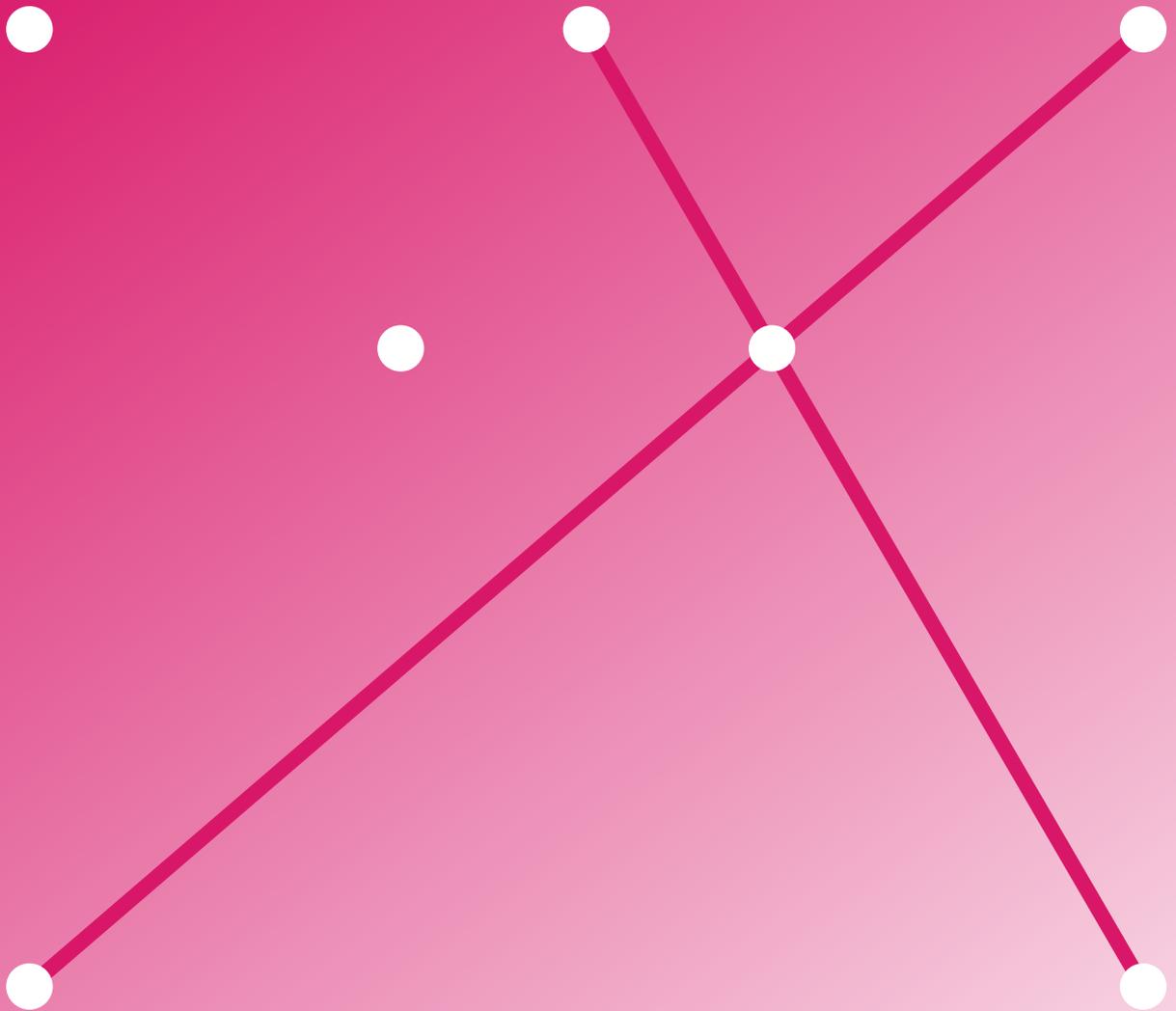


# STUDY GUIDE 2019/2020



**Royal  
Academy of Art  
The Hague**

## **Study Guide 2019-2020**

### **Royal Academy of Art The Hague**

Last update: August 2019

#### **DISCLAIMER**

Please note that The Royal Academy of Art, The Hague will implement the study programme described in this prospectus, subject to alterations. Any changes made in the course of the academic year will be announced on the website and possibly by email. **The list of staff and teachers for the academic year 2019-2020 is also subject to alterations.**



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## 1. GENERAL

### 1.1 Introduction

The Study Guide is intended for students, staff, lecturers and visiting lecturers at the Royal Academy of Art in The Hague. It contains key information about the content, structure and organisation of teaching at the Royal Academy in the 2019-2020 academic year.

