meets the competences of the study programme and if all agreements from the graduation plan or graduation agreement have been met. The projects show that the work of students is of very high quality and that students achieve the final qualifications as formulated by the programmes. This has been confirmed by members of the professional field.

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The committee is impressed with the quality of the programme, and would hope to see especially its development-oriented assessment method to become a standard in education. Continuous improvement of this method seems well worth the effort.

The committee observes that within the AHK there is room for cross-fertilisation between its many disciplines. This could be an interesting area for further growth.

All standards of the NVAO assessment framework are assessed positively; the assessment committee therefore awards a positive recommendation for the accreditation of the programme B Dance in Education of AHK.

On behalf of the entire assessment committee,
Utrecht, October 2019,

Raoul van Aalst
Chair

Linda van der Grijspaarde
Secretary

Introduction

This report describes the limited programme assessment of the bachelor's programme Dance and the bachelor's programme Dance in Education offered by the Academy of Theatre and Dance of the Amsterdam University of the Arts (in Dutch: the *Academie voor Theater en Dans* of the *Amsterdamse Hogeschool voor de Kunsten, AHK*).

The institute

The Amsterdam University of the Arts describes itself on its website as follows: 'The Amsterdam University of the Arts (AHK) trains students for the national and international world of art, culture and heritage. The AHK stands for educational excellence. In supporting exceptionally talented students to develop their artistic identity and cultivate an innovative vision, our outstanding tutors provide a solid grounding in skills and tradition, in collaboration with the international trend-setting cultural community of which Amsterdam is the centre.'

The Academy of Theatre and Dance (ATD) is one of the six academies of the AHK. In addition to the two dance bachelor's programmes, the Academy of Theatre and Dance offers in-house Bachelor's programmes covering every aspect of theatre practice and production, for producers, designers, technicians, actors, mime artists, directors and teachers.

The programmes

Both bachelor's programmes are four-year full-time bachelor's programmes of professional orientation, amounting to 240 EC.

The programme Dance in Education has a single graduate profile: Dance in Education (Docent Dans). The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer. The last profile has three study programmes: Urban Contemporary, Modern Theatre Dance and Expanded Contemporary Dance.

The assessment

The AHK assigned AeQui VBI to perform a quality assessment of its bachelor's programmes Dance and Dance in Education. In close co-operation with the management of the Academy of Theatre and Dance, AeQui convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme was held to exchange information and plan the date and programme of the site visit.

In the run-up to the site visit, the assessment committee has studied the self-evaluation report on the programme and reviewed a sample of graduation dossiers accepted during the last two years. The findings of the report and the results of the graduation dossiers review were input for discussions during the visit.

The site visit was carried out on September 12th and 13th 2019 according to the programme presented in attachment 2. During the preparation and the site visit, the panel has discussed and considered the several programme assessments in the cluster. The committee has assessed the programme in an independent manner; at the end of the visit, the chair of the assessment committee presented the initial findings of the committee to representatives of the programme and the institution.

In this document, the committee is reporting on its findings, considerations and conclusions according to the NVAO framework for extended programme assessment. A draft version of the report was sent to the programme management; its reactions have led to this final version of the report.

1. Intended learning outcomes

The programme Dance in Education has a single graduate profile: Dance in Education (Docent Dans). The programme Dance in Education aims to educate students to become educators and dance practitioners. The graduate profile Dance in Education is based on the Study Profile for Art in Education as described in *Opleidingsprofielen 2018 Kunstvak Docenten Overleg*.

The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer. The graduate profiles of the programme Dance are based on the Dance 2016 Study Profile drawn up by *Netwerk Dans, federatie Cultuur*.

These national Study Profiles of both bachelor's programmes contain current, thorough descriptions of the different profiles that lead to detailed competences. The programmes interpret and define the national study profiles through occupation-specific behavioural indicators and assessment criteria. The programmes have valuable alliances with the professional field. The assessment committee assesses that the intended learning outcomes of both programmes **meet the standard**.

Findings

Bachelor's programme Dance in Education

The programme Dance in Education has a single graduate profile: Dance in Education (Docent Dans). The programme Dance in Education aims to educate students to become educators and dance practitioners. According to the profile description of the programme, the ideal teacher-practitioner fosters a creative, curiosity-driven attitude, and is capable of proposing clear, inspiring themes for classes and projects. Dance teachers should be able to introduce a didactic structure to their lessons and rehearsals that inspires amateurs to independently articulate their interpretation and develop their physicality. They also need to have a thorough understanding of theatre design and be capable of operating in a multidisciplinary environment.

In 2015, the programme started operating a transcultural curriculum and a 'rhythmic-dynamic' basic training that aims its graduates to function successfully as bridge builders across the full breadth of cultural environments.

The graduate profile Dance in Education is based on the Study Profile for Art in Education as described in *Opleidingsprofielen 2018 Kunstvak Docenten Overleg* (in Dutch only). These profiles are

written for bachelor's programmes *Docent Beeldende Kunst en Vormgeving*, *Docent Dans*, *Docent Muziek en Docent Theater* and for the master's programme *Kunsteducatie*. For the bachelor's programmes, the profile distinguishes five competences: Artistic vision (*artistiek*), pedagogic and didactic (*pedagogisch/didactisch*), interpersonal (*interpersoonlijk*), field orientation (*omgevingsgericht*), reflection and research (*kritisch-reflectief en onderzoekend*). The framework concerns the professional field of secondary education and qualifications for teaching in it. Graduates gain a first degree teaching qualification (*eerstegraads onderwijsbevoegdheid*), so they are qualified to teach all forms of education at all levels. In addition, they are qualified to teach in non-school educational contexts, such as in extramural arts and culture training, and in amateur and community arts.

