



Assessment Report

Bachelor of Dance

Royal Conservatoire The Hague

University of the Arts The Hague

The Netherlands

June 2025

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List of abbreviations

EC	Exam Committee
EER	Education and Examination Regulations
ECTS	European Credit Transfer System
ILOs	Intended Learning Outcomes
KC Dance	Dance Department of Royal Conservatoire
MusiQuE	Music Quality Enhancement
NDT	Nederlands Dans Theater
NSE	National Student Survey
NVAO	Netherlands Flanders Accreditation Organisation
RC	Royal Conservatoire
SER	Self-Evaluation Report

Introduction

The Dance Department of the Royal Conservatoire in The Hague (KC Dance) is part of the Faculty of Music and Dance at the University of the Arts The Hague, an esteemed institution established in 1990 through the merger of the Royal Conservatoire and the Royal Academy of Art. Founded in 1826 as the Netherlands' first conservatoire, the Royal Conservatoire has grown into a community of over 800 students and is renowned for artistic excellence, uniting tradition and craftsmanship with innovation and experimentation.

Established in 1956, KC Dance offers one of six accredited Bachelor of Dance programmes in the Netherlands, recognised for its continuous training pathway. Beginning as early as age 10 through the School for Young Talent and culminating in a Bachelor's degree at an average age of 19-20, the pathway supports the natural development of young dancers and enables early entry into the profession in line with sector expectations. Thanks to advanced preparatory training, students are exempted from 120 ECTS credits and progress directly into the final two years of the 240-credit Bachelor programme.

Taught in English by internationally acclaimed faculty and grounded in both classical and contemporary techniques, the programme prepares versatile and reflective dancers for the international professional field. Its established artistic reputation and global outlook attract a diverse community of students worldwide.

Assessment Procedure

The assessment was conducted in accordance with the Assessment Framework for the Higher Education Accreditation System of the Netherlands, following the programme outlined in Annex 1. Given the institution's positive institutional audit decision in 2020, the evaluation was carried out using the limited framework, focusing specifically on the four applicable standards.

The review focused on the Bachelor of Dance programme at the Royal Conservatoire (RC) and was coordinated by MusiQuE (Music Quality Enhancement) evaluation agency. The assessment was based on the MusiQuE Standards for Programme Review, which align with the NVAO Standards for Limited Programme Assessment.

The international review panel was appointed by MusiQuE and formally approved by NVAO. The panel members were:

- Pascale De Groote (Chair), Vice-Chancellor of Artesis Plantijn University College Antwerp, Belgium
- Artemis Gordon, Artistic Director of the Arts Umbrella Dance Program, Vancouver, Canada
- Catherine Allard, Artistic Director of IT Dansa Jove Company, Institut del Teatre de Barcelona, Spain

- Gerwin Pol (student member), Recent graduate of the Master Climate Studies programme at Wageningen University & Research, The Netherlands

The panel was supported by Yulia Krijthe M.Ed., who acted as NVAO-certified secretary. All panel members completed and signed declarations of independence and impartiality, which were submitted to NVAO. The panel's composition received formal approval from NVAO prior to the commencement of the review.

The assessment was conducted independently. The panel received a comprehensive Self-Evaluation Report (SER) accompanied by supporting documentation, including a selected sample of fifteen final presentations/assessments in video recordings, enabling a well-informed and substantiated judgement. In preparation for the site visit, the panel convened an online meeting on 11 June 2025 to review the assessment framework, clarify procedural matters, and identify specific issues to be addressed during the visit. Staff and students were informed of a confidential open consultation hour to provide additional input; however, this opportunity was not utilized.

The site visit to the Royal Conservatoire took place on 12-13 June 2025. During these two days, the panel met with KC Dance management, teaching and support staff, students, alumni, members of the professional field, and other external stakeholders. The panel also attended a student performance showcase.

Recommendations for further development were made during previous assessments, and the programme has addressed them accordingly (see Annex 2). The panel considers that the follow-up actions have been thorough and conscientious and have been appropriately incorporated into the current assessment.

At the conclusion of the site visit, the panel presented its preliminary findings and conclusions to the programme. A draft report was subsequently shared for factual verification and comment, and the responses received were duly incorporated into the final report.

At the programme's initiative, a development meeting is scheduled for autumn 2025; however, its outcomes will not affect the assessment results presented in this report.

The review team expresses its gratitude to the Royal Conservatoire, its staff, and its students for their contributions to the development of the Self-Evaluation Report, for the warm welcome extended to the team, and for engaging in open and constructive discussions during the site visit.

Executive summary

On 12-13 June 2025, a review panel from MusiQuE conducted a limited programme assessment of the Bachelor of Dance at the Royal Conservatoire. This specialised programme, offering training in classical ballet and modern/contemporary dance, is delivered at the Amare Centre for Music and Dance in The Hague and comprises a total study load of 240 ECTS credits.

Designed for a select group of talented dancers with advanced prior training, the programme prepares students for professional careers in national and international dance companies performing both classical and modern repertoires.

The panel evaluated the programme against the standards of the NVAO Framework for Limited Programme Assessment and the MusiQuE Standards and concluded that the Bachelor of Dance meets all quality standards, demonstrating overall programme quality in accordance with the framework's criteria.

The assessment was conducted according to the pre-established schedule. The panel acknowledged the programme's efforts to implement improvements following the previous assessment and considered these developments integral to the current evaluation.

Throughout the site visit, the panel operated independently and engaged thoroughly with the programme's stakeholders. At the conclusion, the chair shared the initial findings with programme representatives.

Limited Programme Assessment

Intended Learning Outcomes

The Bachelor of Dance programme articulates clear and well-defined learning outcomes that align closely with the Royal Conservatoire's artistic vision and the professional dance sector's requirements. These outcomes balance classical technique, contemporary practice, artistic development, and professional skills, fostering reflective and independent dancers. Learning outcomes are regularly reviewed to incorporate evolving trends and international standards, ensuring the programme remains relevant and distinctive. The panel recommends enhancing structured and diverse input from the professional field through a formal Work Field Committee and expanding stakeholder engagement beyond individual networks to maintain alignment with national and international developments.

Teaching-Learning Environment

The programme provides a dynamic and supportive learning environment, featuring expert faculty, personalised guidance, and an integrated approach to practical, artistic, and theoretical training. Student-centred teaching fosters creativity, autonomy, and collaboration. High-quality facilities, resources, and partnerships with leading dance institutions further enrich the student experience and professional preparedness. Feedback and institutional support promote continuous improvement and holistic development.

While the curriculum structure ensures comprehensive coverage, the coherence of student progression is not yet fully transparent. The panel recommends a clearer articulation of competence progression to better reflect increasing complexity, autonomy, and course focus. Additionally, the panel encourages strengthening cross-disciplinary collaboration within the Royal Conservatoire's programmes to integrate contemporary methodologies and stimulate artistic innovation, alongside continued development of student support services based on feedback.

Student Assessment

Assessment within the Bachelor of Dance is well-structured and transparent, balancing formative feedback with summative evaluations. The Exam Committee ensures the integrity of assessments and their alignment with programme standards, involving internal and external experts to safeguard quality and sector relevance. Recent policy improvements have further strengthened clarity and student engagement.

The panel recommends refining course descriptions to more clearly connect learning objectives with assessment criteria, thereby enhancing student understanding and engagement. In addition, the panel emphasises the need to improve the quality and transparency of feedback on final assessments to further enrich the student learning experience.

Achieved Learning Outcomes

The programme convincingly demonstrates student achievement of the intended learning outcomes through rigorous, professionally oriented assessments spanning both classical and contemporary dance practices. Final evaluations, including performances and reflective Graduation Interviews, confirm graduates' technical mastery, artistic maturity, and professional readiness. The involvement of external assessors and professional experts further reinforces the credibility and relevance of assessments. Graduate success at both national and international levels provides additional evidence of programme effectiveness.