The guide is divided into three categories:

- General: general information that is relevant to all students and lecturers
- Study: more specific information on the study programme for each specialisation
- Facilities: practical information about various facilities at the academy

The most up-to-date information and more detailed texts on the degree programmes are published on the website. This prospectus makes frequent reference to pages on the website, where you will find more detailed texts and explanations.

You are welcome to submit corrections and suggestions for improving the Study Guide. If you have any suggestions for improvement, please send an email to: [m.bestebreurtje@kabk.nl](mailto:m.bestebreurtje@kabk.nl)

The Hague, August 2019

## 1.2 Mission Statement

### Mission and Vision

#### Mission

The Royal Academy of Art, The Hague (KABK) educates students to become independent and self-aware artists and designers with investigative mindsets, distinctive visual and conceptual abilities, and the capacity to produce authentic and in-depth creative work capable of playing a meaningful role in both their chosen disciplines and in society as a whole.

#### Vision

The Royal Academy of Art, The Hague is founded on a vision of educational excellence leading to graduates that have the capacity to become leaders in their fields, who produce outstanding creative work and who dare to disturb. They are able to innovate, collaborate, and generate new knowledge. We teach students to probe how arts and design shape contemporary societies and contribute to cultural, economic, and social wellbeing within a global setting. We look outwards from the academy, interacting with the communities of The Hague, the Netherlands, and beyond, and aim to contribute to an inclusive debate on issues relevant to art, culture, and society.

The Royal Academy of Art, The Hague has been a leader in educating artists and designers since 1682, has an exceptional level of experience in higher education provision, and a long and rich history. Together with the Royal Conservatoire we form the University of the Arts and we cooperate closely with Leiden University. Our research-oriented community is made up of ten art and design departments whose small scale and intensive programmes offer access to the widest possible range of creative strategies, and who support and inspire each other. Some departments emphasise collaboration between specialists working in diverse teams, while others focus on developing interdisciplinary practice. Highly skilled professional staff, many with international professional practices, guide and accompany students through their studies. The teaching language is English. We offer Bachelor and Master degrees, and with Leiden University, a doctorate in art and design. These are supplemented by our preparatory courses and School for Young Talent.

In our culturally diverse academy, the commitment, passion, and curiosity of students and staff meet a respectful and tolerant learning environment that manifests the joy of learning, gives space for experiment and error, and understands meaning and making to be inseparable. We value skill and disciplinary expertise as well as interdisciplinary practice. We encourage innovation through collaboration and facilitate critical reflection on the ever-changing roles of artists and designers in our societies.

## 1.3 Organisation

### Management

The director of the academy is Marieke Schoenmakers. She also is president of the Executive Board of the University of the Arts The Hague.

Deputy director education is Miriam Bestebreurtje.

### Education

The heads of the departments are responsible for the quality of the education. They ensure that the content of the programmes stay up to date and of the highest quality. They are also responsible for the quality of the teaching and for appointing the tutors. The heads are assisted by one or more coordinators, teachers and/or team leaders. Teaching staff may have special tasks, for example as coordinators for the propaedeutic year and internships.

#### Heads – Bachelor departments

- ArtScience (BA): Taco Stolk
- Fine Arts (BA): Klaus Jung
- Photography (BA): Lotte Sprengers & Rob Hornstra
- Graphic Design (BA): Roosje Klap & Niels Schrader
- Interactive Media Design (BA): Janine Huizenga
- Interior Architecture and Furniture Design (BA): Herman Verkerk
- Textile and Fashion (BA): Mark van Vorstenbos

#### Heads - Master departments:

- ArtScience (MMus): Taco Stolk
- Type and Media (MA): Erik van Blokland
- Interior Architecture (MA): Hans Venhuizen
- Artistic Research (MA): Janice McNab
- Industrial Design (MA): Maaïke Roozenburg
- Non-Linear Narrative (MA): Roosje Klap & Niels Schrader
- Photography & Society (MA): Lotte Sprengers & Rob Hornstra

