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Associate degree Classical Ballet
Bachelor of Dance
Bachelor Dance in Education

Amsterdam University of the Arts

Advisory report of the assessment of the existing programme
17 and 18 September 2025

Summary

On 17 and 18 September 2025, the fulltime programmes Associate degree Classical Ballet, Bachelor of Dance and Bachelor Dance in Education were assessed. The Bachelor of Dance comprises three underlying graduation variants: Classical Ballet Teacher, Expanded Contemporary Dance (ECD) and School for New Dance Development (SNDO – Choreography). The panel’s overall judgement for the three programmes and the underlying variants is **positive**.

Intended learning outcomes

The panel establishes that the intended learning outcomes of the three programmes are derived from nationally validated professional and educational profiles. These profiles are periodically revised in consultation with the professional field and are in line with international frameworks such as the Dublin Descriptors.

The Associate degree Classical Ballet prepares students for a professional career as ballet dancers, with competences that focus on technical mastery, reflective skills and vocational readiness at NLQF level 5.

The Bachelor of Dance formulates seven broad competences, contextualised in three distinct study paths: Classical Ballet Teacher, Expanded Contemporary Dance (ECD) and School for New Dance Development (SNDO – Choreography). Each of these paths articulates its professional vision, from pedagogy in classical ballet, to versatility in contemporary dance, to artistic autonomy and critical engagement in choreography. The Bachelor Dance in Education has developed five coherent competences that integrate artistic, pedagogical and societal skills, enabling graduates to work as teacher-artists in schools, amateur arts and community projects.

The panel values the way in which the intended learning outcomes reflect both the specificity of each programme and the hybrid demands of the professional field. The strong and structured

engagement with professional practice, both nationally and internationally, ensures that the programmes remain relevant and responsive. The panel particularly notes the emphasis on students’ individual artistic development and the fostering of reflective and entrepreneurial skills.

The panel thus concludes that the three programmes meet this standard.

Teaching-learning environment

The vision of the ATD is to educate artistically autonomous, reflective and socially engaged practitioners who can operate in an international and hybrid professional field. This vision is clearly reflected in the teaching and learning environments of the three programmes. The curricula combine rigorous artistic training with theoretical study and research, and they are closely linked to professional practice through internships, guest teachers and collaborative projects.

The Associate degree Classical Ballet offers intensive daily training in classical ballet techniques, combined with contemporary dance, improvisation and theoretical courses. The collaboration with Dutch National Ballet is a distinguishing strength, giving students opportunities to rehearse and perform in professional productions.

The Bachelor of Dance - Classical Ballet Teacher integrates advanced ballet training with peda-

gogy and didactics, and includes internships in ballet schools.

The Bachelor of Dance – Expanded Contemporary Dance (ECD) has developed a curriculum that reflects the multiplicity of contemporary dance vocabularies, from Euro-American to African and street- and clubstyles forms. Students are encouraged to design individual pathways through electives, internships and research projects.

The Bachelor of Dance - SNDO programme, entirely taught in English, offers a strongly project-based learning environment for aspiring choreographers. Students create their own works from the first year, guided by international guest artists and theorists. The panel values the programme's strong international reputation and experimental profile.

The Bachelor Dance in Education integrates studio training, pedagogy, didactics and educational research. Students gain experience in a wide variety of teaching contexts and the programme strongly emphasises diversity and inclusion. The panel particularly notes the effective integration of international collaboration projects, such as those with partners in Senegal.

Across the three programmes, the panel finds the teaching staff highly qualified and motivated. The English language proficiency is of a sufficient level. The combination of permanent teachers and international guest teachers ensures both continuity and up-to-date professional expertise. The facilities, including specialised studios and theatres, support high-quality training, though the panel notes that the physical separation of some buildings could hinder interdisciplinary collaboration.

Overall, the panel assesses the learning environments of the three programmes as intensive, well-structured and student-centred, while

recommending further integration of theory with practice and revitalisation of cross-disciplinary collaboration.

The panel thus concludes that the three programmes meet this standard.

Student assessment

The panel finds that the three programmes have developed a coherent and adequate assessment system, aligned with institutional policies. Assessment methods are diverse and suited to the nature of dance education, combining practical examinations, performances, teaching demonstrations, reflective essays and research assignments.

The panel observes that assessment is development-oriented, focusing on individual artistic growth and professional readiness rather than standardised benchmarks. Integral assessments, in which all teachers participate, ensure a holistic judgement of student progress. External assessors contribute to the validity of assessments, while the Examination Board provides thorough oversight through systematic sampling and reporting.

In the Associate degree Classical Ballet, assessments are centred on technical examinations and participation in Dutch National Ballet productions. The Classical Ballet Teacher programme integrates artistic and pedagogical assessments, including internships. In the Bachelor of Dance variants ECD and SNDO, performances, choreographic projects and research assignments are key, while Dance in Education combines artistic projects with pedagogical evaluations in school contexts.

The panel notes variation in the quality and completion of assessment forms for graduation projects and recommends standardising common elements while respecting the identity of each programme. It also advises the institution

to develop a policy on the use of AI in education, in line with emerging practices.

The panel thus concludes that the three programmes meet this standard.

Achieved learning outcomes

The panel reviewed a sample of 15 graduation dossiers and performances from each of the three programmes and established that the graduates of each programme demonstrably achieve the intended learning outcomes. External assessors play a key role in final assessments, and the Examination Board safeguards the quality of graduation procedures.

Graduates of the Associate degree Classical Ballet often move directly into the Junior Company of Dutch National Ballet or other professional ensembles. Graduates of the Bachelor in Dance - Classical Ballet Teacher are employed in ballet schools nationally and internationally. ECD and SNDO graduates are active in contemporary dance companies, festivals and interdisciplinary projects, with several alumni receiving prizes and recognition for their work. Graduates of the Bachelor Dance in Education demonstrate work in schools, amateur arts and community organisations, contributing to the promotion of dance in society.

All standards of the NVAO framework have been positively assessed. On this basis, the panel provides a [positive recommendation](#) regarding the accreditation of the Associate degree Classical Ballet, the bachelor's programme Bachelor of Dance, and the bachelor's programme Bachelor Dance in Education.

On behalf of the entire assessment panel,
October 2025

Bert Reul
Chair

The panel is positive about the introduction of Leerpodium as a digital learning platform and portfolio tool, which enhances transparency, feedback and student ownership of learning.