The panel recommends clarifying the programme's artistic identity and graduate profile to ensure coherence between the classical and contemporary strands. It also advises enhancing the specificity and transparency of feedback in internship-based graduation assessments to uphold academic standards and fully capture the educational value of the programme.

Recommendations

To further enhance the quality and impact of the programme, the review team offers the following recommendations:

- Establish a formal Work Field Committee to ensure structured, diverse, and ongoing input from the professional field.
- Broaden stakeholder engagement beyond individual networks by facilitating group-based consultations with dance professionals.

- Clarify competence progression to better reflect increasing levels of complexity, student autonomy, and course focus.
- Strengthen cross-disciplinary collaboration with other Royal Conservatoire programmes to better integrate contemporary methodologies, support interdisciplinary learning, and foster artistic innovation.
- Maintain and enhance student support services in response to ongoing feedback.
- Refine course descriptions to clearly convey the alignment between course objectives and assessment criteria.
- Further clarify and articulate the programme's artistic identity and graduate profile, with a focus on achieving coherence between modern and classical strands and consistency in teaching approaches.
- Enhance graduate assessment by providing clear, actionable feedback and transparent documentation linking grades to performance criteria.
- Strengthen in-company graduation assessment framework and procedures to better reflect the scope, learning value, and alignment with final programme qualifications.

Standard	Judgment
1. Intended Learning Outcomes	meets the standard
2. Teaching - Learning Environment	meets the standard
3. Student Assessment	meets the standard
4. Achieved Learning Outcomes	meets the standard
Conclusion	Positive

All standards of the NVAO framework have been positively assessed. Therefore, the panel confidently issues a positive recommendation for the accreditation of the Bachelor of Dance at the Royal Conservatoire.

On behalf of the entire assessment panel,
The Hague, September 2025

Pascale De Groote

Chair

Yulia Krijthe

Secretary

Administrative Data

Institution

Name of the Institution	University of the Arts The Hague/ Royal Conservatoire
BRIN number	23KJ
Status of the Institution	publicly funded
ITK	Yes
Address	Turfhaven 7, 2511 DK The Hague (postal) Spuiplein 150, 2511 DG The Hague (visiting)
Website	https://www.hogeschoolderkunsten.nl https://www.koncon.nl

Programme

Name of the programme	Bachelor of Dance
Location	Royal Conservatoire The Hague
Registration RIO	34798
Orientation of the Programme	HBO bachelor
Research Master	No
Language of Instruction	English
(Statutory) Professional Requirements	No
Specialisations/Tracks	No
Graduate Profiles and Disciplines	Professional classical and modern dance (Academic theatre dance)
Joint Degree	No
Special Feature	No
Degree	BA (Bachelor of Arts)
Study Load in EC	240
Mode of Study	Full-time
External Assessment Group	HBO Dans
Submission Date of the Assessment Report	1 November 2025
Length of the Programme	Two years

NVAO Standard 1: Intended learning outcomes

NVAO Standard 1: Intended learning outcomes. 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.

Corresponding MusiQuE standards

MusiQuE Standard 1.1: The programme's goals and context

MusiQuE Standard 1.2: The programme's stakeholders' role in decision-making.

MusiQuE Standard 4.2: Engagement within the external institutional and social context.

MusiQuE Standard 7.1: Quality Culture at programme level

Findings

Programme Profile

The Royal Conservatoire's Bachelor of Dance is a focused, two-year, English-taught professional programme designed for talented dancers aged 17-20. It specifically targets students who have already received intensive pre-professional training, often through the in-house School for Young Talent or similar pathways. These students typically possess a solid technical foundation and are ready to transition into the professional dance world.

A defining feature of the programme is its condensed two-year structure, reflecting the early start and relatively short duration of most dance careers. This format, validated in previous NVAO accreditation cycles (2014 and 2022), remains well-suited to the needs of the target student group (see details under Standard 2).

The programme aims to train versatile, self-aware dancers for international careers in professional companies performing both classical and contemporary repertoires. This ambition aligns closely with the mission of the Royal Conservatoire and the University of the Arts The Hague, which prioritise high artistic standards, professional readiness, and a meaningful interplay between innovation and tradition.¹

The programme's international and professional orientation is clearly embedded in its design. The curriculum is structured to prepare students for international careers, supported by partnerships with leading institutions, notably the long-standing collaboration with Nederlands Dans Theater (NDT). Repertoire work, guest teaching, internships, and public performances ensure strong alignment with professional expectations and the real-world applicability of learning outcomes.

¹ SER, Appendices C and D: Institutional and Faculty Plans 2022-2024.

Programme Learning Outcomes

The intended learning outcomes of the Royal Conservatoire's Bachelor of Dance programme are derived from the 2017 *Netwerk Dans* national profile. This profile, adopted by six Bachelor of Dance programmes - at the Amsterdam University of the Arts, University of Arts The Hague, CODARTS Rotterdam, Hanze University of Applied Sciences Groningen, Fontys School of Fine and Performing Arts, and ArtEZ University of the Arts - defines seven core competencies aligned with the Dublin Descriptors for bachelor's level education. As such, the programme fully adheres to the Dutch National Qualifications Framework (NLQF, level 6), providing a validated and coherent framework for curriculum development, implementation, and assessment.

The Bachelor of Dance programme learning outcomes² address a comprehensive and integrated skillset required in the professional dance field, encompassing:

1. Creative Ability	The graduate is able to give meaning to the required repertoire in various styles and genres of dance on the basis of a personal artistic vision.
2. Craftsmanship	The graduate is able to apply expertise and a wide range of (physical) instrumental skills and craftsmanship to a professional standard.
3. Research and reflective capabilities	Through research and reflection, particularly in the studio, the graduate is continuously able to gain knowledge and understanding of how he or she functions as a professional.
4. Potential for growth and innovation	The graduate is able to absorb new insights, knowledge and skills to develop and deepen his or her practice and so contribute to the professional field and society.
5. Entrepreneurial and organisational ability	The graduate is independently able to establish a career in an interdisciplinary and international profession.
6. Ability to communicate	The graduate is able to communicate effectively in a variety of professional contexts.
7. Ability to collaborate	The graduate is able, on the basis of his or her vision, to work constructively with others in the creation of a joint artistic product.

Each of these is translated into specific, transparent competencies used across curriculum design, teaching, and assessment. The panel finds that these outcomes are appropriate for the programme's level and orientation and offer a strong foundation for the professional development of students.

² SER, Appendix F: Curriculum Handbook Bachelor of Dance, p.4-5.

Alignment with the Professional Field and Sector Expectations

The programme is aligned with the expectations of the professional field at both national and international levels. The intended learning outcomes are continuously informed by developments in the profession, and the curriculum is shaped through engagement with stakeholders, including:

- Active participation in *Netwerk Dans* and *Haags Dansoverleg*, supporting sector-wide alignment and standardisation.³
- Collaboration with global institutions and professionals, including National Ballet School Canada and Prix de Lausanne.⁴
- Input from Critical Friends⁵ offering feedback on curricular cohesion and alignment with professional demands.
- Annual feedback from external examiners (for 2023–2024 reported an average score of 4.0 out of 5.0⁶), reflecting students' preparedness for international professional standards.

Considerations

The panel considers that the Bachelor of Dance programme's intended learning outcomes are clearly defined, professionally oriented, and academically sound. They are well-aligned with national and international qualifications frameworks, appropriately pitched at the bachelor level and are embedded within institutional documents such as the Curriculum Handbook, Study Guide, and Competency Matrix.

These outcomes are effectively integrated into a distinctive, coherent two-year programme structure tailored to students with prior intensive training. Given the early start and relatively short span of professional dance careers, this condensed format remains appropriate for the target student group.