Head Preparatory Courses Fine Art and Design: Zanne Zwart

Coordinator of Academy-wide Education: Niki van Strien

Lector Art Theory & Practice: Janneke Wesseling

Lector Design: Alice Twemlow

## General organisation

- Head of Operations: Gytha Coleman
  - Head of Student Administration: Alex Kortekaas
  - Head of Technical & Digital Services and Library: Bart Vissers
  - Head of ICT: Wim Harrewijn
  - Head of Housing and Facility Services: Lilian du Chatenier and Ferry Lemmers
  - Deputy Head of Housing and Facility Services: Frans ten Bosch
- Head of Quality Assurance: Leo Capel
- Head of Marketing and Communications: Nienke van Beers
- Head of International Affairs: Aparajita Dutta
- Head of Finance (University of the Arts): Gerard Zanoni
- Head of Personnel and Organisation (University of the Arts): Margot Bebseler

## 1.4 Study information

### 1.4.1 Structure of the programmes

#### Bachelor's programmes

##### *Propaedeutic and main phases*

The Bachelor's programmes consist of a propaedeutic phase and a main phase.

The propaedeutic phase amounts to 60 ECs and consists of all the components in the first academic year. This propaedeutic phase has three functions:

- orientation: the student acquires a good understanding of the content of the programme and professional practice and the opportunities offered by this;
- selection: during this phase, both the student and the Academy assess whether the student is suitable for the programme;
- referral: on the basis of academic progress in the propaedeutic phase, the student is given a recommendation on the continuation of the programme.

At the Royal Academy of Art, The Hague, students study their chosen discipline from the first year onwards (ArtScience, Fine Arts, Photography, Graphic Design, Interactive/Media/Design, Interior Design and Furniture Design or Textile and Fashion). The student becomes familiar with the many aspects of the discipline and professional practice and is challenged to experiment a great deal and try things out. The programme also includes theoretical modules that are partly shared with students from other departments. A fixed component of the propaedeutic phase is the academy-wide propaedeutic project week.

Usually at the end of the first semester, but no later than the first week of the fourth block, all first-year bachelor students receive provisional interim recommendations concerning their study progress. At the end of the first year, students are given a binding study recommendation on the continuation of their studies. If their academic results are inadequate, this may be a negative binding study recommendation (see chapter 6 of the Education and Examination Regulations on the provisions of a negative binding study recommendation).

The main phase amounts to 180 ECs and covers the second, third and fourth years of the programme. This phase focuses on the further deepening, positioning and professionalisation of the student within their own discipline. The artistic development of the student lies at the heart of the study programme. In addition, considerable attention is paid to theory and professional skills. The main phase concludes with the final examination. Once all study components have been completed successfully, the student is awarded the degree of Bachelor of Arts (BA).

### *Practice, theory and preparation for the profession*

Three main components can be distinguished in the education: practice, theory and preparation for the profession. These are offered in separate courses, but also elements of different components can be identified in most of the courses. Every department offers one or more courses that combine theoretical and practical teaching, meaning that the theory doesn't remain 'dry material', but is linked directly to artistic work. In other modules, artistic work is not only created, but also presented in a public setting, meaning that professional preparation and practice go hand in hand. In this way, our education foreshadows professional practice as far as possible.

### *The Individual Study Track (IST)*

The Individual Study Track (IST) forms part of the fulltime bachelor's programmes and the master's programme in ArtScience. Part-time students are also allowed space for the IST in their schedules, although this depends on whether the programme is mandatory for the department in question. In all fulltime bachelor's programmes, a total of 30 ECs is allocated for the IST. The distribution of these credits over the semesters is determined by each department. For the master's in ArtScience and part-time programmes, the number of ECs for the IST varies and is announced in the credit point overviews for each of the particular programmes.

The IST is an individual study programme that focuses on students' own interests and preferences. It is important for students to discover their personal potential and ambition and to be able to tailor their studies accordingly. In addition, competence-based education requires students to learn to set their own learning objectives (e.g., for self-study). The IST plan offers an excellent opportunity for students to customise their studies.