The bachelor's programme Dance in Education interprets and defines the national study profile for Art in Education through occupation-specific behavioural indicators and assessment criteria.

Bachelor's programme Dance

The programme Dance has three graduate profiles: Choreographer, Ballet performer and Contemporary dance performer.

The graduate profile Choreographer (SNDO – School for New Dance Development) fosters experimentation, critical reflection and supports students in the development of their own artistic practice and their contribution to the dance field. Students are expected to have an engaged, curious and explorative attitude as they seek out a nuanced perspective and open up new registers of movement and thought.

The graduate profile Ballet performer (NBA – National Ballet Academy) aims to educate classical dancers who meet the strict criteria of the international professional field and are able to operate within this professional field, make a valuable contribution to the creation of choreographies, continue to use and develop their talent as dancers, are capable of reflecting on their art, and to position their artistry within the broader social environment.

The graduate profile Contemporary dance performer has three study programmes: Urban Contemporary, Modern Theatre Dance and Expanded Contemporary Dance. The new study programme Expanded Contemporary Dance started in September 2019 with its first intake of first-year students. The Urban Contemporary and Modern Theatre Dance study programmes did not take on any new students after 2018, and their final intake will graduate in June 2022. The 2012 Dance Sector Plan (*Sectorplan Dans*) specified that the number of dance students in study programmes Dance should be reduced. The establishing of the new study programme is a response to this policy decision.

The profiles of the three study programmes are as follows:

- Urban Contemporary aims to develop the qualities essential to professional contemporary performers. To a great extent, students are encouraged to direct their own development process by making choices that are guided by their own learning and development pathways.

- Modern Theatre Dance aims to educate dancers with unique visions and insights into composition and improvisation that enable them to contribute to any creative process or dance role.
- The newly established Expanded Contemporary Dance study programme sees 'contemporary dance' (the collective name for modern and post-modern Western dance styles), as only one of many possible approaches to dance, choreography and aesthetics. The programme aims to explore social, urban and non-Western dance aesthetics, forms and histories and their relationships to European and American theatre dance traditions. Students are guided into deepening their understanding of their own moving body and encouraged to expand their dance vocabulary and performance toolbox.

The graduate profiles of the programme Dance are based on the Dance 2016 Study Profile. This profile was drawn up by *Netwerk Dans, federatie Cultuur*. The network distinguishes seven competences: creative potential, craftsmanship, investigative and reflective abilities, potential for growth and innovation, entrepreneurial and organisational ability, communicative ability, and collaborative ability. The competencies are defined in behavioural indicators for the dancer, for the choreographer and for the master's level, which describe the required knowledge, skills and attitude.

The graduate profiles of the bachelor's programme Dance interpret and define the national Dance Study Profiles through occupation-specific behavioural indicators and assessment criteria.

(Inter-)national contacts

According to the self-evaluation report, the individual programmes, the Academy of Theatre and Dance and the Amsterdam University of the Arts as a whole maintain good relations with venues, producers and companies in Amsterdam, and with institutions in the Netherlands and abroad. The academy meets twice a year with its Advisory

Committee to discuss the academy's strategy, vision and curriculum development. In the future, new members will be found from an even more diverse field of expertise and art.

Considerations

Throughout the discussions, the assessment committee gathered that the programmes are very receptive for feedback from the professional field. According to the assessment committee, the professional field is integral to the educational practice and closely interconnected through all manner of ties. Furthermore, the programmes maintain contacts with noted international dance study programmes. The assessment committee supports the intention of the programmes to even further consolidate valuable alliances with the professional field.

The assessment committee is positive about the intended learning outcomes of the programmes. The graduate profiles are based on the Study Profile for Art in Education for the bachelor's programme Dance in Education and on the Dance 2016 Study Profile for the bachelor's programme

Dance. According to the assessment committee, these national Study Profiles contain current, thorough descriptions of the different profiles that lead to detailed competences. These intended learning outcomes are relevant for the professions and comply with the demands of the professional field. They are consistent with the international description of the bachelor level, the Dublin descriptors. The assessment committee highly values the definition by the programmes of occupation-specific behavioural indicators based on these Study Profiles, with the result that each profile's occupational specialism and vision adds substance, colour and meaning to the overall competencies. Also, the assessment committee values the strive of the programmes to maximize the potential and personal qualities of each student.

Based on the interviews and examination of the underlying documentation, the assessment committee establishes that the intended learning outcomes of both bachelor's programmes **meet the standard**.

2. Teaching-learning environment

Each study programme of both bachelor's programmes has its own curriculum. The different study programmes comprise both horizontal and vertical structures. The study programmes are made up of blocks, units and components, which take place concurrently or sequentially. Despite their differences, all the study programmes comprise similar components or educational modes that respond to the distinct nature of the study programme. These educational modes are: technical education, assignment-based education, production-based learning and workgroup-based learning. Students usually work in groups that vary in size from five to twenty. The contents of the study programmes of both bachelor's programmes enable students to achieve the final qualifications: the different study programmes provide extensive training of skills that are necessary to become a high-profile dancer, teacher or choreographer. The study programmes provide ample room for individual choices and thereby give opportunities for deep learning and optimal development of the students. The classes and modules are given by highly qualified and very motivated staff: a permanent teaching staff, guest teachers and guest choreographers from the professional field, and supervised by teachers and mentors. The assessment committee assesses that the teaching-learning environment of both programmes **meet the standard**.

Findings

The bachelor's programme Dance in Education consists of one study programme.

The bachelor's programme Dance has five different study programmes:

1. Choreographer
2. Ballet performer

Contemporary dance performer

3. Urban Contemporary
4. Modern Theatre Dance and
5. Expanded Contemporary Dance.

Contents

Each study programme has its own curriculum, and some of them incorporate collaborative activities with one or more of the other study programmes, including Theatre study programmes of the AHK.