The panel thus concludes that the three programmes meet this standard.

Recommendations

With an eye on the future, the panel has the following recommendations:

- Reconsider the positioning of the graduation variant Classical Ballet Teacher of the Bachelor of Dance, focusing on the specific competencies appropriate to this programme. According to the panel, the programme requires further specification to more clearly articulate the distinctive aspects of training to become a teacher. This allows the programme to indicate its specific focus even more clearly and outline the competencies required for teaching both amateurs and professionals.
- Standardise key elements of assessment forms and processes across programmes, while preserving their distinct identities.
- Develop an institutional policy on the responsible use of Artificial Intelligence by students.

Linda van der Grijspaarde
Secretary

Introduction

Profile

The Academy of Theatre and Dance (ATD) is one of the six academies of the Amsterdam University of the Arts (Amsterdamse Hogeschool voor de Kunsten; AHK). ATD offers programmes in classical ballet, the full breadth of contemporary dance styles, choreographic and performance practices. It also offers dance education that touches the breadth of the amateur circuit: primary and secondary education and the extra-curricular field.

In 2024, a new vision was created for ATD. The vision reads in brief:

'We embrace the polyvocal nature of our organisation and seek out the voices that are missing or still underrepresented. By collaborating internally and connecting with our environment, we offer our students a rich palette of opportunities to develop their artistic voices. As an institution, we develop with them, thanks to the reciprocal nature of our education. In doing so we are constantly aware of the impact our choices have on the well-being of our community and the planet and ask ourselves: can things be done differently?'

The vision is linked to the vision of the AHK, and key topics of the ATD and the AHK align. In 2025-2026, the academy will translate the vision to the working and teaching floor.

This current assessment covers three programmes of the ATD: the Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education.

The assessment

Amsterdam University of the Arts has commissioned AeQui to carry out the current assessment of the programmes (see Attachment 1 for the administrative details). For this purpose,

AeQui, in collaboration with the programmes, has assembled an independent and knowledgeable panel, see Attachment 2. A preparatory meeting with representatives of the programme has taken place.

The assessment was conducted based on the Accreditation Framework for Higher Education in the Netherlands, according to the programme outlined in Attachment 3. The institution has a positive institutional audit decision, and therefore four standards were assessed.

The panel oriented itself during the preparatory meeting and during the deliberation phase towards the clusters of programmes to which these programmes belong. The necessary expertise for this was present within (a part of) the panel.

An open consultation hour was scheduled prior to the site visit; no registrations were received for this session.

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

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

This report was sent in draft to the programme; the programme's responses have been incorporated into this final report. At the initiative of the programme, a development meeting will take place in 2026. The results of this development meeting will not affect the assessment presented in this report.

Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements.

Findings

The assessment covers three CROHO-registered degrees: the Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education. The Bachelor of Dance comprises three underlying graduation variants: Classical Ballet Teacher, Expanded Contemporary Dance (ECD) and School for New Dance Development (SNDO – Choreography). These three variants (in this report also referred to as ‘programmes’) each have their own characteristics, within the broader profile of the Bachelor of Dance.

The intended learning outcomes of the programmes are derived from nationally established professional and educational profiles for dancers, choreographers and dance teachers. These profiles are revised every six years in consultation with the professional field and the national network of programmes. In 2025, updated profiles were adopted for both the Bachelor of Dance and the Arts in Education programmes, including Dance in Education.

Associate degree Classical Ballet

In 2020, the Dutch-Flemish Accreditation Organisation (NVAO) approved the introduction of a two-year Associate Degree in Classical Ballet, which has been available to students since the 2020–2021 academic year.

The Associate degree Classical Ballet prepares students for a career as professional ballet dancers. The programme has a strong vocational orientation and is directly connected to the practice of the Dutch National Ballet, where students frequently perform during their studies. It offers a defined pathway for young

talented dancers, with a focus on technical mastery and professional readiness at an NLQF level 5.

The intended learning outcomes for the Associate degree – a set of six competencies - were established and validated in 2020. They are derived from the national professional profile for dancers and emphasise practical and problem-solving skills appropriate for an associate degree. Graduates are expected to: interpret and give meaning to choreographic work, apply technical and mental skills at a high professional level, respond effectively to artistic and technical challenges, communicate within the ballet context, continue to grow artistically, and contribute to collaborative choreographic processes.

Bachelor of Dance

The bachelor specifies and describes a total of seven competencies: Creative skills, technical skills, research and reflection skills, growth and innovation skills, entrepreneurial and organisational skills, communication skills and collaborative skills. The creative and technical skills are specific to dance. Technical skills focus on training and mastering disciplines. Creative skills are about using those skills in a creative process and everything that comes with it. The other competencies are cross-disciplinary.

Each of the three underlying programmes has the flexibility to emphasise specific aspects, allowing its particular professional vision to be expressed in the curriculum. For example, ECD highlights a diversity of dance styles, Classical

Ballet Teacher focuses on classical ballet, and SNDO prioritises choreographic practice.

Bachelor of Dance – Classical Ballet Teacher

In 2022–2023, the bachelor’s graduation variant for classical ballet teachers started. The programme is tailored to students with substantial prior training and professional experience.

This programme prepares students for careers as teachers in classical ballet schools and academies, addressing the need for qualified ballet pedagogues. Unlike the Dance in Education programme, it does not prepare students for teaching in primary or secondary schools. The programme specifically addresses the need for highly skilled ballet teachers who can transfer their knowledge and artistry to new generations of dancers. It attracts students with substantial prior ballet training and/or professional experience and positions them to work in both the national and international context.

The programme’s intended learning outcomes are based on the national Bachelor of Dance profile and expanded with pedagogical-didactic competencies tailored to ballet instruction. Students are expected to demonstrate technical mastery of ballet and the ability to transfer this knowledge, design and implement effective training in socially safe learning environments, integrate artistic reflection into teaching practice, apply entrepreneurial skills to sustain ballet education, and communicate effectively with students, parents and colleagues.

Bachelor of Dance –Expanded Contemporary Dance (ECD, Performing)

During the previous accreditation in 2019, it was already determined that the two existing contemporary dance programmes would be replaced by a new programme. This change was driven by the ongoing development and

versatility of contemporary dance, where forms and styles are continuously evolving. As a result, the Modern Theatre Dance and Jazz Musical Dance & Urban Contemporary programmes have been discontinued, and since 2023 students have been graduating from the Expanded Contemporary Dance programme.