The Individual Study Track includes the following opportunities:

- + The KABK's Research Labs (see also: [1.4.4 Focus Issues > Research](#))
- + The KABK's Material Labs
- + Electives from Leiden University
- + Practicum Artium classes (painting, drawing, graphic design and photography)
- + Self-initiated projects
- + Projects from outside the KABK

See [1.6.1 Procedures > IST procedure](#) for the procedures and regulations concerning the IST.

## **Master's programmes**

### *One-year (Type and Media)*

The master's programme in Type and Media amounts to 60 ECs and has a duration of one year. In the first semester, the programme covers various techniques and skills (analogue and digital) including a revival assignment with a thesis on the origin and production of a historic typeface and a digital revival. In the second semester these skills are used to define, design and produce a new typeface. The master's programme is also involved in the organization of the triennial Gerrit Noordzij Award and the Robothon conference.

### *Two-year (all others)*

The master's programmes in Interior Architecture, ArtScience (MMus) and the master's programmes within the Master of Arts in Fine Art and Design - Artistic Research, Non-Linear Narrative, Industrial Design and Photography & Society - all amount to 120 ECs and have a duration of two years.

Due to their advanced nature, they differ quite in structure, catering as much as possible for individual research and project plans from students within the overall framework of the programme.

## **Language**

All education at the Royal Academy is initially in English, and communication is also in English. If the situation occurs that all of the students and teachers are Dutch-speaking, then the classes and the communication are held in Dutch.

### **1.4.2 Final qualifications, competencies and learning objectives**

The final qualifications are defined in terms of competencies. These refer to coherent sets of knowledge, skills, attitudes and other personal qualities that enable students to perform professional tasks adequately and successfully, as well as to find and apply solutions in specific professional situations.

Students are considered competent or suitable for particular jobs or assignments when they are able to integrate the appropriate knowledge, skills and attitudes effectively in successful behaviour in specific situations. In other words, in addition to knowing how and why something should happen, students must also demonstrate their ability to make it happen.

Competence-based art education is characterised by an integral approach to knowledge, skills and attitudes. It is an educational form with a high degree of individual responsibility for the students, aimed at the students' future careers. The emphasis on the personal development of the students and their talents results in flexible education with a variety of study opportunities, such as the choices that students can make in their personal individual study track. Within the programmes, the professional field is always represented by teachers who are active as artists or designers in addition to their teaching practice. Invitations are frequently extended to advisers and guest lecturers from various disciplines.

The following competencies are addressed in the programmes:

- + Creative ability
- + Capacity for critical reflection, or at the master's level: research ability
- + Capacity for growth and innovation
- + Organisational ability
- + Communicative ability
- + External awareness
- + Capacity for collaboration

Creative ability, capacity for critical reflection/research ability and capacity for growth and innovation are the key competencies in art education. It is the creative ability that distinguishes the visual artist or designer from professionals in many other fields.

External awareness is equally relevant, as it stresses the need to be able to put the artistic work in its historic and contemporary context.

The capacity for critical reflection and external awareness are strongly interrelated, differing primarily in perspective (i.e., internal and external).

The remaining competencies, as indicated above, are organisational and communicative ability and capacity for collaboration. These abilities are developed more specifically in every department and in each year.

We specify the development of the competencies in terms of 'learning objectives': these specify what the student should know and be able to do at the end of each year. Learning objectives are formulated even more specifically at the level of the individual courses and projects. The learning objectives for each course can be found in the course descriptions.

The competencies of visual communication/product/spatial designers and those of visual artists are described in their original form at a national level in the Educational Profiles for Fine Arts and Design<sup>1</sup>. The competencies for each academic year are specified in each department's curriculum description.

### 1.4.3 Supervision and assessment

During their studies at the Royal Academy of Art, The Hague, students are assessed in a specific, extensive and very thorough manner. Because of the nature of artistic development and artistic work, the assessment methods used in art education differ from those used in other forms of higher education.

Within the Royal Academy of Art, The Hague, assessments are intended primarily to provide students with insight into the progress of their development as artists or designers, thus guiding them in making the appropriate choices for their further development. This focus on the individual development of students places special demands on the method of assessment. In addition to addressing the form of the work, assessments focus on the strength of the concept, the way in which the result has been achieved, the process and the student's theoretical knowledge. This analysis of the students' work and designs is carried out during the individual reviews and collective assessments.

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<sup>1</sup> Overleg Beeldende Kunsten. *Beroepsprofiel en opleidingsprofielen Beeldende Kunst en Vormgeving*. Den Haag: Vereniging Hogescholen 2014.