The study programmes comprise both horizontal and vertical structures. The first year focuses on laying a solid foundation in the subject matter and its technical aspects; on an exploration of the specialism and the student's own talents. The second year is about deepening technical knowledge, with work being carried out through substantive and technical means to further tap

and expand talents and to promote the capacity for introducing a professional and personal interconnectedness to the talents. The third-year specialisation phase focuses on integrating knowledge and skills and building the specific talents of the individual through participation in collaborative projects with other students. The fourth year – the graduation phase– revolves around collaborative productions and internships that promote independence and further fine-tuning of the student's personality in the context of dance and/or performance, whether as a dancer, choreographer or dance teacher-practitioner in an often hybrid professional practice.

The technical component of each study programme comprises four core subjects that form the basis of the study programme concerned. As well as involving the acquisition and exploration of specialist knowledge and its application, there is a focus on awareness-raising processes relating to expression and the body, and the development of craft-based and creative capacities. Depending on the study programme concerned, core subjects may focus on the application or acquisition of knowledge on pedagogy and didactics, for example, under the overarching theme of the 'com-

munity practice' of dance-making at Dance in Education. Supporting and theoretical subjects feed into the broadening of knowledge and the application of the core subjects in a variety of contexts that are essential to the competencies of dancers, choreographies and dance teachers. These subjects, which are always interconnected with the core subjects, are where students develop their capacities for research and reflection. They include dance history, experiential anatomy, music, philosophy, Laban, movement analysis and cultural analysis. Production-based learning (dance-making) is the backbone of all programmes and phases. This is the context in which everything comes together, all the components are integrated, and the students develop the ability to collaborate and communicate with other students and specialisms within a creative process. These classes make great demands on the student's capacity for growth, innovation, enterprise and organisation.

Students from all the study programmes have collaborated on creating a 'student chapter' for the self-evaluation. The student members of the Dance Study Programme Committee have taken the lead in this project, the result of which is a fifteen-minute film that relays students' positive and critical observations and experiences of their study programmes. Overall, the students are very positive. They state they are stimulated in setting up their own study path, in line with the competences of their programme. To be able to do that, you need to have a clear view on your own learning needs and personal objectives, the students explain. They report that they are trained well in exploring and expressing that.

The students who spoke with the assessment committee were very positive about the programme as well. They highly appreciated the stimulating, vibrating culture of the school, in which they learn how to deal with different references. One student stated: 'The best part is the fact that we are seen as a person, and not as a dancer or a teacher'.

Dance in Education

The Dance in Education curriculum has been thoroughly revised since the previous accreditation. The vision of the programme has changed, which resulted in a transcultural curriculum that has been operating since 2015. In addition, the theory component (artistic research) is more extensive than in 2012.

Dance in Education connects theory to artistic research, artistic practice, physical practice and community practice. Theory is offered as part of the curriculum in relation to, and as a component of, practical assignments in which students learn key terms, models and working methods that are relevant for practice. They acquire the ability to connect theory and practice in written, oral and artistic presentations and during internships.

Dance: Ballet performer

In addition to the subjects of dance history, dance and health (anatomy, theory and kinesiology) and music, the study programme offers dance theory classes focusing on the knowledge and attitude required for the professional practice of ballet. In these theme-based classes attention is given to subjects that promote the integration of theory and practice. Particularly in the second year, practical classes are linked to theory classes.

Dance: Choreographer

The programme offers Dance History, Critical theory – gender and post-colonial critique, Philosophy, and Entrepreneurship, Film theory and Curating and Performance. Theory provides students with the conceptual and practical understanding of the cultural, aesthetic, historical and social context of dance and performance making. All the courses are designed to enable and encourage students to articulate their artistic practice which materializes in their works as well as in the written or spoken word.

Dance: Contemporary dance performer

This profile contains the three study programmes Urban Contemporary, Modern Theatre Dance and

Expanded Contemporary Dance. As described before, the new study programme Expanded Contemporary Dance started in September 2019 with its first intake of first-year students. The Urban Contemporary and Modern Theatre Dance study programmes will phase out.

At Urban Contemporary, the emphasis is on an integrated approach to dance studies and practice-based dance and creation, with a central student focus on building a portfolio, developing skills through observation, developing a vision on dance and taking a position on artistic work.

Modern Theatre Dance offers the following supplementary courses: Dance Dialogues and Movement Analysis (Laban and Bartenieff). Study coaching, Exploration of Workplace and Stage coaching also include written assignments. The students hone their writing and researching skills, and academic research is linked to practice through the analysis of a case study, resulting in a bachelor's paper. Theory classes prioritise the linking of modern and post-dramatic theory using examples of dance from popular culture and everyday life.

The study programme Expanded Contemporary Dance integrates practice and theory, and learning and creation: dance technique classes provide a historical and cultural context to movement skills and styles; theory classes cover dance history, performance and anthropology, performance analysis, cultural history and music analysis in connection with physical dance lessons, student projects, creations and performances. These classes provide substantive information, analytical instruments and historical context. The Body Studies course uses movement principles to analyse the techniques learned in morning classes.

Structure and workload

The study programmes are made up of blocks, units and components, which take place concurrently or sequentially. Despite their differences, all the study programmes comprise similar components or educational modes that respond to the

distinct nature of the study programme. These educational modes are: technical education, assignment-based education, production-based learning and workgroup-based learning. As well as contributing to the development of the individual student, many of the working methods involve group processes and the development of other students within that group.