Discussions during the site visit confirmed the robustness of the learning outcomes and their alignment with the institution's educational vision (as reflected in institutional and faculty strategic plans) which is guided by artistic excellence, internationalisation, and professional relevance and innovation.

The programme benefits from active stakeholder involvement in refining its learning outcomes. The panel notes a well-functioning quality assurance structure, where annual plans, student panels, and real-time feedback mechanisms (e.g., QR codes) are

³ SER, p.12.

⁴ SER, p.22.

⁵ SER, Appendix J: Critical Friend Bachelor of Dance.

⁶ SER, Appendix Y: External examiners survey results.

used to monitor and adjust the programme. During the site visit, management shared plans to further raise the programme's visibility within the institution and to integrate teacher perspectives more structurally in feedback cycles, an area also highlighted in the 2024 Critical Friend report.⁷

Moreover, the learning outcomes are educationally robust and responsive to broader sector developments, including social safety, inclusion, and artistic integrity. Ongoing engagement with professional networks such as *Netwerk Dans* and *Haags Dansoverleg* fosters dialogue with the wider dance community, supports the continued relevance of the curriculum, and was positively noted by the panel.

The panel confirms that the programme has taken steps to sharpen its profile following recommendations from the previous accreditation. The curriculum now places greater emphasis on modern dance techniques, while preserving a solid classical foundation. This rebalancing effectively addresses earlier feedback and contributes to a clearer and more contemporary programme identity.

Professional practice remains a core focus of the programme, evident through its international partnerships, embedded internships, ample public performances and guest teaching. Particularly, collaborations with Nederlands Dans Theater (NDT) and Introdans significantly enhance its industry relevance.

However, based on the SER and insights from the site visit, the panel notes that input from the professional field is often gathered through informal or individual channels, primarily via the director's personal network. While these interactions yield valuable insights, the panel finds that this approach limits the diversity and representativeness of external perspectives.

To address this, the panel recommends establishing a formal and representative Professional/Work Field Committee, including members from both the classical and modern dance sectors. This would enable more structured, diverse, and consistent alignment of the curriculum with evolving professional demands. Additionally, the panel suggests broadening stakeholder consultation formats to incorporate group-based discussions, fostering collaborative reflection and multi-perspective dialogue beyond individual exchanges. In the panel's view, this would further enhance the programme's responsiveness to contemporary themes in the field, such as inclusion, sustainability, and cross-disciplinary collaboration.

⁷ SER, Appendix J3: Critical Friend Report 2024.

Compliance with NVAO Standard 1

On the basis of the information in the self-evaluation report, the additional documentation including appendixes, and the meetings held during the site visit, the review team scores the programme as follows in relation to standard 1.

Standard	Bachelor of Dance
Standard 1. Intended learning outcomes	Meets the standard

NVAO Standard 2: Teaching-learning environment

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

Corresponding MusiQuE standards:

MusiQuE Standard 2.1: Student-centred learning

MusiQuE Standard 3.1: Staff qualification, professional activity and development.

MusiQuE Standard 4.1: International perspectives and experiences for students and staff

MusiQuE Standard 5.1: Finances, facilities, services and support staff

MusiQuE Standard 5.2: Health and wellbeing

MusiQuE Standard 6.1: Internal and external communication processes

Findings

Curriculum and Teaching Learning Environment

The Bachelor of Dance at the Royal Conservatoire is a full-time 240 ECTS programme, with students typically admitted directly into the third year, and granted exemptions for the first 120 ECTS based on prior intensive training, as confirmed by the Exam Committee. In the panel's view, this entry model supports a coherent curricular structure, as it ensures that all students entering the final phase of the programme have already achieved the required foundational competencies. This contributes to continuity in educational standards and supports a focused, professionally oriented trajectory in the final two years of the bachelor's degree.

As outlined in the Curriculum Handbook⁸, the programme's core is built around intensive, practice-oriented components such as Classical Ballet, Modern Dance, Improvisation, and Repertoire, the latter notably offered in collaboration with Nederlands Dans Theater (NDT). The panel finds these components rigorous, professionally relevant, and well-aligned with the artistic and technical standards of the international dance field. The inclusion of diverse movement vocabularies effectively supports the development of technical excellence and stylistic versatility, which are essential for a contemporary professional dance career.

In addition to the strong technical foundation, the programme integrates a series of courses aimed at developing artistic identity and professional autonomy, including Career Planning, Creating a Solo, Dance Now, and the Internship. These courses enable students to engage with current professional practices, reflect on their artistic development, and gain experience in producing and presenting their own work. The panel considers these elements essential for fostering an entrepreneurial mindset and self-reliance, thereby supporting the programme's aim of preparing students to work independently as dance

⁸ SER, Appendix F.

artists in a competitive and evolving field. The programme culminates with a Graduation Interview (see details under Standard 4), in which students present a final reflection on their personal and professional development.

The panel also highlights the inclusion of the Health & Well-being course as a commendable and forward-looking element. It demonstrates awareness of the physical and psychological demands of a dance career and supports sustainable professional practice, in line with current sector standards for dancer welfare.

The panel finds that feedback is delivered in a manner conducive to learning, using a mix of face-to-face conversations, written reports, and scheduled post-performance sessions - all of which students find clear and personalised. The innovative use of QR codes for anonymous feedback is well received. Continuous assessment is valued, though some students express a need for more preparatory support before evaluations.

Performance and Professional Development Opportunities

Based on the Study Guide and panel discussions during the site visit, the Dance Department provides a well-structured and diverse range of performance opportunities that give students essential stage experience throughout their studies. These opportunities form a crucial bridge between studio practice and professional performance contexts, supporting the development of students' artistic and technical skills. Key performance platforms include:

- Winter Project Dance – Four performances in the Conservatorium Zaal involving all preparatory and Bachelor students, focusing on the creative process from studio to stage. Curated by teachers under the director's supervision.
- End-of-Year Performances – Three performances in Amare's Danstheater, artistically curated by the Department director, with casting decided in collaboration with choreographers and teachers.
- Young Talent Project – An annual collaboration with Nederlands Dans Theater (NDT), culminating in four performances in the NDT Black Box at Amare.
- Studio Presentations – As part of the exam programme, students present classical variations and self-choreographed solos in Studio 3.

In addition to internal productions, students benefit from external performance opportunities through collaborations with organisations such as the Prix de Lausanne. These experiences are complemented by internships, which play an important role in preparing students for professional careers.

According to the SER, all KC Dance internships have an international focus, even those within the Netherlands. Students pursue placements with both Dutch and international companies and can also participate in exchange programmes under Erasmus+. Internship preparation begins in the first year through the Career Planning course. Typically undertaken in the second year, internships take place with professional dance companies,

production houses, or partner academies and are accessed via auditions or institutional exchanges. Duration varies depending on the nature of the placement. In the 2024 National Student Survey, students rated KC Dance's international opportunities 4.1 out of 5, reflecting strong satisfaction. The Department's close ties with professional companies, especially Nederlands Dans Theater and Introdans, greatly enrich the programme through shared faculty, repertoire, and collaborative projects like the Young Talent Project. These connections enhance students' readiness for the international field and support a smooth transition into professional practice. The panel commends the Department's efforts in this area and encourages KC Dance to further expand its strategic partnerships, particularly with a more diverse range of professional companies. Doing so would broaden students' experiences and strengthen the programme's international reach.

Intake

The panel finds that the admission and selection procedures of the RC Bachelor of Dance programme are clear, transparent, and aligned with the programme's professional objectives. The process includes a rigorous audition assessing candidates across multiple criteria, including technique, coordination, musicality, motivation, physical fitness, and artistic potential. This ensures that incoming students have the foundational skills needed for the programme's intensive two-year structure.