The programme educates versatile contemporary dancers who can operate across diverse artistic and cultural contexts. Its profile emphasises multiplicity of movement traditions, ranging from Euro-American and African forms to street- and club practices. The programme is internationally oriented and encourages students to build individual artistic trajectories within a collective learning environment.

The seven national competences are contextualised for this programme to reflect the expanded scope of contemporary dance. Students are expected to develop creative and technical skills across multiple vocabularies, engage in research and critical reflection, pursue continuous artistic growth, act entrepreneurially in international professional environments, communicate their work in various contexts, and collaborate in collective creative processes.

Bachelor of Dance –School for New Dance Development (SNDO – Choreography)

This year marks the fiftieth anniversary of SNDO. The SNDO programme focuses on the education of choreographers and has a strong international reputation as a space for experimentation, artistic innovation and critical engagement. It attracts students from diverse cultural backgrounds and emphasises artistic autonomy, collaboration and societal awareness. The programme’s mission is to enable students to create original choreographic work and to position themselves as independent makers in the international dance field.

The seven national competences are adapted for choreographic education. They include conceiving, developing and presenting original work, critically engaging with artistic, social and political contexts, using the body as an artistic and ethical medium, assembling and leading artistic teams, presenting work in professional and international contexts, and building sustainable independent practices.

Bachelor Dance in Education

The Dance in Education programme educates teacher-artists who combine artistic, pedagogical and societal competences. Its profile reflects the demand for dance educators who can work across a wide variety of contexts, including schools, amateur arts, and social-cultural projects. The programme emphasises diversity, inclusion and transcultural pedagogy, preparing graduates to act as ambassadors for dance in a hybrid and globalised professional field.

Two professional profiles have been made for the Art in Education programs: a professional profile for the art teacher in primary education and childcare and a professional profile for the arts teacher in secondary education and the extracurricular field. The Dance in Education programme educates students into an unclassified ('ongegradeerde') teaching qualification¹. Based on these professional profiles, the national network for Art in Education programs (KDVO) updated the educational profile for the Arts in Education programs (which includes the bachelor Dance in Education) in 2025. In the beginning of the 2025-2026 school year, the Dance in Education program will adapt the intended learning outcomes as established by the KVDO.

¹ 'Ongegradeerd' means that graduates are qualified to work in both primary education and first and second degree education

The bachelor specifies and describes a total of five competencies: Artistic skills, pedagogical and didactical skills, interpersonal skills, surroundings oriented skills and critical reflective skills.

Relationship with the professional field

The ATD has an Advisory Committee with people from the professional field. This committee represents all professional fields that the academy educates for. At least twice a year the development and direction of the academy is discussed. Topics include the vision, positioning, relevant developments in the professional field and relevant developments in education.

In addition, the ATD maintains strong partnerships with the Dutch National Ballet, international contemporary dance companies, schools, cultural centres and festivals. Guest teachers, internships, joint projects and the involvement of external assessors ensure that the programmes remain closely aligned with professional practice. Many ATD teachers are themselves active in the international dance field, which further strengthens the link between the curricula and the professional domain.

Considerations

The panel notes that the intended learning outcomes of the three programmes are clear and appropriately grounded in nationally validated professional and educational profiles. These are level NLQF 5 for the Associate degree programme and NLQF 6 for the bachelor programmes. Aligned with international frameworks such as the Dublin Descriptors and the European Tuning documents, these outcomes reflect the hybrid demands of the contemporary professional field, encompassing technical and

artistic mastery as well as reflective, communicative, collaborative, and entrepreneurial skills. The programmes' use of national professional and educational profiles ensures detailed, relevant competencies that meet professional standards, while occupation-specific behavioural indicators add depth and specificity to each graduate profile. The panel also commends the programmes' emphasis on developing each student's potential and personal qualities.

The panel finds that the programmes demonstrate strong and structured engagement with the professional field, both nationally and internationally, ensuring that the intended learning outcomes remain relevant and responsive to evolving professional demands. The programmes are highly receptive to feedback, maintain extensive partnerships, and are closely integrated with professional practice. The panel welcomes the programmes' continued efforts to strengthen these connections and recognises their solid international reputation and collaborative links with leading dance institutions.

The panel agrees with the naming of the programmes 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. Besides, the professional field is mainly international.

Associate degree Classical Ballet

The panel concludes that the programme is closely aligned with the needs of the national and international professional field, translating its profile into clear, coherent final competencies at NLQF level 5 that ensure vocational

readiness in classical ballet. Its strong practical orientation, integrated theoretical components, and emphasis on reflective and investigative skills positions the programme appropriately between pre-vocational training and the bachelor level.

Bachelor of Dance

The panel considers the seven core competencies at NLQF level 6 to provide a solid foundation for the underlying programmes Classical Ballet Teacher, ECD, and SNDO, which have appropriately contextualised them.

However, the panel believes that the Classical Ballet Teacher programme requires further specification to more clearly articulate the distinctive aspects of training to become a teacher. This allows the programme to indicate its specific focus even more clearly and outline the competencies required for teaching both amateurs and professionals.

Bachelor Dance in Education

The panel notes that the programme has successfully translated its profile into five competencies at NLQF level 6, focusing on the artistic-pedagogical integration in dance education. The panel values the careful adaptation of the various national profiles into a coherent set of programme-specific competencies.

Taking these considerations into account, the panel assesses that the programmes Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education meet this standard.

Teaching-learning environment

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

Findings

Vision on education and its reflection in the learning environment

The ATD's vision on education centres on educating artistically autonomous, reflective and socially engaged practitioners who are able to position themselves in an international and hybrid professional field. This vision emphasises learning in close connection to professional practice, the importance of diversity and multi-perspectivity, and the integration of creation, performance, research and pedagogy. The teaching and learning environment reflect this vision by combining rigorous studio practice with theoretical study and research, by offering space for individual artistic trajectories, and by maintaining strong ties with the professional field through internships, guest teachers and collaborative projects.