The education is intensive and small-scale. Students spend long days at the academy and often devote evening hours to course-related activities. The weekly timetable comprises an average of 25 contact hours and 15 self-study hours. The number of contact hours is reduced during the fourth-year graduation phase, when the student devotes more time to internships, preparing projects, and self-study.

Students usually work in groups that vary in size from 5 or 6 to 20, as they will in professional practice. They spend a lot of time working together from the start; they need one another to achieve results, and they are partially dependent on one another. There are peaks and troughs in the academic year, just as there are in professional practice, and a large number of presentations and performances take place towards the end of the academic year.

Incoming students

The study programmes Dance accept a limited amount of students per year as agreed nationally with the other dance programmes. The number of applications to the study programmes vastly exceeds the number of students the programmes can admit. The selection procedure comprises several rounds, the precise number being determined by the number of candidates. Candidates for all the study programmes are required to satisfy a number of formal minimum educational requirements (Dutch VWO, HAVO or MBO 4 secondary school diploma or international equivalent). Auditions or practical assignments form the basis for assessments of the student's artistic aptitude. The programmes pay attention to creativity, imagination, originality and authenticity, as

well as technical and physical skills, learning abilities and curiosity about specific capacities required by the study programme concerned. These specific capacities are defined in established admission criteria. The audition panels are diverse and representative of the work field at large.

The programme Dance in Education expects its entire permanent and guest teaching staff to participate in the selection procedure. Fourth-year students also sit in on the auditions and have a voice in the selection of prospective students.

Students and alumni reported to the assessment committee that the admission procedure was of high quality and was useful. They found it striking how the staff made sure they felt welcomed during the admissions. The students reasoned that the admission procedure ensured that all enrolled students are the students that best fit the programmes.

Staff

The classes and modules are given by a permanent teaching staff, guest teachers and guest choreographers from the professional field, and supervised by teachers and mentors.

The profile of each study programme is shaped by its artistic director and permanent teaching staff. The core team of teachers supports the artistic director in the design and development of the curriculum, and individual members may be active as mentors or coordinators of year groups, internships or projects. Collectively, they are the repository of the collective memory of the study programme and they safeguard its educational principles and continuity. They attend almost all performances and concluding classes, and regularly consult with the artistic director.

The other teachers have a smaller-scale or temporary position, and work in the professional field. At least once a year, all the study programmes hold a plenary meeting to which all the teachers are invited. All study programmes maintain their own excellent and relevant network

through which they source guest teachers, internships and practical assignments.

New teachers are appointed on the basis of teaching profiles that are related to the quality and composition of the existing teaching body and the aims of the study programme. Recruitment policy prioritises specialist excellence and expertise in professional practice. Moreover, teachers need to be passionate about transferring their expertise to new generations of performing artists, and of course they must also possess the necessary didactical qualities – but a deep affinity with, and interest in, students and their individual talents is at least as important. If desired, teachers can participate in the supplementary teacher training.

The assessment committee discussed the workload of the staff with the management and teachers. They told the workload is high but so far doable: 'it is hard work, we try to take care, but it is a danger that we are very driven'.

Infrastructure

The building houses two large theatres, an interdisciplinary laboratory (IDlab), an audio studio, and 34 good quality studios (some 16 of which are large and therefore suitable for presentations and small-scale performances), theory rooms, meeting and study rooms, and IT facilities (computer rooms).

Especially in certain peak periods the academy building itself is too small to satisfy the needs and wishes of students and teachers. This places demands on the organisation when it comes to scheduling and coordination. When necessary, studios are rented on an ad hoc basis. Similarly, some productions make use of other theatres or sites in Amsterdam.

Digital communications with students take place through the intranet of the institute, which students can log into using their personal email address. Given that the students are often at the

academy, however, a large proportion of communications take the form of verbal announcements.

Several of the study programmes operate within a digital learning environment for students: Dance in Education uses MiDonum, and Urban Contemporary uses MeVolution. Within these environments, students can, for example, write blog posts about their internship experiences and development, allowing teachers to follow their learning process.

Tutoring and student information

All study programmes offer the following general forms of support and guidance:

- Class or project: Predominantly group-based support in the context of group classes, projects or productions, but may involve individual mentoring for graduation projects, internships, or the writing of essays and papers.
- Transdisciplinary study guidance/mentoring: Mostly offered outside classes and at the request of the student, artistic director or one or more teachers, and generally concerns an individual student's progress. It engages with perceived challenges in the development of the student or with other areas of focus that individual students bring to our attention. The central figure in this form of mentoring is the artistic director of the study programme concerned. The director takes responsibility or delegates the task in whole or in part to a study advisor or mentor. The artistic director oversees the entirety of education within the study programme, is accountable for the quality of the programme and is the person best acquainted with the development of all students and the various components of it.

In several of the study programmes, study guidance forms part of the second-year curriculum, and takes the form of regular (often weekly) class discussions led by a teacher or study advisor. These sessions can cover any aspect of education

and the organisation thereof, and also give attention to group processes. If particular sticking points emerge from these group discussions, follow-up one-on-one conversations may be set up. In the third and fourth years of most of the study programmes, students select their own mentor for this type of support, following the students' progress and presentation of their work. Some students choose a practising professional for this role, while others choose a teacher from the study programme itself. The mentor offers the student personal, individual support and the opportunity for reflection; the mentor is a sounding board in discussions about issues inside and outside the study environment.

The ATD offers a number of overarching student support services that complement what is available within individual student study programmes:

- Student counsellor: The student adviser informs and advises students on practical and personal matters such as temporary or permanent termination of studies, funding, grants, student loans, and studying with a disability.
- Student psychologist: The student psychologist offers support on matters directly affecting the study programme, or the functioning of the student.
- Confidential adviser: All students and staff have access to a variety of types of confidential advisers. The confidential adviser is the first point of contact in cases of intimidation (sexual or otherwise), aggression/violence, bullying and discrimination.
- Health & Performance: Independent department within the ATD that runs its own programmes and services and works closely with the individual study programmes.