For international applicants, the process begins with a video and CV pre-selection, followed by an in-person audition for those shortlisted. This approach enables a broad and diverse applicant pool while upholding high entry standards. Students confirmed that the auditions set a consistent technical and artistic baseline across the cohort.

In line with the programme's structure, applicants must demonstrate sufficient prior training to be granted an exemption for 120 ECTS, essentially entering at a third-year bachelor level. This condition is typically met through the preparatory trajectory at the Interfaculty School for Young Talent or an equivalent pre-professional programme.⁹ The exemption process is formalised through the Exam Committee and clearly outlined in the Admission and Assessment Policy.¹⁰

Student feedback reinforces the panel's impression that the intake process is effective. While varying backgrounds, especially between classical and contemporary dance experience, were noted, students appreciated that these differences were constructively addressed through teaching. They shared that stylistic and technical differences level out over time, contributing positively to group dynamics and peer learning.

Motivations for choosing the programme, as expressed by students, align closely with its design: a good balance of classical and contemporary styles, the collaboration with NDT,

⁹ SER, p.18.

¹⁰ SER, Appendix M.

and the two-year duration are all key attractors. Students view the intake process as both demanding and fair, setting the stage for a challenging and rewarding training experience.

Teaching Staff

Drawing on information gathered from the Self-Evaluation Report, staff profiles, and insights from the site visit, the panel considers the teaching staff (4,2 fte)¹¹ of the Bachelor of Dance programme to be a significant strength of the Royal Conservatoire. The faculty brings together an impressive blend of artistic excellence and teaching expertise. Many have held leading roles in internationally renowned dance companies such as the Dutch National Ballet, Nederlands Dans Theater, Hamburg Ballet, Batsheva Dance Company, and the Martha Graham Dance Company. With experience spanning Europe, North America, Asia, and Australia, they offer students a rich global perspective to the programme.

Beyond their performance credentials, many teachers are also accomplished educators, trained in advanced dance teaching methods. This mix of professional experience and teaching know-how contributes to a well-rounded and dynamic curriculum. A core group of permanent faculty members is responsible for developing the foundational skills essential for students' future careers in professional dance companies. In addition to this core team, the programme benefits from the contributions of international guest lecturers, ballet masters, and choreographers.¹² The panel observed that the staff successfully integrates classical techniques with contemporary practices, and maintains a student-centred, reflective approach in their teaching.

Through discussions with staff and students, the panel observed a strong culture of open communication within the programme. Students emphasised the positive relationships they have with teachers and support staff, particularly valuing their accessibility and approachable attitude. The favourable student-teacher ratio (16:1) further contributes to a supportive and engaging learning environment.

The panel also noted the staff's interest in further enhancing collaboration across the wider Faculty Music and Dance - particularly in articulating methodologies for contemporary dance principles and aligning classical and contemporary educational approaches. There is a willingness among staff to create more opportunities for joint reflection and dialogue through structured faculty meetings.

The panel was pleased to observe that the professional development of teaching staff is a clear priority within the programme. Teachers regularly participate in international exchanges and summer courses, which broaden their artistic and educational perspectives. Internally, 11 staff members have successfully completed the 'Artist as Teacher' course, resulting in the attainment of the certificate Basic Qualification Teaching Skills for teachers in Higher

¹¹ SER, Appendix R.

¹² SER, Appendix S.

Education, which included the Basic Qualification Examining (BKE). According to the Self-Evaluation Report¹³, faculty members also maintain strong ties to the international dance field through ongoing participation in productions, festivals, and collaborations. The panel values this continued professional engagement, as it not only keeps the programme aligned with current developments in the field but also ensures students are well-prepared for careers in the global dance profession.

Student Support Services

The RC Bachelor Dance students benefit from a well-rounded support system aimed at fostering their learning and well-being. Based on discussions with support staff and students, the panel acknowledges a strong focus on health and injury prevention. The programme offers physiotherapy classes, anatomy lessons from a physical therapist every two months, and weekly Pilates and yoga sessions. Individual health screenings and twice-weekly rehabilitation sessions help students recover from injuries, while the medical team meets quarterly to coordinate care. Importantly, confidentiality is maintained by sharing only necessary physical limitations with teachers, and students' schedules can be adapted to support recovery or manage stress. The panel also noted a shared interest in expanding research and embedding injury prevention more fully into the curriculum.

Confidential counselling and designated contacts for various student concerns are widely accessible, and students generally feel heard and supported. The Study Programme Committee provides a platform for students to actively raise issues and contribute to improvements. Students have suggested enhancing cross-departmental communication, strengthening international company connections, improving fitness facilities, and expanding student housing options.

Gathered from conversations with the programme staff, the panel supports the proposed increase in teacher and departmental involvement in preparing students for auditions. This includes enhancing access to technical support for video materials and offering more guidance in selecting repertoire and photographs.

Regarding financial support, internal scholarships are not available to bachelor students, as they are reserved for MA programmes. Nonetheless, the school actively assists students in accessing external scholarship opportunities.

Students can access essential academic and practical information - including schedules, course details, assessments, and programme objectives - via the RC Portal, Study Guide, and Curriculum Handbook, all of which are updated annually and largely provided in both Dutch and English. Rules and procedures are outlined in the Student Charter, Code of Conduct, and House Rules. General updates are communicated through RC email, MS Teams, newsletters, and narrowcasting. Students confirm they can easily access the

¹³ SER, p.21.

information they need and generally feel well-informed about course content and progression.

Language of Instruction

The panel notes that the use of English as the language of instruction is fully integrated into the RC Bachelor of Dance programme's profile, learning objectives, and professional orientation. This choice is well justified, reflecting both the international composition of the student body and staff, and the global nature of the dance profession.

English functions as the common working language within the programme, supporting effective communication in a diverse international learning environment. It also aligns with the requirements of the professional field, where classical and contemporary dance companies operate predominantly in English - during rehearsals, auditions, and international collaborations. The programme explicitly requires English proficiency in staff recruitment and complies with the Royal Conservatoire's Code of Conduct on Language of Instruction.

The programme's learning objectives, based on nationally defined Dance Competencies, include effective communication. This is supported through English-medium instruction, feedback, and assessment. Students are expected to enter with a sufficient command of English, which is further developed throughout the programme.

Based on the graduate overviews, the panel observed that many graduates secure positions in international companies, confirming the relevance of English for their careers. External examiners and Critical Friends consistently affirm that the programme meets international professional standards.

Considerations

The panel reviewed the Curriculum Handbook, teaching materials, and held discussions with staff, students and alumni. Based on this comprehensive evidence, the panel finds that the curriculum is internally coherent, professionally oriented, and sufficiently challenging. Learning is clearly scaffolded across the two years, with a strong emphasis on practical and performance-based education that supports students' artistic development. These elements meaningfully contribute to the achievement of the intended learning outcomes and align well with current professional standards.

However, the panel notes that the progression of competences throughout the programme is not fully transparent. While the curriculum matrix (Competency Matrix) outlines the programme learning outcomes and Dance-specific sub competences, it does not clearly illustrate how the level of student autonomy and competence complexity develop over time. To address this, the panel recommends enhancing the matrix and aligning it more closely with course descriptions by indicating, for each competence, whether it is addressed explicitly or implicitly, its relative importance within the course, and the corresponding method of assessment. This would provide clearer insight into how the curriculum facilitates students' development from

foundational to advanced levels and would strengthen both internal curriculum design and external communication.

The panel considers the teaching staff of the Bachelor of Dance programme a major asset to the institution. With strong international backgrounds and extensive professional experience in both classical and contemporary dance, the faculty brings a high level of expertise that effectively supports practice-based learning.