Student support and facilities

The ATD has the infrastructure for artistic activities. Its premises on the Jodenbreestraat in Amsterdam include two theatre and dance halls, a sound studio, and 34 studios, of which approximately sixteen are used for presentations and smaller performances. The building also contains theory rooms, meeting and workspaces, ICT facilities, a space for physiotherapy and other paramedical services and a library with a space for viewing recorded performances. The new National Ballet Academy building in Amsterdam contains a theatre hall, several studios with flooring for ballet instruction, and spaces

for physiotherapy and other paramedical services.

For students with functional, medical or learning disabilities, the ATD provides individual guidance through the student counsellor, the department Health & Performance and the central service for student support. Adjustments such as adapted schedules, additional mentoring or examination facilities are available on request. The academy also offers psychosocial support and career guidance, ensuring that students can progress under circumstances suited to their needs.

Teaching staff and language policy

The ATD's teaching staff consists of permanent teachers and a large group of international guest teachers. Permanent staff safeguard continuity and curriculum coherence, while guest teachers bring in current practices. Many teachers are active professionals in the dance field.

The human resources policy explicitly addresses the language of instruction: staff are required to teach in Dutch or English, depending on the programme, and support is provided through recruitment, training and institutional resources.

The programmes give explicit attention to teacher professionalisation. The AHK has revised its training into shorter modules of 30–50 hours, enabling teachers to acquire basic didactic skills. By spring 2025, the institution will have identified which teachers hold a basic teaching or examination qualification. Although

few teachers are formally required to participate due to small appointments, the programmes aim to increase the number of qualified teachers by reimbursing participation for part-time staff, supporting team participation, and possibly making modules compulsory in future

Associate degree Classical Ballet

This two-year full-time programme (120 EC) requires applicants to demonstrate sufficient proficiency in Dutch or English, as the course is bilingual. Non-native speakers must show proof of language skills at minimum A2 CEFR upon entry, with progression to B2 CEFR required during the study. Admission is also dependent on artistic and technical audition results specific to classical ballet training.

In the programme, students receive intensive daily training in classical ballet technique, pointe work, pas de deux and repertoire, complemented by contemporary dance, improvisation, and theoretical courses such as anatomy and dance history. Instruction takes place primarily in the studio and rehearsal setting, guided by experienced ballet masters, répétiteurs and guest choreographers. The strong collaboration with Dutch National Ballet allows students to rehearse and perform in professional productions during their studies.

Bachelor of Dance

This four-year full-time programme (240 EC) is taught bilingually in Dutch and English. Admission is subject to artistic selection, and non-native speakers must provide proof of language proficiency: minimum A2 CEFR at admission, rising to B2 CEFR during the programme.

All staff members, both permanent and guest, are expected to teach in English. The HR policy supports this by recruiting internationally and by offering language support if needed.

Bachelor of Dance – Classical Ballet Teacher

The full time graduation variant Classical Ballet Teacher programme is a fast track programme of 60 EC, for students who can obtain individually granted exemptions for 180 EC. The programme is based on a 240 EC programme and the examination board grants exemptions of 180 EC on an individual basis. The programme complements the Associate Degree Classical Ballet, or can be taken after a dance career as part of 'Life Long Learning', after a formal recognition of prior learning (EVC).

The curriculum combines advanced training in ballet technique with pedagogy, didactics, psychology and child development. Students gain hands-on teaching experience through internships in ballet schools, both in the Netherlands and abroad. They are supervised by experienced mentors and are required to document and reflect on their teaching practice. The programme provides close interaction with guest teachers and ensures that didactic training is rooted in authentic professional contexts.

The programme will become a two-year track from 2026-2027 onwards. This allows candidates from a broader group to be attracted who are eligible for individual exemptions for 120 EC. In exceptional circumstances, it may be possible to qualify for a 180 EC exemption.

Bachelor of Dance - Expanded Contemporary Dance (ECD, performing)

The curriculum includes contemporary dance techniques, improvisation, somatic practices, composition and interdisciplinary collaboration. Courses in dance history, cultural theory and artistic research complement the studio-based learning. Students are exposed to a wide range of variants, including Euro-American, African, street and club forms. The programme emphasises individual pathways, allowing students to

shape their study through elective projects, internships and research. Opportunities for international exchange are actively promoted.

Bachelor of Dance - School for New Dance Development (SNDO – Choreography)

Students develop their own choreographic works from the first year onward. The programme includes courses in composition, dramaturgy, theory and critical studies, supplemented by practice-led workshops. The learning environment is flexible and project-based, with strong input from international guest artists and theorists. Work-in-progress showings are organised regularly, culminating in public graduation works. Collaboration and collective learning are encouraged alongside the cultivation of individual artistic voices.

Bachelor Dance in Education

This is a four-year full-time programme (240 EC) taught in Dutch. Entry is subject to artistic selection and sufficient Dutch language proficiency, with the same A2-to-B2 CEFR progression required for non-native speakers.

Dance in Education trains teacher-artists who combine artistic practice with pedagogical and societal engagement. The programme is taught in Dutch, as it prepares students primarily for teaching in Dutch educational contexts. Staff are therefore required to be proficient in Dutch. Guest teachers who are not Dutch speaking receive translation or interpretation support if necessary.

The curriculum integrates studio training in dance with pedagogy, didactics, psychology and educational research. Students complete internships in primary and secondary schools, amateur organisations and community projects in order to achieve the unclassified ('ongradeerde') teaching qualification. The programme emphasises diversity and inclusion,

preparing students to work with learners from varied cultural and social backgrounds. Reflection and research are central elements, ensuring that students not only acquire teaching skills but also develop as reflective practitioners.

Considerations

The assessment panel has established that the contents of the study programmes of both the two bachelor's programmes and the Associate degree enable students to achieve the final qualifications. The panel finds that the three programmes clearly define learning outcomes and competences, with well-structured courses and coherent integration of theory and practice. Progression throughout the years is appropriate, gradually increasing student autonomy and preparing them effectively for the professional field through practical experience, co-creation projects, and career-oriented training.

The panel notes that the programmes operate within an institutional framework emphasising small-scale education, intensive supervision, and the integration of artistic practice with theoretical reflection. The teaching and learning environments reflect this approach, resulting in highly student-centred programmes that provide clear guidance, extensive support, and opportunities for individual choice and tailored learning. While the workload for students is high, it is generally manageable, with allocated time for reflection and recovery. The panel observes that students understand the importance of attendance, though some consider the current 90% requirement high, and recommends ongoing evaluation to determine the optimal level of attendance.