Considerations

The assessment committee has established that the contents of the study programmes of both bachelor's programmes enable students to achieve the final qualifications. The different study programmes provide extensive training of skills that are necessary to become a high-profile

dancer, teacher or choreographer. The assessment committee studied the six study programmes of the programme and concludes they provide ample room for individual choices and thereby give opportunities for deep learning and optimal development of the students. The committee is impressed by the functioning of the pro-paedeutic year. At the end there is a sense if attending the programme is right for both parties.

The assessment committee is satisfied with the level of development of research and theoretical thought and the applied research conducted by students in the study programmes. The assessment committee agrees with the programmes that despite this, it is recognised that the programmes need to continue developing in this area and the committee appreciates the efforts being made to enlarge the feed of research in the programmes. According to the assessment committee the focus on philosophical texts can be broadened with up to date (dance) dramaturgical texts.

The committee feels the teaching-learning concept of the programme structures the programme and is supportive for the learning process of the students. For example, students broaden their experiences and perspectives by learning and working with different students and diverse staff.

The structure of the study programmes encourages the development of the students, relates to the professional practice and enables students to achieve the intended learning outcomes. According to the assessment committee, a strong feature of the programme is its small scale: student cohorts are small, ensuring a highly interactive learning and tutoring environment with a great deal of attention for the student's individual needs, performance and development. According to the committee, the programming of the classes in blocks of ten weeks works well. Students get the ability to indulge themselves in specific areas of expertise for this period of time.

The assessment committee agrees with the programmes that safeguarding a balanced workload for students and staff demands careful attention; an equilibrium must be found between the commitment to ensuring that everything is possible, and nothing stands in the way of student development, and the reality of limited resources, facilities and the load a student (or teacher) can bear. The committee is convinced the programmes do their best to help the students find a balance and learn to cope with the physical and mental pressure inherent to art practice. Also, there is attention for the workload of the staff.

According to the assessment committee, the curriculum ties in closely with the qualifications of the incoming students. The selective character of the programme safeguards the high quality of the programmes. Furthermore, it leads to a motivated, ambitious and talented cohort of students. The programme brings together students with a large number of different nationalities and focuses on intercultural collaboration thereby ensuring a genuine 'international classroom'.

The assessment committee feels that the admission procedure functions well and is informative for students and the management. Students felt very welcome during the auditioning; this is very well done by the organisation, according to the committee.

The assessment committee values the hard work of the programmes on the theme of inclusion and the development of transcultural curricula. The results are clearly visible in the staff, student population and initiatives like an introduction week with all students around the theme of inclusion. The assessment committee finds that there is a good balance between Dutch and non-Dutch talent. The committee advises the programmes to be careful to not lose the group of talented transcultural Dutch group of students in favour of foreign students in the future (as they are a very strong element in the current group of Urban Contemporary students).

The assessment committee notes that the programmes are bilingual (English and Dutch), with teaching conducted in English. Explication, specialist terminology and coaching are given in English. Since students from other parts of the world form a significant portion of the student bodies and teaching staff and internship connections are sourced from a broad international base, the assessment committee agrees with this choice, as well with the naming of the programmes in English (as well as in Dutch for Dance in Education – *Docent Dans*).

The assessment committee observes that the teachers are highly qualified for the realisation of the curriculum in terms of content and educational expertise. They are very motivated to work with this specific group of students. The diversity of teachers in styles and opinions compels the students to develop their own way of learning and working in a positive way, according to the assessment committee. The students have ample personal contacts with the teaching staff, who are easily accessible. They are qualified professionals and recognized within the art fields. Therefore, the programme is highly integrated with the future workplace of students. The student staff ratio is good. The teachers have sufficient access to specific didactic training, for example about the assessment system.

The assessment committee is impressed by the facilities. These facilities allow the programmes to create a professional environment in which to situate the educational processes and challenge the dance students to realise their ideas and to experiment. The assessment committee understands the necessity of expanding the space and the search for a new building for the ballet department. It is positive that the AHK will be able to consolidate all of the ballet students, from all ages and in all programmes. The assessment committee advises to maintain the connection and interaction with the other study programmes since the physical distance may be a bottleneck.

The assessment committee has some specific remarks on the bachelor's programme Dance in Education. The committee feels that the connection to the field is remarkable. Students are able to develop their competences in a variety of places in the field and, as a consequence, a lot of students already have a job when graduating. Students learn to diversify and respond to different situations in which they never lose the arts. It is visible to the assessment committee that theory is well integrated in the programme. The assessment committee is impressed by the cooperation with the organisation in Senegal, and the way the programme uses the experiences in the education. The committee encourages the programme to look for possibilities to work even more with the dancers of the other programmes, to optimise the benefits, both ways.

Overall, the assessment committee observed during the visit, also by attending some wonderful demonstrations, that the programmes are provided by a very dedicated, empowered group of staff, that is supporting young dance artists in a very unique way. There is a structure in place for developing the unique individual artistic voice of the students. Everyone is absolutely buying in; the assessment committee finds it extraordinary how staff and students engage and communicate. During the visit, the assessment committee got to see a large amount of the student population. They were all very enthusiastic and participating. The assessment committee is impressed by the involvement of the students. Finally, the committee noticed that everyone is very reflective, from management to students.

Based on the interviews and examination of the underlying documentation, the assessment committee establishes that both bachelor's programmes **meet this standard**.