In the view of the panel, the programme's structure, combining a dedicated core faculty with international guest lecturers, is an effective balance. It ensures students receive consistent training while staying connected to current trends in the professional world. To further enhance educational quality, the panel encourages more structured collaboration between the Dance and Music Departments. This would reflect the increasingly interdisciplinary nature of the performing arts and enrich students' creative and professional development. In particular, regular alignment meetings among teaching staff, especially between those representing classical and contemporary dance styles, would further harmonise teaching approaches and enhance educational consistency across the curriculum.

In addition, the panel supports the programme's ongoing efforts to ensure that all staff members obtain formal teaching certification. This step will contribute to greater consistency in instruction and assessment practices across the team.

The panel acknowledges the strength of student support services and their positive impact on the learning environment. It encourages continued responsiveness to student feedback and closer collaboration among staff to ensure timely and effective support. Improving consistent access to physiotherapy and implementing targeted fitness and strength training programmes would help protect student health and reduce injury risk. The panel also supports efforts to strengthen guidance on physical and mental well-being, including social safety, beginning with structured consultations with students and staff to identify specific needs.

Regarding intake, the panel observes a strong alignment between students' motivation and the programme's artistic and educational vision, resulting in the admission of highly committed individuals whose goals closely match the programme's objectives. The intake is stable at approximately 20-25 students per year in total, ensuring both selectivity and a focused learning environment.

Finally, the panel considers the use of English as the language of instruction both appropriate and essential, as it strengthens the programme's international orientation, enhances student mobility, and prepares graduates for careers in the global dance sector.

Compliance with NVAO Standard 2

On the basis of the information in the self-evaluation report, the additional documentation including appendixes, and the meetings held during the site visit, the review team scores the programme as follows in relation to Standard 2.

Standard	Bachelor of Dance
Standard 2. Teaching-learning environment	Meets the standard

NVAO Standard 3: Assessment

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

Corresponding MusiQuE standards:

MusiQuE Standard 2.2: Students' Progression and Assessment

Findings

Assessment Vision and Principles

Based on the Self-Evaluation Report, discussions with the programme management team and the Exam Committee (EC), and the review of the Assessment Policy¹⁴, Education and Examination Regulations (EER)¹⁵, and Internal Regulations¹⁶, the panel finds that the Bachelor of Dance programme maintains a clear and cohesive vision on assessment.

Assessment is embedded as a central component of the learning process and serves three key purposes:

1. Measuring Achievement: Summative assessments such as exams and presentations are aligned with learning outcomes and used to determine if students meet programme standards.
2. Supporting Learning: Assessment provides meaningful feedback across artistic, academic, and professional dimensions. This feedback is used not only by students but also by lecturers to enhance their teaching practices.
3. Fostering Reflection: Students are actively encouraged to reflect on their development, promoting self-assessment skills that are essential for lifelong learning.

Role and Functioning of the Exam Committee

The Exam Committee (EC) operates as a key guardian of assessment integrity and programme standards, in alignment with the EER; its mandate and working structure are governed by the Internal Regulations EC.¹⁷ The institution-wide Committee consists of nine members (seven internal and two external) and includes Dance Department representatives. It functions through regular observation of examinations, structured feedback, and periodic meetings. The panel has learned that the Committee also appoints external examiners based on the established profile as indicated in the EER. Regular sample visits to departments, particularly during the April/June examination period, allow the Exam Committee to monitor the application of assessment procedures and recommend improvements.

¹⁴ SER, Appendix W.

¹⁵ SER, Appendix U.

¹⁶ SER, Appendix V.

¹⁷ SER, Appendix V.

During the meeting with the EC, the panel could confirm this practice is structurally in place and the KC Dance consistently acts on the EC recommendations, reflecting a strong institutional culture of trust and collaboration. The panel could assert that the communication with the Exam Committee and teaching and management teams is sustained in mutual understanding and cohesion.

Policy Development and Quality Enhancement

Following the 2019 programme review, the Bachelor of Dance Assessment Policy has undergone a significant revision, with further refinement made in 2022¹⁸. Changes were informed by the EC's input and included:

- Replacing attendance-based assessment with structured evaluation methods;
- Introducing written feedback forms for all assessments, which are now systematically used and reviewed annually;
- Expanding course descriptions to ensure alignment with intended learning outcomes and assessment approaches;
- Strengthened Assessment Policy¹⁹ to adhere more rigorously to principles of constructive alignment.

The panel noted that these initiatives have measurably improved clarity and consistency in assessment practices.

Assessment Practices

The panel reviewed a sample of course assessments and confirms that the assessment approach is overall guided by the principles of validity, reliability, and transparency. However, some course descriptions revealed misalignment between learning objectives and assessment criteria. These issues were discussed with the educational advisor and representatives of the EC and were acknowledged as areas for continued improvement. Efforts are currently underway to strengthen constructive alignment, with a focus on better integration of learning objectives, teaching activities, and assessment strategies.

Assessment Programme

Assessment details, including criteria, assignment formats, and scheduling, are outlined in the Curriculum Handbook. Results are recorded using different formats depending on the course, such as numeric results, qualifying results, participation outcomes, or pass/fail. In addition to evaluating students' physical, technical, and artistic abilities, the panel observed that the programme maintains continuous assessment of student engagement through criteria such as attendance, active participation, and personal development.

¹⁸ SER, Appendix A4.

¹⁹ SER, Appendix W.

According to the EER, the programme assessments are thoughtfully distributed throughout the academic years to support a manageable student workload. Assessments are typically scheduled at two main points in the academic year: around Christmas and Easter. Depending on the course, assessment frequency varies: some courses feature two assessments per year, while others are assessed only once annually.

Enhancing Transparency and Feedback

Conversations with teaching staff and students confirm substantial progress in assessment transparency and feedback practices. Students now receive structured written feedback via the Osiris registration system and supplemented by in-class discussions. This approach fosters student engagement and reflection, as also collected through recent student feedback and the 2024 NSE²⁰, where students rated assessment at 4.0/5, marking a clear improvement over the previous year. The panel also noted innovations such as student choice in assessment formats in selected courses as a promising development aligned with student-centred learning principles.

Ensuring the substantiation of grading remains an area requiring ongoing attention. While rubrics for final assessments have been introduced to clarify assessment levels and criteria, their broader application is still in development. The panel encourages this process as a means of further strengthening consistency and transparency for both students and assessors.

Considerations

Considering the findings detailed above, the panel recognises that the Bachelor of Dance programme demonstrates a well-structured and carefully implemented assessment framework. Formative and summative assessments are used in a complementary manner to support both student learning and the achievement of intended outcomes. Students reported feeling supported in their development, citing regular feed-up and feed-forward moments, which foster reflective practice and encourage ongoing personal and artistic growth.

The panel affirms the Exam Committee's active and effective role in safeguarding assessment quality. Through structured oversight and constructive dialogue with faculty, the Committee has driven tangible improvements in transparency, the quality of feedback, and student satisfaction. Its efforts are clearly embedded within the programme's quality assurance cycle. The panel also acknowledges that the programme's shift towards more structured and transparent feedback practices has enhanced clarity and increased student engagement with assessment expectations.

²⁰ SER, p.29.

The panel recognises that the Bachelor of Dance programme has made commendable progress in developing a solid and comprehensive assessment system, supported by coherent policies, systematic feedback mechanisms, and well-established assessment practices.

Continued efforts to expand the use of rubrics, strengthen alignment at the course level, and promote student-centred assessment strategies are encouraged to further improve the quality and consistency of assessment across the programme. To build on this progress, the panel recommends refining course descriptions to more clearly highlight the alignment between course objectives and assessment criteria. Additionally, the development and implementation of test matrices at the course level would enhance transparency and ensure that all assessments consistently support the achievement of intended learning outcomes.