The panel considers the theoretical basis of the programmes to be satisfactory. However, it notes that there is room for improvement in both depth and the integration of theory with

practice. For example, the panel observed that theory linked to internships was sometimes delivered only after the internship had taken place, limiting its immediate applicability.

The panel also notes that high staff turnover has led to inconsistencies in practices, such as attendance recording, and varying levels of current expertise in providing feedback. While the programmes are aware of these issues, the panel recommends systematic monitoring to ensure that staff expertise remains consistently up to date.

The 2019 visitation panel identified potential for cross-fertilisation between the AHK's disciplines. The current panel observes that, since Covid-19, collaboration between students and programmes has declined. The panel emphasises that revitalising such collaboration is essential and welcomes AHK's commitment to making it a central focus in the coming years. Additionally, the panel recognises the lecturer's efforts in promoting interdisciplinary research and multiple ways of knowing, highlighting this as a valuable area for further development and collaboration between programmes.

The assessment panel feels that the admission procedure functions well and is informative for students and the management.

The assessment panel notes that the programmes Bachelor of Dance and Ad Classical Ballet are bilingual (English and Dutch). 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 and the workfield is international, the assessment panel agrees with this

choice, as well with the naming of the programmes in English.

The panel finds, partly through attending several classes and excellent performances, that the teaching staff are well-qualified in both subject knowledge and educational expertise and are highly motivated to work with this specific student group. The diversity of teaching styles and perspectives encourages students to develop their own approaches to learning and working. Staff are accessible and maintain substantial personal contact with students, and their professional recognition within the arts ensures strong alignment between the programme and the students' future workplaces. The student-to-staff ratio is appropriate, and staff have access to relevant didactic training, including the assessment system.

The panel recognises the value of providing opportunities for teachers with smaller appointments to further develop their teaching, assessment, and feedback skills. In light of the examples presented, the panel encourages the timely implementation of this initiative.

The quality of the teaching staff is safeguarded through a strong HR policy combining permanent lecturers with international guest professionals. The language of instruction is embedded in this policy: Dutch-taught programmes require Dutch proficiency, while English-taught programmes recruit and support staff with English proficiency, ensuring coherence between programme profile, language of instruction and staff expertise.

The panel notes that the facilities support the programmes in providing a professional environment that enables students to develop their ideas and experiment. The new building for the ballet department has been positively received

by users, although the panel was informed that certain improvements, such as in the canteen, are still possible. The panel advises maintaining strong connections and interaction with other programmes, as the physical separation may hinder collaboration. Facilities and support systems are tailored to students with functional or learning disabilities, according to the panel.

The panel notes positively that the Ad Classical Ballet programme places substantial emphasis on entering the professional field, for example through attention to preparing for auditioning. Students indicated that they would have appreciated gaining this experience earlier in the programme, specifically in the first year. The panel recommends that the programme consider whether this is feasible, while weighing whether such a change would unduly affect the essential content of the early stages of the curriculum.

The panel notes several strengths in the Bachelor's programme Dance in Education, particularly its strong connection to the professional field. Students develop their competences across diverse practical settings, resulting in many securing employments upon graduation. The panel observes that students learn to adapt to varied situations without compromising their artistic practice. Theory is well integrated throughout the programme. The panel is also impressed by the programme's collaboration with the organisation in Senegal and the effective incorporation of these experiences into the curriculum.

The panel indicates that dance teachers are often asked to give more codified lessons in a

familiar technique. The panel understands that inclusive and transcultural approaches form the overarching framework for the programme within which codified styles have a place. The panel has observed that the focus on codified styles is mainly in the first two years. The panel appreciates the attention given to codified styles and calls for attention to be paid to ensuring the quality of style-specific knowledge and its transfer to the performance of students as dance teachers in the professional field. The panel refers in particular to terminology and methodology.

The panel identifies several points regarding the Classical Ballet Teacher programme. It recommends that, when revising the programme from a one-year to a two-year format, the positioning of this specific teacher programme within the Bachelor of Dance should be reconsidered. The panel suggests that the programme may function more effectively as an independent programme due to its distinct character. The panel also advises pursuing closer collaboration with the Bachelor's programme Dance in Education, as there is clear potential for synergy in pedagogy and didactics, despite the programmes targeting different student groups.

Taking these considerations into account, the panel assesses that the programmes Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education meet this standard.

Student assessment

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

Findings

The ATD has established assessment frameworks for the programmes, aligned with institutional policies. The purpose of assessment is to determine whether students meet the intended learning outcomes at the required level.

The assessments are in English. Dutch students may submit their written work in Dutch.

The assessment system reflects the specific nature of the discipline. Selection procedures ensure that students are motivated, talented, and suitable for the programme. Assessment focuses on individual artistic development rather than standardised benchmarks and takes into account the collaborative nature of dance, where team performance can influence individual outcomes.

Student development and progress are evaluated in contexts that resemble professional practice, with theory and practice assessed integrally through practical assignments requiring professional attitudes. Continuous feedback guides competency development, offering commentary on progress and directions for improvement. Assessment considers evidence of competency development, student reflection, and the ability to act on feedback to advance learning.

The assessment system at the Academy of Theatre and Dance evaluates both individual courses and broader competency development. Courses and projects conclude with assessments based on learning objectives derived from competencies and associated behavioural indicators, supplemented by feedback

discussions with students. Technical and supporting courses use observations, written assignments, and self-assessments, while theory, research, and knowledge acquisition are assessed through written or oral assignments. Projects, productions, and internships are evaluated through group discussions, considering student development, collaboration, and engagement.

Twice a year, an integral competency-based assessment is conducted for each year group. All teachers participate, reviewing individual student performance across courses to form an integrated judgment focused on professional readiness. Assessment is not based on absolute standards or comparisons between students but on an intersubjective assessment (process) aligned with each student's individual talent, with a minimum requirement that the student can successfully enter the professional field. Credits may be withheld if competencies are insufficient, with follow-up assignments and reassessment in the next semester.

Integral assessment meetings also serve to develop the programme, fostering shared norms and evaluation criteria among staff. New teachers are introduced to the assessment policy during these meetings and contribute to its application and refinement.