3. Student assessment

The programmes choose to test and assess the student in a realistic assignment-based environment that corresponds with the concrete demands of the professional practice for which they are being educated. The programmes make a distinction between assessment of individual subjects and a cross-disciplinary twice-yearly integral semester assessment of student development. The awarding of credits depends on this semester review, which assesses the individual progress of the students in the development of their talent. This integral assessment shows the innovative mind of the academy and the drive to provide the students with optimum feedback, linked to the personal development of students and the intended learning outcomes. All but a few modules and single-subject courses conclude with an assessment framed by subject- or module-based learning objectives, and the associated assessment criteria, derived from the relevant competencies. The exam committee plays an important part in ensuring consistency in the quality of review and assessment. It performs thoroughly and pro-actively its tasks to control the quality of the exams, the assessment procedures and graduation projects.

Findings

Assessment system

Key characteristics of the assessment procedures are the following:

- In line with the educational vision, where possible, the programmes choose to test and assess the student in a realistic assignment-based environment that corresponds with the concrete demands of the professional practice for which they are being educated;
- Testing and assessment comprise evaluation of competency development in the context of the learning objectives, with a focus on the progress of the individual students in the light of their prospects in professional practice;
- Where possible, theory and practice are integrated and assessed in practical assignments that prioritise professional conduct. Often, this involves continual testing and assessment in the form of individual feedback focusing on the performance of the student. This feedback guides the development of the competencies, and may take the form of a critique of the student's progress, or encouragement to either continue along the chosen path or to explore alternative paths.

- Knowledge assessment, which some of the study programmes implement primarily in the first two years to stimulate the development of technical competencies, contributes to the application of knowledge in practical assignments.

The programmes make a distinction between assessment of individual subjects and a cross-disciplinary twice-yearly integral semester assessment of student development through the acquisition of competencies. The awarding of credits depends on this semester review, which assesses the individual progress of the students in the development of their talent, in the broadest sense of the word. All teachers who have taught classes in that semester participate twice a year in a semester assessment meeting per year group, in which all the students are discussed and assessed. Prior to the meeting, each teacher assesses the students in their subject/class, and discusses their assessment with the student concerned. These assessments are incorporated in the integral assessment and form the basis for substantive discussions on each student that encompass the student's demonstrable, broad, cross-curricular development (acquired competencies). These discussions, overseen and led by the chair (usually

the artistic director of the study programme), explore in detail the students' choices, their justification for them and their reflections on them, as well as any matters clearly needing attention and those student competencies (knowledge, skills and attitude) that have clearly progressed or require further support. One consequence of conducting the integral assessment on a half-yearly basis is that the credits are awarded on a per-semester basis, rather than on a per-subject basis. 30 EC are available for each semester, of which 20 EC are awarded on the basis of active participation in the study programme, and 10 EC for a positive outcome in the integral assessment. Earned credits are awarded at the end of the assessment meeting.

All but a few modules and single-subject courses conclude with an assessment framed by subject- or module-based learning objectives, and the associated assessment criteria, derived from the relevant competencies. Prior to the assessment, the teacher fills in an assessment form, listing the assessment criteria for the subject or cluster. This form allows for assessments ranging from 'unsatisfactory' to 'excellent' and provides an opportunity for evaluative comments and/or feedback. Following completion of the subject course or module, the teacher or mentor discusses his assessment of individual students, usually in a group context. This is sometimes followed by an assessment review in which students can discuss their experience and valuation of the classes.

In the core subjects and the supporting technical subjects, assessment usually takes place through observation. The central question is whether – independent of the progress made by the student – the student has attained a defined level in their ability to shape what they have learned in their work. Student self-evaluation plays a part in the assessment of these subjects at the study programmes Dance in Education and Urban Contemporary.

A summative assessment is carried out for some theory courses. If the outcome is assessed as unsatisfactory, the assessment is either carried out a second time, or completely or partially rewritten. A new assessment takes place following this re-take.

Assessment based on productions, projects and performances takes the form of an assessment interview with all participating students. Some of the study programmes require students to reflect individually on the process by writing a report that forms the basis for evaluation of both the group process and its outcome. The assessment also takes into account the student's role and approach, their development during the process, and the way in which they collaborate with other members of the group.

The assessment committee discussed the assessment system with teachers, management and students. They were all very positive about this system. The focus on feedback and personal growth rather than just grading individual courses works well. Engaging with feedback and assessment procedures is a new experience for first-year students. Students noted that in the beginning they had to get used to it: 'I wanted grades, but later I felt the benefits: getting actual feedback and the opinion of all my teachers'. And: 'It is very detailed, you get to see the whole growth in a semester. You get feedback from artist to artist, how can you evolve. It changes the relation between teacher and student.'

The assessment committee verified how the programmes assure that every student meets the requirements and criteria that are derived from the intended learning outcomes. It was made clear that in each integral semester assessment students are assessed in relation to the competences. Each programme has to make a clear view on each student, related to these intended learning outcomes.

Quality assurance

The exam committee plays an important part in ensuring consistency in the quality of review and assessment. The exam committee comprises four core or permanent members of the teaching staff from various bachelor's and master's programmes, the two policy and quality assurance officers, and an external member. The chair of the committee is in possession of a Senior Examination Qualification (*Senior Kwalificatie Examinering, SKE*). The committee has a threefold function: to advise, to monitor, and to identify and signal issues. The committee maintains a close connection with everyday teaching practice, predominantly through its teaching members. Rather than imposing top-down guidelines, protocols and regulations, it favours the approach of allowing guidelines and working methods to emerge from dialogue with the study programmes to ensure that they align with daily practice and are practicable. Members of the exam committee periodically attend assessment meetings of all the study programmes, read the student progress dossiers, and attend performances and productions. At a plenary meeting held at least once a year, the exam committee conveys its observations and recommendations to the ATD board and the artistic directors. The exam committee meets five times annually and, through the ATD director, sets the agenda for engaging with matters that require attention.