Compliance with NVAO Standard 3

On the basis of the information in the self-evaluation report, the additional documentation including appendixes, and the meetings held during the site visit, the review team scores the programme as follows in relation to Standard 3.

Standard	Bachelor of Dance
NVAO Standard 3: Assessment	Meets the standard

NVAO Standard 4: Achieved learning outcomes

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

Corresponding MusiQuE standards

MusiQuE Standard 2.3: Students' employability

Findings

Achieved Level and Graduate Assessments

As detailed in the Self-Evaluation Report (SER)²¹ and confirmed during the site visit, the Bachelor of Dance programme has a well-structured and comprehensive assessment framework. This framework aligns closely with the programme's Intended Learning Outcomes and is consistently applied across all curriculum stages. It enables continuous monitoring of student progress and ensures transparent validation of both academic and artistic development aimed at achieving the programme's 'Dance Competences'.²²

The assessment model consists of two formal evaluation cycles held annually in December and March/April. These cycles serve as key developmental milestones, allowing faculty to evaluate student performance in core areas such as technical skill, artistic expression, physical readiness, and professional attitude. The March/April cycle features final exit assessments for second-year students, offering clear evidence of their attainment of the programme's learning outcomes.

Final assessments are designed to simulate professional audition conditions, requiring students to demonstrate their skills under pressure. These assessments cover five central curriculum subjects:

- Academic Theatre Dance / Classical Ballet
- Pointe Technique or Male Technique
- Classical Variation
- Modern Dance
- Creating a Solo

Evaluation criteria extend beyond execution and stylistic accuracy to include adaptability, interpretive depth, and stage presence. These assessments bridge academic training and professional practice, confirming graduates' readiness for dance careers or further study (e.g. Artist Certificate Dance offered by RC).

²¹ SER, p.28.

²² Curriculum Handbook, p.4.

Before the site visit, the panel reviewed video recordings of 15 final presentations (assessments) from three recent cohorts, selected to represent a balanced range of performance levels (excellent, good, average), along with related assessment forms. This review confirmed that the assessment procedures effectively capture the full spectrum of expected competencies, combining technical skill, artistic expression, and reflective maturity.

A key strength of the assessment process is the involvement of external professionals - ballet masters, choreographers, and artistic directors from internationally recognised institutions,²³ who serve as assessors during final assessments. Their participation ensures independent oversight, supports the four-eyes principle, and helps align evaluations with current professional demands. The committee structure, which includes both internal faculty and independent experts, enhances fairness, credibility, and transparency. The panel affirms that these qualified contributors play an important role in maintaining the programme's relevance and ensuring that assessments reflect the standards of the international dance field.

In this context of improving assessment practices, the panel also raised concerns about the clarity and consistency of the in-company graduation pathway via internships. Currently, evaluations rely on written reports from both students and host companies, yet the two-credit weighting may not adequately reflect the scope or complexity of the internship experience. Moreover, the panel noted a lack of transparency in assessment procedures for students completing their studies through this route, particularly when grades are influenced by prior academic records or external evaluations. These observations prompted important questions, raised during discussions with the programme management, about how equivalency and academic rigour are ensured compared to the regular examination pathway.

The programme concludes with a Graduation Interview as part of the 'Study & Career Planning' course. This reflective discussion, led by the Department director and selected (guest) teachers, reviews students' academic and artistic development and future plans against programme standards. The panel reviewed student deliverables related to this course and engaged management in detailed discussions about the interview's structure and recent improvements following the 2022 programme review.

Alumni Performance

The panel evaluated alumni performance through the Self-Evaluation Report, the 2024 National Student Survey (NSE), external examiner feedback, educational yields, employment data, and discussions with alumni and dance professionals during the site visit. The RC Bachelor of Dance programme offers rigorous studio training, public performances (notably at the Holland Dance Festival and Celebrating Kylián), and (international) internships to

²³ SER, p.28-29.

prepare students for professional careers. The 2024 NSE rated professional preparation highly (4.1/5)²⁴, reflecting strong student satisfaction.

Alumni and professionals praised the programme's openness, independence, and professional focus, highlighting its artistic richness and connections with key partners such as Nederlands Dans Theater (NDT), Korzo Theater, and the Prix de Lausanne. Graduate employment is strong, with 84% of graduates (2019–2024)²⁵ working professionally in dance sector, nearly half in international roles.

While the programme demonstrates significant strengths, stakeholder feedback gathered during the site visit indicated several areas for further development. In particular, the artistic identity, especially the balance and coherence between modern and classical dance strands, would benefit from clearer articulation. Alumni highlighted the value of strengthening career preparation, particularly in areas such as freelancing, portfolio development (CVs, showreels), networking, and alignment with the expectations of Artistic Directors at leading companies. The panel welcomed initiatives like *Dance Explora* and *ChoreoComp*, which promote artistic collaboration, creation, and entrepreneurship, thus enhancing professional readiness.

Considerations

The panel confirms that the final assessment structure is sound and professionally executed. Final assessments demonstrate that students achieve the expected end-level competencies, with assessments applied fairly and consistently across cohorts. The assessment committee/jury operates in a well-coordinated and transparent manner.

That said, the panel sees opportunities to strengthen the developmental impact of the assessment process. Substantiation of final grades and the delivery of feedback could be improved to give students clearer insights into their performance. To better support learning, the panel recommends that assessors provide specific, actionable feedback on technical execution, artistic interpretation, and individual development needs in a more uniform manner.

Further development of the internship assessment framework, particularly for in-company graduation pathways, is advised to ensure it fully reflects the educational value of the experience. A more transparent approach would better align internship evaluations with the programme's final qualification criteria and highlight learning outcomes within the curriculum.

²⁴ SER, p.29.

²⁵ SER, p.33.

While the intended learning outcomes are met, the panel suggests placing greater emphasis on artistic nuance and readiness for international professional contexts to elevate the overall quality and impact of final assessments.

The panel regards the Graduation Interview as a meaningful enhancement to the Bachelor of Dance programme. In addition to final assessments demonstrating end-level competencies, the interview provides additional confirmation that students have completed all coursework, earned required credits, and performed at the expected bachelor level. The panel welcomes its inclusion and supports its role within the curriculum.

The panel concludes that the Bachelor of Dance effectively prepares students for professional careers, as evidenced by strong graduate outcomes, positive student feedback and dance sector assessments. The programme's integration with national and international networks enriches student experience and employability, while its openness and artistic diversity foster independence and creativity.

To further improve effectiveness, the panel recommends clarifying and articulating the programme's artistic identity and graduate profile, ensuring coherence between modern and classical strands. The panel also suggests strengthening structured career support to better prepare students for freelancing, portfolio development, and alignment with current sector demands. Continued development and integration of initiatives such as *Dance Explora* to support artistic growth and collaborative skills are encouraged by the panel.

Finally, the panel commends the Dance Department's commitment to reflection, continuous improvement, and maintaining an internationally connected, professionally engaged learning environment.

Compliance with NVAO Standard 4

On the basis of the information in the self-evaluation report, the additional documentation including appendixes, and the meetings held during the site visit, the review team scores the programme as follows in relation to Standard 4.