The collective assessments focus on the overall development of the student, combining the conclusions from the individual reviews and discussing the total body of the student's work with the student. These discussions are led by (or on behalf of) the head of the department in order to clarify the specific issues at hand. Information on the various assessments, the composition of the different committees and their authoritative reach are specified in the Education and Examination Regulations (see chapter 5). It is particularly important for first-year students to read the rules on propaedeutic assessment and the binding recommendation on continuation of the study, which is issued at the end of the first year.

At the department of Fine Arts and in some cases also in other departments' programmes, the individual reviews and collective assessments are combined in a single assessment.

### **Individual reviews**

In the individual reviews, students receive specific feedback and advice on the basis of their work and progress in each individual course from the respective teachers. Individual reviews aim to give students insight in their achievements to date and make recommendations for the next steps in their studies. The main focus is thus on discussing with students how they are developing artistically, professionally and personally, and on that basis, giving students useful guidance on how to get the most out of themselves. Individual reviews can either be given for all modules simultaneously during the assessments, or by individual teachers in each of the separate classes.

Because of the development-oriented nature of the Individual reviews, these are not concluded with a final grade or result. Grades and results for individual subjects, if applicable, are determined in the collective assessments.

### **Collective assessments**

The collective assessment evaluates the integral development of the students, as well as their processes, products and skills. In addition to having an evaluative purpose, the assessment has the didactic objective of providing feedback to students on their attitudes, their work and the way in which they have approached the work or assignment, as well as the strength of the concept and their theoretical knowledge, taking their full body of work, the underlying creative and reflective processes and its presentation into account.

The collective assessment is based on the presentation of the student's work, as well as on its development in comparison to previous assessments, also considering the feedback from the teachers of the various study components. Additional information is provided in the 'Credit Allocation' section (See 1.4.3 Supervision and assessment > Study load and credits (EC))

Each year, the competencies as described for that year in the specific discipline are taken into account during the collective assessments of the students and their work. Collective assessments are concluded with a grade, possibly combined with additional tasks for the student to complete before the start or during the next semester. Also, the final grades or results for individual courses, if applicable, are determined after the collective assessments in the light of their integral development.

### **Registration and archiving**

- + The Royal Academy of Art, The Hague has a system for registering the students' results and progress, known as Osiris. All assessments, reviews and credits are registered and archived in this system.
- + Feedback texts by individual teachers are uploaded in Osiris after the individual reviews and subsequently made available to students.
- + The outcomes of the collective assessments are entered electronically in Osiris and archived using this system.
- + All collective assessments are authorised by the head of the department, on behalf of the assessment committee.
- + Each student has access to Osiris (see Student [Portal](#) for more information on how to access and use Osiris) and can check the results of the collective assessments and their credit overviews online. The deadline for the publication of results is 15 working days after the collective assessments.

### **Study load and credits (EC)**

The study load is the number of hours a student typically needs within the framework of a specific study component in order to complete that component successfully. In addition to contact hours and classes, the measurement also includes hours of independent study, for example to read mandatory literature, to visit exhibitions or participate in excursions, for independent studio practice and for building up presentations of work for assessments.

Study load is expressed in terms of European Credits (ECs) in a system known as the European Credit Transfer and Accumulation System (ECTS). One study year has a total of 1,680 hours. One EC is equal to a study load of 28 hours. One year of a fulltime programme thus amounts to 60 ECs (60 x 28 hours = 1,680 hours).

A bachelor's programme covers four years, each amounting to 60 ECs. The propaedeutic phase comprises 60 ECs, with the main phase covering the remaining 180 ECs. Students must obtain a sufficient number of ECs each year in order to continue the programme, and they must receive all of the programme's 240 ECs in order to complete the Bachelor's degree.

The master's programme in Type and Media covers one year, amounting to 60 ECs. The other Master's programmes cover two years, amounting to 120 ECs.

#### *Credit allocation*

All study components in one semester have a combined study load of around 30 EC's. During the collective assessments, the assessment committee decides which components have been completed successfully (or not) and awards credits for each of these components, or for clusters of strongly related components, accordingly. This means that no grades are given, or pass/fail decisions made during the individual reviews.

Please note that due to the different structure of the study programme in the ArtScience department (both bachelor's and master's), the allocation of credits takes place after the collective assessment that is linked to the final presentations made each semester.