The study programmes regularly evaluate their own operational methods, including their testing and assessment protocols, through discussions involving the core team or permanent staff. The subject of testing and assessment is a standard component of the surveys the programmes conduct as part of the quality assurance cycle, and of the national surveys in which the students participate.

The assessment committee noticed that each of the programmes has its own way of translating the vision on integral assessment into the assessment. The exam committee explained to the assessment committee that they look into the

methods of every programme: is every student handled in the same way? What is the quality of the feedback? Is the relation to the competences clear? The exam committee also looks into the way the judgment is formed: they do not allow veto's for example.

Considerations

The assessment committee has established that the programmes have an exceptional assessment system and assessment procedures. The assessment procedures are well implemented in the programme. The integral assessment is a role model for other institutions, according to the assessment committee. It shows the innovative mind of the academy and the drive to provide the students with optimum feedback, linked to the personal growth of students beyond the intended learning outcomes. The system is transparent because each of the various components of study (theory, practice, internship) is assessed using a specific methodology, and it is sound because final assessment takes place in an intersubjective context, following discussions in a team of supervisory teaching staff. The assessment committee noticed that students are very aware of their individual learning paths through this form of assessment. The committee appreciates that the judgment of a student's development is weighed by all teachers together to arrive at an intersubjective assessment. It is also transparent for all students, because they attend each other's assessments.

The exam committee performs thoroughly and pro-actively its tasks to control the quality of the exams, the assessment procedures and graduation projects. The committee shows good knowledge of the programme and its assessment. The assessment committee is impressed by the elaborated way the exam committee reports their findings of visits to assessments.

The committee considers that the structure of the assessment of individual subjects from the first to

the fourth year is appropriate. For example, students learn step by step to write literature reports, essays and reflections.

Based on the interviews and examination of the underlying documentation, the assessment committee establishes that both bachelor's programmes **meet this standard**.

4. Achieved learning outcomes

The final stage of the programmes is the graduation phase, comprising either the fourth year only, or both the third and fourth year. Every student writes a graduation plan which forms the basis for a graduation contract that covers a number of compulsory study programme components, such as participation in productions and the writing of a thesis or essay, as well as elective components such as self-initiated projects or other activities. Each study programme is free to find a way to give feedback to the students at the end of the graduation phase, usually at the end of the fourth year. In an integral assessment meeting a committee of examiners decides if the student meets the competences of the study programme and if all agreements from the graduation plan or graduation agreement have been met. The projects show that the work of students is of very high quality and that students achieve the final qualifications as formulated by the programmes. This has been confirmed by members of the professional field.

Findings

The final stage of the programmes is the graduation phase, comprising either the fourth year only, or both the third and fourth year. Prior to admission to the graduation phase, the student gets a 'green light' from either the assessment panel meeting or the examiners. The green light indicates that based on past and expected development the student has been found to be eligible for graduation.

In addition to the students' development and credits from the first years of study, the panel/committee considers their graduation plan. The graduation plan is written by the student and forms the basis for a graduation contract or graduation agreement which is drawn up in consultation with the artistic director or supervisor. The agreement covers a number of compulsory study programme components, such as participation in productions and the writing of a thesis or essay, as well as elective components such as self-initiated projects or other activities.

In most of the study programmes, on completion of studies a conversation takes place involving the artistic director, the student, one or more teachers, and an external supervisor or guest teacher. The subjects covered in these conversations include: the student's development over the course of the study programme; the standard at-

tained by the student (with reference to the graduation plan and the competencies), and the student's own plans and expectations.

Each study programme is free to find a way to give feedback to the students at the end of the graduation phase, usually at the end of the fourth year. For example, through an individual final interview, a group discussion, or a graduation ceremony. Before this feedback or final interview, the committee of examiners formally has determined during an integral assessment meeting that the student meets the competences of the study programme and that all agreements and learning assignments from the graduation plan or graduation agreement have been met. The committee of examiners consists of (guest) teachers who supervised the students in the fourth year, preferably also one or more internship supervisors, and teachers who can make a statement about the development that the students have undergone throughout the entire study programme. In this way, both process and final level can be weighted in the final assessment.

The committee of examiners motivates why a student is qualified for professional practice. With this motivation, the assessments of external assessors or 'outside eyes' (such as external project supervisors, external internship supervisors or

guest lecturers / choreographers) are also introduced and discussed and are co-determinative for establishing whether the student has 'passed'.

Considerations

The assessment committee assessed fifteen recent graduation dossiers of each bachelor programme's (appendix 5). The dossiers consisted of video material of the performances of the students, written documentation and reflection of the students and written feedback of the examiners. The assessment committee members also were invited to attend live graduation performances at the end of the study year 2018/2019 in June 2019. Two committee members attended both one performance. The assessment committee established that the projects are of very high quality and that all students met the requirements for graduation. From the graduation dossiers it became clear to the assessment committee that the programmes focus on the specialist craft and on individual characteristics of students. These outcomes illustrate that the students have achieved the final qualifications as formulated by the programmes. The written reflections of the students are of bachelor's level. However, in some cases the reflections could gain in quality and depth by using a more methodical approach to reflection. The assessment committee established that attention is paid on critical writing in the classes.

The ATD has the ambition to be alert and active in its engagement with the shifting professional field, to be able to always find ways to prepare our students for it through an ever more intensive connection with the world around the school. The assessment committee agrees fully with this ambition and feels, given the current environment sensitivity as shown to the committee, the ATD will be able to engage well with the field in the future.