Standard	Bachelor of Dance
NVAO Standard 4: Achieved learning outcomes	Meets the standard

Summary of the compliance with the Standards and recommendations

The review team concludes that the Bachelor of Dance at Royal Conservatoire complies with the standards as follows:

NVAO Standard 1. Intended learning outcomes	The programme <i>meets the standard</i>.
<p>Corresponding MusiQuE standards:</p> <ul style="list-style-type: none"> • MusiQuE Standard 1.1 The programme's goals and context • MusiQuE Standard 1.2 Programme's stakeholders in decision making • MusiQuE Standard 4.2 Engagement within the external institutional and social context • MusiQuE Standard 7.1. Quality Culture 	
<p>Recommendations</p> <ol style="list-style-type: none"> 1. Establish a formal Work Field Committee to ensure structured, diverse, and ongoing input from the professional field. 2. Broaden stakeholder engagement beyond individual networks by facilitating group-based consultations with dance professionals. 	
NVAO Standard 2. Teaching-learning environment	The programme <i>meets the standard</i>.
<p>Corresponding MusiQuE standards:</p> <ul style="list-style-type: none"> • MusiQuE Standard 2.1 Student-centred learning • MusiQuE Standard 3.1 (Teaching) Staff qualification, professional activity and development • MusiQuE Standard 4.1 International perspectives and experiences for students and staff • MusiQuE Standard 5.1 Finances, facilities, services, and support staff • MusiQuE Standard 5.2 Health and well-being • MusiQuE Standard 6.1 Internal and external communication processes 	
<p>Recommendations</p> <ol style="list-style-type: none"> 3. Clarify competence progression to better reflect increasing levels of complexity, student autonomy, and course focus. 4. Strengthen cross-disciplinary collaboration with other Royal Conservatoire programmes to better integrate contemporary methodologies, support interdisciplinary learning, and foster artistic innovation. 	

5. Maintain and further develop student support services in response to ongoing feedback.	
NVAO Standard 3. Assessment	The programme <i>meets the standard</i>.
Corresponding MusiQuE standards: <ul style="list-style-type: none"> • MusiQuE Standard 2.2 Students' progression and assessment 	
Recommendations 6. Refine course descriptions to clearly convey the alignment between course objectives and assessment criteria.	
NVAO Standard 4. Achieved learning outcomes	The programme <i>meets the standard</i>.
Corresponding MusiQuE standard: <ul style="list-style-type: none"> • MusiQuE Standard 2.3 Students' employability 	
Recommendations 7. Further clarify and articulate the programme's artistic identity and graduate profile, with a focus on achieving coherence between modern and classical strands and consistency in teaching approaches. 8. Enhance graduate assessment by providing clear, actionable feedback and transparent documentation linking grades to performance criteria. 9. Strengthen in-company graduation assessment framework and procedures to better reflect the scope, learning value, and alignment with final programme qualifications.	

Conclusion

The review panel concludes that the Royal Conservatoire's Bachelor of Dance is a distinctive, high-quality programme that integrates classical and contemporary traditions while providing an intensive, practice-based learning experience aligned with professional standards.

The programme's structure and teaching approach reflect a deep understanding of the evolving landscape of dance education and the realities of the international performing arts scene. Students develop strong artistic identities, technical mastery, and the adaptability required for sustainable careers. Intended learning outcomes are clearly defined, effectively integrated into the curriculum, and consistently reinforced through daily teaching practice. Students are encouraged to become reflective, independent dancers capable of shaping their own careers.

A key strength of the programme is its deliberate focus on developing versatile dancers. Strong classical training is combined with in-depth immersion in the Dutch School and Nederlands Dans Theater repertoire, complemented by guest teachers who introduce a wide range of styles and techniques. This blend builds both artistic depth and the transferable skills essential for today's profession. Close ties with leading (inter)national companies give students valuable experience through internships, collaborative projects, and ample public performances, ensuring a smooth transition from study to professional practice.

The panel commends the exceptional quality of the teaching staff, whose expertise, accessibility, and commitment foster a culture of trust and open communication. Students benefit from a comprehensive, personalised support system that addresses artistic development, well-being, and career planning within an internationally oriented environment.

Assessment processes are well-structured and transparent, balancing continuous feedback with formal evaluations and external input to safeguard integrity and sector relevance.

While the programme meets all NVAO standards, the panel encourages the team to:

- Broaden stakeholder dialogue through more structured professional field input to ensure ongoing alignment with national and international developments.
- Make curriculum progression and assessment expectations more explicit for students.
- Expand interdisciplinary opportunities, particularly with other institutional departments, to reflect the collaborative nature of today's performing arts.
- Strengthen career readiness support in areas such as freelance practice, portfolio development, and professional self-presentation.

Overall, the Bachelor of Dance offers a relevant, practice-oriented curriculum delivered by a highly qualified and committed teaching team, supported by strong student services. Together, these elements create a rigorous yet supportive learning environment that nurtures students' technical, artistic, and personal growth. With continued attention to stakeholder engagement, curriculum clarity, cross-disciplinary innovation, and career preparation, the programme is well positioned to maintain and enhance its leadership in professional dance education. The panel is confident it will continue to produce reflective, adaptable, and distinctive dance professionals who contribute meaningfully to the field both in the Netherlands and internationally.

Final Statement

Based on the Self-Evaluation Report, the documentation provided by the programme, and evidence gathered through constructive discussions with the management team, teaching and support staff, students, alumni, and professional field representatives, the review team issues positive advice regarding the accreditation of the Bachelor of Dance at the Royal Conservatoire. The panel assessed all four standards within the NVAO framework for Limited Programme Assessment positively and confirmed their alignment with the corresponding MusiQuE Standards. It also provided targeted recommendations to further strengthen a coherent, enhancement-led approach to quality across the programme's structures and procedures.

On this basis, the panel recommends a weighted and substantiated final conclusion regarding the programme: **positive**.

Annex 1. Site-visit schedule

Thursday 12 June 2025		
Time		Names and roles of participants
09.00	Welcome KC Reception, 4th floor	<ul style="list-style-type: none"> • Royal Conservatoire Vice-principal • KC Dance director • KC Dance Assistant director • Head Quality Culture
09.15-10.15	Meeting Management & QC Studio 6, 4 th floor	<ul style="list-style-type: none"> • Royal Conservatoire Principal • Royal Conservatoire Vice-principal • KC Dance director • KC Dance Assistant director • Head Quality Culture
10:30-10:45	Visit Class Studio, 6 th floor	Review panel
11:00-12:00	External Stakeholders and alumni Studio 6, 4th floor	<ul style="list-style-type: none"> • Artistic Director NDT • ballet master and internship coordinator Introdans. • repetitor for Marco Goecke (Goecke is a KC Dance Alumnus) • NDT1 and KC Dance alumna • KC Dance alumna
12:00-13:15	Lunch/ panel meeting Studio 6, 4 th floor	Review panel
13:15-14:15	Teaching staff Studio 6, 4 th floor	<ul style="list-style-type: none"> • Classical ballet technique • Ballet technique, Repertoire Dutch school • Modern dance • Dans Now, Internship coordinator
14:30-15:00	Dance presentation Studio 3, 6th floor	Review panel
15:15-16:15	Students Studio 6, 4 th floor	<ul style="list-style-type: none"> • Four HBO-4 students • One HBO-3 student • One HBO-3 student, also member of the Study Programme Committee
16:15-16:30	Visit Class (optional) Studio, 6th floor	Review panel
16:30-16:45	Break	Review panel

16:45-17:15	Exam Committee and Conservatoire Council Studio 6, 4 th floor	<ul style="list-style-type: none"> • Exam Committee chair • Exam Committee member, also dance instructor • Exam Committee member • DMR chair, B4 voice student at the Royal Conservatoire The Hague
Friday 13 June		
Time		Names and roles of participants
09.00-09:30	Open Consultation Studio 6, 4 th floor	All Dance department stakeholders are welcome. Participation is by advance registration with the panel secretary.
09.30-10:30	Meeting support staff Studio 6, 4 th floor	<ul style="list-style-type: none"> • One staff member from the medical team • One staff member from planning and projects • One staff member from auditions support • One staff member from piano accompaniment • administrative assistant • policy advisor educational development
10:30-11:15	Break and briefing with the panel secretary	Review panel
11:15-12:15	Optional last meeting with management or others Studio 6, 4 th floor	To be decided.
12.15-14:15	Panel preparation Feedback session/ lunch Studio 6, 4 th floor	Review panel
14.15-15:15	Feedback Meeting Studio 6, 4 th floor	All Dance department stakeholders are welcome.