### *Credit allocation for international exchanges*

Royal Academy of Art, The Hague students participating in foreign exchange programmes receive their credits according to the system used by the host institution. Many countries currently use the ECTS, and for those that do not, a way to convert the credits is formulated. Credits allocated by the host institution must be formally verified and registered by the assessment committee of the student's department at the Royal Academy of Art, The Hague. This is usually done during the collective assessment at the end of the semester in which the exchange has taken place.

International exchange students studying at the Royal Academy of Art, The Hague fall under the protocol of the Academy.

### *Credit allocation for guest students*

Students from other institutions (e.g., Leiden University) who wish to take classes at the Royal Academy of Art, The Hague require approval from their own institutions, as well as from the Academy. After a positive assessment, these students receive statements specifying the study load of the programme followed in ECs.

### *Credit allocation for internships*

Prior to the internship, each student draws up an internship plan. Evaluations form part of the internship, and each student is expected to make a presentation and/or write a report at the end of the internship. Credits are allocated once all conditions have been met. Please also refer to the department's internship coordinator, who can provide more information on the internship process.

### *Credit allocation for individual study tracks*

Credits are reserved for the Individual Study Track (IST). The work carried out within the framework of the IST is not always addressed in the collective assessment (e.g., electives at Leiden University or external projects). In such cases, the students are assessed by external parties, but the credits involved must be formally verified and registered by the assessment committee of the student's department. This is usually done during the collective assessment at the end of the semester in which the IST activities have taken place.

The department and the IST coach concerned can provide more information on the credit allocation process. As with all other credits, any credits earned through activities in the IST are not allocated until after the collective assessment.

## **Study and progress guidance**

The Royal Academy of Art, The Hague distinguishes between guiding students through the content of their programme and artistic development and supervising their study progress. The guidance of the students' artistic development takes place continuously, through ongoing discussions between students and teachers about their work and work processes. Students' study progress is discussed with mentors and coaches. If students wish to talk confidentially, the Royal Academy of Art, The Hague has student counsellors (see [1.4.7 Organisational matters > Confidential counselling](#)).

### *Mentors*

Mentors guide students in the propaedeutic year and meet with students at least twice a year.

The mentor is a teacher of the relevant discipline. The tasks of the mentor focus on the following:

- + discussing the student's study progress;
- + discussing the assessment of the first semester;
- + discussing the assessment of the second semester;
- + keeping a concise record of the date and content of the conversations.

In case the student's study progress is negatively affected by particular personal circumstances (illness, handicaps, family matters, financial issues, or any factor that might cause delays in the study), the student is strongly recommended to discuss these with the mentor or the student counsellor as soon as possible (see [1.4.7 Organisational matters > Confidential counselling](#)). These can then be considered and possibly taken into account when important decisions (e.g. on the binding study recommendation) are taken.

### *Coaches*

Coaches are available to students in the main phase. Several types of coach are available:

- General coach: this is often a teacher with a special role in a specific year of the department's study programme. In some cases, the head of department assumes the role of coach. The tasks of the coach focus on discussing the student's study progress and personal circumstances and keeping a concise record of the date and content of the conversations.
- IST coach: this is a teacher of the relevant discipline who focuses on IST guidance. The IST coach approves the IST plans, assesses and evaluates the IST plan after completion and records ECs. See also part [1.6.1 Procedures > IST procedure](#).
- Internship coordinator: this is a teacher of the relevant discipline focused on the internship guidance. The internship coordinator is responsible for the process of the internship and subsequent evaluation. See also part [1.6.1 Procedures > Internship procedure](#).

## **1.4.4 Focus subjects**

All study programmes at the Royal Academy of Art, The Hague share a focus on three subjects that we consider to be fundamental to artistic practice and, therefore, to art education.

### **Research**

As the study programme progresses, students do an increasing amount of research. Research is intrinsic to the creation of art and three forms of research can be distinguished:

- Research on art

- Research for and for the benefit of art and art practice, including research on social themes and art in relation to other disciplines
- Research in and through the arts (artistic research)

These three types of research form part of the departments' curricula and the academic-wide education programme. Each department incorporates the four types of research in the curriculum in its own way and makes its own choices in relation to research.