The examination board has an advisory, signalling and supervisory role in safeguarding the quality of testing and assessment. It consists of five members who meet about five times a year, attend assessment meetings, review student files, and visit final-year productions. The board

records its findings in evaluations, contributes to the update of the Education and Examination Regulations, and produces an annual report. At least once a year, it shares its observations and recommendations with management, artistic leaders and participatory councils. In addition, programme core teams evaluate their own assessment methods, with testing and assessment also embedded in the quality assurance cycle and national student surveys.

Associate degree Classical Ballet

Assessment in the Ad Classical Ballet takes place primarily through practical examinations in ballet technique, pointe work, pas de deux and repertoire. External ballet masters and répétiteurs contribute as assessors. Participation in Dutch National Ballet productions forms part of the formal assessment framework, allowing students to demonstrate their skills in a professional context.

Bachelor of Dance

Bachelor of Dance – Classical Ballet Teacher

Assessment in this programme covers both artistic and pedagogical dimensions. Students are evaluated through lesson plans, teaching demonstrations, reflective reports and practical internships at ballet schools. External ballet pedagogues are involved in the assessment of teaching practice, ensuring that evaluations align with professional standards.

Bachelor of Dance - Expanded Contemporary Dance (ECD, performing)

Assessment methods include performance projects, choreographic projects, reflective essays and research assignments. Panels often include external assessors from the contemporary dance field, who provide professional perspectives on students' artistic and reflective capacities.

Bachelor of Dance - School for New Dance Development (SNDO – Choreography)

Assessment in SNDO is project-based and centres on the evaluation of students' choreographic works, written essays and research outputs. Graduation requires the presentation of a substantial choreographic project in a public setting, assessed by a panel that includes external choreographers, dramaturgs and other professionals. All assessment is conducted in English, consistent with the language of instruction.

Bachelor Dance in Education

Assessment in Dance in Education encompasses both artistic and pedagogical elements. Students are evaluated on lesson design, teaching practice, reflective reports, artistic projects and educational research. External assessors, including experienced dance educators, contribute to the assessment of teaching practice and final projects. Assessments are conducted in Dutch, the language of instruction of the programme.

Considerations

The panel is impressed by the well-conceived and clearly articulated assessment system. Assessment methods are diverse and include practical projects, choreographic presentations, teaching demonstrations, research assignments and reflective essays.

The panel notes that since the formalisation in 2019, the development-oriented assessment method has been further implemented and embedded within the organisation. The programme has taken structured steps to improve assessment, including annual study days on reporting and administration, professionalisation of teachers in testing and assessment, alignment with new examiner guidelines, and support from the Quality & Policy team for programme teams and artistic leaders.

The panel considers the assessment system continued development and integration into the organisation to be well secured. The assessment process is applied consistently, with teachers first forming individual judgements which are then discussed across subjects to reach a holistic, intersubjective evaluation. All teachers' perspectives are incorporated. Validity and reliability of the assessments are supported through the involvement of multiple assessors, structured assessment criteria, and the use of external examiners.

There is currently no institution-wide policy on the use of AI by students. The management of the programmes indicated to the panel that there is a need for such a policy. The panel agrees that it is necessary to develop an appropriate policy that can be easily adapted to the rapidly changing practice of AI.

The panel finds that the Examination Board functions thoroughly and proactively, ensuring the quality of examinations, assessment procedures, and graduation projects. The Board demonstrates strong knowledge of the programmes and its assessment practices and provides detailed reporting on assessment visits. It carries out systematic sampling of final work

and communicates findings back to the programme. The panel recommends that the Board also review the most recent final projects from the new Classical Ballet Teacher programme promptly to include them in the quality assurance cycle.

The panel notes that the quality and completion of assessment forms for graduation projects varied across the programmes. Differences were observed not only in the forms themselves but also in the quantity and quality of feedback provided. The panel recommends standardising common elements of the assessment process and forms, while allowing individual programmes to maintain their distinct identity. The Examination Board also mentioned in its meeting with the assessment panel that it had noticed this and would pay extra attention to training in feedback and feed forward. The panel appreciates the attention that will be given to this and recommends that it be done quickly and thoroughly.

Taking these considerations into account, the panel assesses that the programmes Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education meet this standard.

Achieved learning outcomes

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

Findings

The ATD monitors the achieved learning outcomes of the programmes through graduation projects, integral assessments and internships. Each graduation trajectory is designed to demonstrate the student's attainment of the intended learning outcomes. Documentation of student progress, assessments and graduation decisions is maintained in individual student files.

Evidence of achieved outcomes is also derived from alumni careers and recognition in the professional field. Graduates are visible as performers, choreographers, teachers and makers, both nationally and internationally. Several alumni have received prizes and awards for their work, indicating acknowledgement of their professional quality.

In all programmes, external assessors participate in the assessment of graduation work, providing independent professional perspectives on the level achieved. Panels for final evaluations typically include internal staff members and external experts such as choreographers, dramaturgs, répétiteurs or experienced dance educators, depending on the programme. The Examination Board oversees graduation procedures across the academy. It reviews samples of student files, attends assessments and public presentations, and issues an annual report to monitor and safeguard the final level.

The ATD's ambition is to highlight the distinctiveness of its students more explicitly within the graduation portfolio. To this end, it is currently collaborating with Leerpodium, a digital learning platform that is used throughout the

students' studies and enables students to develop a portfolio during their final year of study. The portfolio may subsequently be exported to a WordPress site, thereby strengthening the connection between the academy and professional practice. Of the dance programs, only the bachelor Dance in Education is already working with Leerpodium as a digital learning environment. The Bachelor of Dance - ECD and SNDO want to start working with this next year.

Associate degree Classical Ballet

Graduation takes place through a formal class examination, observed by a panel of ballet masters, répétiteurs and external experts, and through participation in Dutch National Ballet productions. Students also perform in the annual Dancers of Tomorrow performance at Dutch National Opera & Ballet. For their graduation, students also produce a reflection report and a brief research paper, including a presentation. Many graduates move directly into the Junior Company of Dutch National Ballet or other professional ensembles.

Bachelor of Dance

Bachelor of Dance – Classical Ballet Teacher

Graduation comprises the teaching of a complete ballet class for a group in preliminary training, combined with the submission of a written reflection on the student's professional teacher profile. Assessment focuses on artistic, didactic and reflective capacities. External experts in ballet pedagogy contribute to the evaluation. Graduates are employed as teachers in ballet schools and academies in the Netherlands and abroad.