Annex 2. Recommendations from previous assessments

In 2019, the MusiQuE review team concluded that the RC Bachelor of Dance programme met NVAO standards 1, 2, and 4, and partially met standard 3 (assessment). An improvement plan for standard 3 was implemented, and a 2022 follow-up review confirmed full compliance. The NVAO granted accreditation on 6 July 2022. The documentation for the 2025 assessment procedure includes detailed accounts of the follow-up actions taken by the programme in response to the 2019 and 2022 recommendations:

Standard	Recommendations	Improvements
NVAO Standard 1 Intended learning outcomes	<ul style="list-style-type: none"> Sharpen the profile even more to bring it into line with the ambitions of the institute Market the profile with strong support of KC, also developing the association with NDT and the other Dutch companies Anchor the development and the delivery of the programme in an even more structural way on the intended learning outcomes. 	<ul style="list-style-type: none"> Sharpened the profile, with corresponding balance between classical and modern dance in the curriculum Targeted marketing campaign and continued relationship with professional companies (notably NDT) New course descriptions in the Curriculum Handbook strengthen the connection with learning outcomes.
NVAO Standard 2 Teaching-learning environment	<ul style="list-style-type: none"> Elaborate reflective skills of the students in a more methodical and comprehensive way into the physicality of students Put more emphasis on modern technique in relation to a firm classical basis Support teaching staff to keep up into the fast developments of the professional world Further develop the preventive aspects of (mental) health Invest in a contemporary way of scheduling Initiate more interdisciplinary projects with the other departments within University of Arts The Hague. 	<ul style="list-style-type: none"> Stronger reflective elements in courses such as 'Dance Now' Better balance between modern and classical basis, in terms of hours and content of modern courses Further implementation of 'Artist as Teacher' course and attention for more activities outside of the KC programme for teachers Teachers and sector representatives reflected on the newly developed Curriculum Handbook and assessment procedures (Mental) health support team expanded Added organisational support.
NVAO Standard 3 Assessment	Condition:	<ul style="list-style-type: none"> All course descriptions and their assessment criteria evaluated and amended

	<ul style="list-style-type: none"> • Elaborate clear and coherent assessment criteria for all courses based on learning outcomes • Recommendation to draw up a 4- year improvement plan. <p>Other recommendations:</p> <ul style="list-style-type: none"> • Define clear criteria for assessment of solo, modern techniques, and reflective skills • Define clear criteria to assess the internship linked to learning outcomes • Consider an integrated and specific product to proof that allow students to demonstrate that they have achieved the Bachelor level • Reflect on the task and responsibility of the Exam Committee • Define criteria (for exemptions) for external candidates to fit them into the programme. 	<ul style="list-style-type: none"> • Improvement plan drawn up and implemented as recommended • Course objectives and assessment criteria revised for the courses 'Creating a solo', 'Modern Dance', and 'Dance Now', with added emphasis for example on reflective skills • Clarified course objectives and assessment criteria for the internship • Graduation interview implemented for integral review and reflection on students' development, performance, and future plans • Internal review of Exam Committee procedures with regards to the Dance Department • Admission policies revised and clarified.
NVAO Standard 4 Achieved learning outcomes	<ul style="list-style-type: none"> • Better balance the two-year curriculum by ensuring a more diversified training in contemporary and modern dance technique • Establish a strategic development plan for the Young KC Dance Company. • Better the premise for an enlarged and better qualified student intake by streamlining the description of the profile, expanding the reach and scope of marketing initiatives, and enhancing the recruitment process. 	<ul style="list-style-type: none"> • Training in modern dance strengthened • Young KC Dance Company phased out, performances of Bachelors and Artist Certificate students rebranded as KC Dance Ensemble • Student recruitment policy strengthened, with information on dance auditions on the KC website and stronger presence on KC social media channels.

Annex 3. List of documents provided to the review team

Self-Evaluation report with the following appendices:

A1	Accreditation Review Report Bachelor of Dance-The Hague 2019
A2	Improvement plan
A3	Progress Report Bachelor of Dance 2022
A4	Follow-up Programme Accreditation Report 2022
B	Mapping MusiQuE - NVAO Standards
C	Institutional plan University of the Arts The Hague
D	Faculty plan Royal Conservatoire 2022-2024
E	Study Guide Bachelor of Dance 2024-2025
F	Curriculum Handbook Bachelor of Dance 2024-2025
G	Competency matrix
H	Annual Plan Dance Department 2025-2026
I	Quality Culture at the Royal Conservatoire: 2020 and beyond
J1	Critical Friend KC Dance report 2018
J2	Critical Friend KC Dance response 2019
J3	Critical Friend KC Dance report 2024
J4	Critical Friend KC Dance response 2025
K	Factsheet NSE Dance 2024
L	Minutes Student Panels Bachelor of Dance
M	Admission and Assessment Policies Bachelor of Dance
N	List of yearly productions
O	Applications, admissions, enrolments, and graduations
P	Curriculum Vitae teaching staff
Q	Brochure Artist as Teacher
R	List of teaching staff with FTE's & student/teacher ratio
S	Curriculum Vitae Guest teachers
T	Number of students and country of origin
U	Education and examination regulation
V	Internal Regulations Exam Committee
W	Assessment Policy Royal Conservatoire The Hague
X	Overview engagements of recent alumni, 2014 on
Y	External examiners survey results

Documents provided during the site visit:

1. Recommendations of the Exam Committee
2. Recent Alumni Employment overview
3. Format sample visit (final) presentations
4. Competency Matrix

Annex 4. Definitions of compliance levels

Judgement per standard	
The panel scores each standard:	
Meets the standard:	The programme meets the generic quality standard.
Partially meets the standard:	The programme meets the generic quality standard to a significant extent, but improvements are required in order to fully meet the standard (see Additional assessment rules regarding conditions).
Does not meet the standard:	The programme fails to meet the generic quality standard.
Generic quality:	<i>The quality that, from an international perspective, may reasonably be expected from a higher education Associate Degree, Bachelor's or Master's programme</i>

For institutions with a positive institutional audit decision	
Final conclusion	
<i>In addition, the panel recommends a weighted and substantiated final conclusion regarding the programme, based on the following assessment rules:</i>	
Positive:	The programme meets all the standards
Conditionally positive:	The programme meets standard 1 and partially meets a maximum of two standards, with the imposition of conditions being recommended by the panel (see additional assessment rules regarding conditions).
Negative:	<i>In the following situations:</i> <ul style="list-style-type: none"> - The programme does not meet one or more standards; - The programme partially meets standard 1; - The programme partially meets one to two standards, without the imposition of conditions being recommended by the panel; - The programme partially meets three or more standards.
Additional assessment rules regarding conditions	
<p>A score of “partially meets the standard” means that an institution meets the generic quality standard to a significant extent, but improvements are required in order to fully meet the standard. To this end, conditions will be imposed.</p> <p>When presenting a final conclusion of “conditionally positive”, a panel must review whether it is feasible for the institution to demonstrate its realisation of such improvements within a period of two years. Only if it determines that achieving such an improvement is a realistic goal will the panel recommend the imposition of conditions. In such cases, the panel will set down the conditions to be imposed in concrete terms. If the panel deems achievement of the necessary improvements within two years not feasible, the final conclusion will be “negative”.</p> <p>NVAO decides on the imposition of conditions for the programme. If it determines that is not realistic for the conditions to be satisfied within two years, it will refrain from setting down conditions and award a final conclusion of “negative”.</p>	

Assessment Framework for the Higher Education Accreditation System of the Netherlands, NVAO Netherlands, 2024.