The assessment committee established that the Dance in Education students are well-prepared for a wide variety of professional environments and jobs. For example, many graduates have a mixed professional practice through which they tap into new targets customers, such as dance projects with senior citizens or (former) refugees. Also, the graduates from the bachelor's programme Dance are successful in navigating a professional field that has become broader in recent times. This is confirmed by the members of the professional field the committee spoke with and is explained with convincing examples.

The video material of the graduates of the programme Dance in Education contain multiple examples of instruction lessons, classes given and theoretical teachings addressed at various pupil groups: little children, school classes, free time classes, young adults and adults and elderly people. Besides there are video reports of coaching of performances that were designed by the graduates. Documents contained draughts of lessons, reflection papers, and theoretical treatises on topics of interest to them. These products show the qualities of the students as a teacher.

Outside the scope of this accreditation, but illustrative of the quality of the programme, one member of the committee pointed out that in recent auditions for a major international contemporary dance company, the ATD candidates showed exemplary quality – with two of the final ten selected coming from this school.

Based on the interviews and examination of the underlying documentation, the assessment committee establishes that both bachelor's programmes **meet this standard**.

Attachments

Attachment 1 Assessment committee

| | |
|-----------------------------|---|
| Drs R.R. van Aalst | Raoul van Aalst is programmamanager Always Energy bij TenneT. Hij zit met regelmaat visitaties voor |
| A. Bennett | Amanda Bennett is Director of the Ballettschule Theater Basel in Switzerland since 2001. |
| K. de Graaff | Kirsten de Graaf is Hoofd van de afdeling Cultuureducatie, Amateurkunst en Letteren bij het Amsterdams Fonds voor de Kunsten. |
| Drs. J.D. Oostwoud Wijdenes | Jacob Oostwoud Wijdenes is onderzoeker en beleidsmedewerker bij de HKU, en verbonden aan het lectoraat Kunsteducatie |
| Prof. D. Steele | David Steele is a Professor and Dean of the School of Dance. Hong Kong Academy for the Performing Arts |
| Dr. L. (Liesbeth) Wildschut | Liesbeth Wildschut is onderzoeker Theater en dans Studies aan de Universiteit Utrecht. |
| J. Nabbe | Julia Nabbe is student Liberal Arts and Sciences aan de UU. |

The panel was supported by Linda van der Grijspaarde, secretary.

Attachment 2 Program of the assessment

| Time | Meeting |
|---------------|---|
| 09.30 – 11.00 | Start-conversation, panel only |
| 11.00 – 11.30 | Introduction to management and tour of the building with a quick look at classes. |
| 11.30 – 12.30 | Showcase 1 - BA Dance & BA Dance in Education: Several performances through the building by students of the BA Dance & BA Dance in Education |
| 12.30 – 13.30 | Lunch including: Studying material and walk-in consultation part 1 (possibility for students and staff to exchange observations, concerns, with the committee). |
| 13:30 – 14:15 | Conversation with Artistic Directors: The panel speaks with the artistic directors. Artistic directors are responsible for the curricula and management of the departments. |
| 14.15 – 15.15 | Conversation with teachers of ECD, MTD, UC, NBA, SNDO: The programmes that educates performers / dancers (ECD, MTD, UC and NBA) and choreographers (SNDO) |
| 15.15 – 16.00 | Conversation with teachers DD Programme that educate dance teachers |
| 16:00 – 16.15 | Break |
| 16.15 – 16.45 | Conversation between panel and exam committee, Academy Council (AR; 'Academieraad') and Programme Committee (OC; 'Opleidingscommissie'). |
| 16.45 – 17.00 | Short showcase 5 o'clock class (preliminary trajectory contemporary urban) |
| 17:00 – 17:30 | Panel conversation; review of the day |
| 17.30 – 17.45 | The panel can provide limited feedback to the board. |

Friday 13 September 2019

| Time | Meeting |
|---------------|---|
| 09.30 – 10.30 | Start conversation, panel only. |
| 10:30 – 11:00 | Watching classes of the Dance and Dance Teacher departments. Panel is classified by specialization for watching the lessons for a longer time. |
| 11.00 – 12.00 | Conversation between panel and students of year 1, 2 and 3 |
| 12.00 – 12.45 | Showcase 2 – Learning environment Staff and/or students give a short impression of the building (literally 'learning environment'), through highlighting: • Health & Performance department • ID Lab (Interdisciplinary Laboratory) • Costume atelier |
| 12.45 – 13.30 | Lunch, including Walk-in consultation part 2 (possibility for students and staff to exchange observations, concerns, with the committee). |
| 13.30 – 14.30 | Conversation with Alumni and students year 4 Panel speaks with graduates and 4th year students about graduation phase and work field. |
| 14.30 – 15.30 | Conversation with the work field Panel speaks with people from the professional field. |
| 15:30 – 15.45 | Break |
| 15:45 – 17.15 | Internal panel consultation |
| 17.15 – 17.45 | Closing the day Short feedback from panel to everyone involved in the accreditation. All are welcome. |

Attachment 3 Documents

- Integraal beoordelen, Fien Bloemen, Academie voor Theater en Dans
- List of areas for improvement Accreditation dance 2012, NQA
- Diversity and inclusivity policy plan, Platform diversity ATD
- DANCE 2016, Study profile, Netwerk Dans, Federatie Cultuur
- Opleidingsprofielen 2018, Kunstvak Docenten Overleg, (KVDO)
- Quality Assurance Plan, Education & Research, 2019 -2024
- Organisation Chart, partly
- Protocol for integral assessment Comprising questions and recommendations for artistic directors and teachers involved
- Education and exam regulations
- Overview of literature
- Study schedules of the different programmes
- Graduation Dossiers of 15 students per bachelor's programme