Bachelor of Dance - Expanded Contemporary Dance (ECD, performing)

Graduation includes a substantial professional internship, a research project or thesis, and artistic work presented in public performance contexts. Students demonstrate versatility, artistic individuality and reflective ability. Panels with external assessors from contemporary dance companies and festivals are involved in evaluating the final work. Alumni work as freelance performers, members of companies, and collaborators in interdisciplinary projects, both nationally and internationally. Recognition includes participation in prestigious residencies, festival programming and collective awards, such as Best of Fringe.

Bachelor of Dance - School for New Dance Development (SNDO – Choreography)

Graduation requires students to produce two choreographic works, presented in professional theatres in Amsterdam as part of curated graduation festivals. In addition, students complete an extended written paper articulating their research questions and artistic development. External choreographers and dramaturgs are systematically involved in the assessment of graduation projects. Alumni are visible in international venues and festivals, often sustaining independent artistic practices. Several SNDO graduates and collectives have received prizes such as the BNG Bank Dance Award and the Best of Fringe award.

Bachelor Dance in Education

Graduation combines teaching internships in schools and cultural organisations, a thematic research project, and the presentation of work during the annual Ongoing festival, which showcases student projects to peers and the professional field. External assessors, including experienced dance teachers, are involved in the evaluation of final projects and internships.

Graduates are employed in primary and secondary schools, amateur arts and community projects, and some receive national recognition such as the Henny Kamerman Dancer Award.

Considerations

The panel assessed 45 graduation dossiers from 2023 and 2024, 15 per programme and 5 out of 15 from each of the three programmes within the Bachelor of Dance. The dossiers included video recordings of student performances, written documentation and reflections, examiner feedback, and assessments from previous years. The panel found that all students met the graduation requirements. The dossiers confirmed that the programmes emphasise both specialist craft and individual student development. Some variance in the depth of certain works was noted, and the panel recommends further calibration of assessment, potentially across programmes. The graduation dossiers reflect the appropriate level of the programme: the final projects of the Ad reflect level NLQF 5 and the final projects of the bachelors reflect level NLQF 6.

In addition to its general findings, the panel has a specific consideration regarding SNDO. The panel is convinced of the bachelor's level of the SNDO graduation dossiers. However, the panel recommends that the SNDO written thesis pay more attention to the choreographic instruments and processes and not just be a personal reflection and more of a diary/journal. The panel recognises that the works are highly personal and based on their own trajectories, but it would be beneficial to provide more insight into how their personal trajectories led them to the working models and tools they have learned and are exploring in their profession.

In addition to the general findings, the panel also has a specific consideration regarding the Bachelor Dance in Education. The graduates

demonstrated competence across a wide range of teaching contexts (also in primary and all levels of secondary schools), from young children to adults, and showed skills in lesson planning, reflection, and theoretical understanding.

According to the panel, graduation procedures are structured to demonstrate achievement of the intended learning outcomes, integrating artistic, pedagogical, and reflective components. External assessors and the Examination Board ensure that assessments are robust and aligned with professional standards. Alumni outcomes indicate that graduates successfully enter the professional field as performers, choreographers, and teachers, with recognition through awards and visibility in leading companies, festivals, and schools.

The panel concludes that students are well-prepared for the professional field, that the programmes maintain strong engagement with the evolving professional environment, and that graduates, staff, and the field at large

consistently express satisfaction with the quality of the education.

The panel gives a positive assessment of Leerpodium. The system is praised for its transparency, ease of use, and integrative approach, which supports both students and lecturers. Leerpodium enhances insight into student development, links formative feedback with summative assessment, facilitates administration, and encourages collaboration and student ownership of learning. Its open, flexible, and interoperable nature is considered a key asset. Overall, the panel views Leerpodium as a promising and effective tool that strengthens student-centred learning and aligns feedback, assessment, and ongoing development.

Taking these considerations into account, the panel assesses that the programmes Associate degree Classical Ballet, the Bachelor of Dance, and the Bachelor Dance in Education meet this standard.

Attachment 1: administrative details of the programme

Institution

Name in RIO	Amsterdam University of the Arts
Address	Jodenbreestraat 3
Website	https://www.ahk.nl/en/
BRIN-number	21QA
Status (funded or unfunded)	Funded
ITK (yes or no)	Yes

Associate degree Classical Ballet

First name, as in RIO	AD Classical Ballet
Location	Amsterdam
Programme number in RIO	80168
Orientation and level (wo/hbo/ad/ba/ma)	Ad
Research master?	
Language of instruction	Bilingual
Legal) professional requirements (yes or no)	
All programme tracks/specialisations	
Joint programme degree	
Special feature	
Degree and addition	Ad
Studyload in EC (60, 90, 120, 180, 240, 360)	120 EC
Modes: fulltime, parttime, dual	Fulltime
Working with units of learning outcomes (full-time, part-time, dual)	
Assessment cluster	HBO Dans
Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	

Bachelor Dance

First name, as in RIO	BA Dance
Location	Amsterdam
Programme number in RIO	34798
Orientation and level (wo/hbo/ad/ba/ma)	Bachelor
Research master?	
Language of instruction	Bilingual (SNDO: English)
Legal) professional requirements (yes or no)	
All programme tracks/specialisations	Classical ballet teacher SNDO (choreographer) ECD (performer)
Joint programme degree	
Special feature	
Degree and addition	BA of Arts
Studyload in EC (60, 90, 120, 180, 240, 360)	240 EC
Modes: fulltime, parttime, dual	Fulltime
Working with units of learning outcomes (full-time, part-time, dual)	
Assessment cluster	HBO Dans

Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	

Bachelor Dance in Education

First name, as in RIO	BA Dance in Education
Location	Amsterdam
Programme number in RIO	34940
Orientation and level (wo/hbo/ad/ba/ma)	Bachelor
Research master?	
Language of instruction	Dutch
Legal) professional requirements (yes or no)	Yes
All programme tracks/specialisations	
Joint programme degree	
Special feature	
Degree and addition	BA in Education
Studyload in EC (60, 90, 120, 180, 240, 360)	240EC
Modes: fulltime, parttime, dual	Fulltime
Working with units of learning outcomes (full-time, part-time, dual)	
Assessment cluster	HBO Docent Dans
Submission date	1 November 2025
Other (e.g. name change or extension of study duration)	

Attachment 2: assessment panel

drs. Bert Reul MBA, chair

Independent education professional and former director of the Rotterdam Academy

Guilherme Miotto BA, panel member

Dancer, teacher, choreographer

Jeanine Coco BA, panel member

Teacher, dancer, maker

Jason Beechey BA, panel member

Head of Dance – Züricher Hochschule der Künste

Ligia Lewis BA, panel member

Choreographer, director and artistic manager

Gerwin Pol BSc, student member

Masterstudent MSc Climate Change – Wageningen University & Research

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

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

Attachment 3: site visit programme

DAY 1 (17 September 2025)

Time	Meeting	Attendants
9.15-9.30	Reception of panel members	
9.30-10.00	Preliminary discussion with panel members over coffee	
10:00-10:30	Discussion with management	Director (since august 2025) Interim director (august 23 – august 25) Head of Quality and Policy
10:30-11:00	Presentations DD (15 min) and National Ballet Academy (15 min)	Students Ad Classical Ballet Students Bachelor Dance in Education
11:00-12:00	Discussion with students and teachers	Participating students, supervising teachers and artistic leaders
12:00-13:00	Lunch break	
13:00-13:30	Presentations ECD (15 min) and SNDO (15 min)	Students Bachelor Dance – ECD Students Bachelor Dance – SNDO
13:30-14:30	Discussion with students and teachers	Participation students, supervising teachers and artistic leaders
14:30-14:45	Tea break	
14:45-15:45	Discussion with artistic directors	Artistic leaders of: Dance in Education National Ballet Academy ECD SNDO
15:45-16:00	Explanation of integral assessment	Artistic leader SNDO (Bojana Mladenic)
16:00-16:45	Discussion with the Examination Board	Chair Secretary Member External member
16:45-17:30	Internal panel meeting	

DAY 2 (18 September 2025)

Time	Meeting	Attendants
9:30-10:30	Discussion with professionals and alumni	Alumnus Bachelor Dance in Education Field representative Bachelor Dance in Education Alumnus Ad Classical Ballet Alumnus Bachelor Ballet Field representative national ballet Alumnus SNDO Field representative SNDO Alumnus ECD 2 alumni bachelor Dance in Education
10.30-12.00	Guided tour	
12.00-12.15	Coffee break	
12.15-13.15	Meeting with students and representative body	3 students bachelor Dance in Education 1 student bachelor Classical Ballet Teacher 2 students Ad Classical Ballet 2 students ECD 2 students SNDO
13.15-14.15	Lunch break	
14:15-15:15	Discussion with lecturers and representative body	3 teachers bachelor Dance in Education 2 teachers Classical Ballet (Ad and bachelor) 2 teachers ECD 2 teachers SNDO
15:15-16:45	Closing panel meeting	
16:45-18:00	Feedback	

Attachment 4: Recommendations from previous assessment

The panel for the initial accreditation of the Ad Classical Ballet did not make any recommendations.

On 12 and 13 September 2019 an assessment panel of AeQui visited the Bachelor's programmes Dance and Dance in Education. The committee did the following recommendations:

- The committee is impressed with the quality of the programmes, 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.

The programmes described the following actions (copied verbatim):

Integral assessment

- We have a yearly study day about assessment which is organised by Team Quality & Policy and the Examination Board. This year we talked about student files and graduation files: how can we best report and administer the development of students in a transparent and inspiring way, for both students and teachers?
- We are working on the professionalisation around testing and assessment by having more teachers follow a BKE (teacher certificate specifically around testing and assessment).
- With new guidelines around appointing examiners we are looking (together with the Examination Board) at ways to maintain our integral assessment while at the same time following those guidelines.
- Team Quality & Policy helps teams and artistic leaders who need help with improving the way testing and assessment is done with the programs.

Cross-fertilisation between programmes

- After Covid 19, we noticed that collaboration between students and/or programs have declined. We keep investing in collaboration between students and as it so specifically part of our new vision it will be one of our main focusses in the upcoming years.
- The lectorate is specifically busy with interdisciplinary research and different ways of knowing. As the research competency is becoming more important in de new educational profiles, we plan to specifically invest in education around research cross-department.

Attachment 5: reviewed documents

- Self evaluation report
- Intake and Numbers
- Rendition dance programs 01
- Organogram DEF EN
- Vision 01
- Recommendations and action points previous accreditation 01
- Quality Care 01
- AHK_Regulations_for_Participation_in_Decision-making_adopted_6_Dec_2017
- ATD Huishoudelijk Reglement AR 221207_eng
- ATD Huishoudelijk Reglement OC 221207_eng
- Educational profile Dance in Education
- Educational profile Dance
- NVAO's Report TNO
- NSE results
- Overview of the workforce
- Education and examination regulations 2024 2025
- Student Chapter (movie)
- Integral Assessment ENG
- Quality Care plan
- Alumni survey
- KUO-monitor
- Nationale Student Enquete
- Program development talks
- 20232024 Annual Report Examination Board ATD ENG
- 20232024 Jaarverslag examencommissie ATD
- annual report 2022-2023 Examination Committee ENG
- Jaarverslag 2022-2023 Examencommissie ATD
- Code of Conduct Social Safety AHK-ATD
- PowerPoint-rapport-ATD-Nederlands
- Professionaliseringsplan 2025
- Student Charter AHK-ATD

Ad Classical Ballet

- Information about teachers
- Information about internships
- Dansers van morgen.url
- recensie Dansers van Morgen
- Recensie pagina 1
- Recensie pagina 2
- Graduation work of 15 students of the Ad Classical Ballet

BA Dance

- Information about teachers
- Information about internships
- ECD Development and Collaborations
- ECD report Critical Somatics years 1&2 .pages
- SNDO Reader Cultural appropriation in Dance workshop SNDO 2&3 2025
- SNDO Reader Dance History course SNDO1 24-25
- SNDO Reader Philosophy SNDO 3 2024-25
- SNDO Reader Shame research Lab SNDO2 2024
- 50 years SNDO film.docx
- SNDO Care-document 2025
- SNDO_Pedagogies of Consent Care Affirmation
- Graduation work of 15 students of the BA Dance

BA Dance in Education

- Information about teachers
- Information about internships
- Research
- Graduation work of 15 students of the BA Dance in Education