### *Research & Discourse*

Research and Discourse is a first-year bachelor's course that links 'making' to 'thinking' and puts students in contact with all departments within the academy. It forms part of the academic-wide education programme.

In the course of the first year, students consider different aspects of artistic practice and research. The practice of an artist or designer is all about making, but can there be any making without thinking? This programme asks questions, discusses different visions, and invites students to become informed and reflect, both visually and mentally, on contemporary artistic discourse. They explore their role in the field of art and design and learn how to speak or write about this role.

The Research & Discourse course consists of research seminars and lectures on discourse. It is a compulsory component of the first year of all bachelor's programmes. Details on the course can be found on the [Portal](#) under My Study Programme > Academy-wide education.

### *Research Labs and Material Labs*

Research labs and material labs also form part of the academic-wide education programme for the bachelor's. These labs are not mandatory, but are included in the IST programme as electives (see part [1.4.1 Structure of the programmes](#) for more information on the IST programme). In order to explore and deepen the research aspects of the programme and the students' development in artistic research, we organise a number of 'research labs'. These labs are experimental and, on the whole, research-based interdisciplinary working groups, offered by one or more departments and/or research domains. In the labs, the research aspects of the programmes are explored and deepened by encouraging students to work together on particular themes with students and teachers from other disciplines. Material labs work from the leading paradigm 'thinking with your hands' of 'thinking by doing'. They are initiated by the workshops and focus on researching materials and techniques in relation to the creative process. They offer space for experiment and practice, and encourage students to acquire a thorough knowledge of materials and mastering of techniques for the purpose of their artistic work.

### *Electives at Leiden University*

Through the Academy of Creative and Performing Arts, students may follow external electives at Leiden University or at the Royal Conservatoire as part of their IST programme (see part [1.4.1 Structure of the programmes](#) for more information on the IST programme). Current information about all the external electives is available in the e-Prospectus: <https://studiegids.universiteitleiden.nl/studies/7845/keuzevakken-academy-of-creative-and-performing-arts>

## **Internationalisation**

The Royal Academy of Art, The Hague strives to provide an international learning environment for its students, first, by creating an international atmosphere in the building, and second, by encouraging temporary tracks abroad in the form of:

- + study exchanges
- + internships

The advantage of a temporary track abroad is that it brings students into contact with different cultural and living environments and teaching methods. Students also learn to function in an international context, which will benefit their future careers.

Through a variety of mobility programmes, the European Union (EU) and the Dutch government offer a number of grants for students to follow part their programme or internship or conduct research abroad. In most cases, the foreign residency takes place in the third year of the programme. The length of stay varies from three months to a full semester.

Doing an internship is an obligatory part of the study programme in most departments. All students wanting to do an internship within the EU can make use of the Erasmus+ programme scholarship. Internships usually take between two and six months.

### *Affiliations*

- Cumulus: The Royal Academy of Art, The Hague is a member of the international network of leading art schools, the 'Cumulus International Association of Universities and Colleges of Art, Design and Media', [www.cumulusassociation.org](http://www.cumulusassociation.org). This association provides opportunities for projects, among other things.
- ELIA: The Royal Academy of Art, The Hague is a member of European League of Institutes of the Arts. This association offers many opportunities for students looking to present their art and take part in projects. [www.elia-artschools.org/members/index](http://www.elia-artschools.org/members/index)

## **Professional Practice Skills**

In the course of the study programme, students work their way up to the level of a starting professional. In doing so, they increase the professionalism of their own work in their chosen profession or occupation. The Academy's educational programmes can be seen as a foreshadowing of future professional practice and students encounter this practice in various forms and they master its various components.

The Academy considers it important that students become familiar with the professional aspects of being an artist or designer, so that by the end of their studies students have sufficient skills to enter the professional workplace. From the first-year courses, preparation to professional practice is part of the curriculum. This is made even more explicit through projects, work presentations in internal and external exhibitions, internships (see 1.6.1 Procedures > Internship procedure) and through lectures and workshops. The link is also made during visits to (and participation in) exhibitions and events. In the main phase of the Bachelor's programmes, there is a strong focus on the position of the student in the professional field and the skills

required to take that position successfully. The Royal Academy of Art, The Hague offers a mandatory course on Professional Practice Skills, which equips students for the art and design profession and offers insight into how to realise their ideas. This broad programme is facilitated by the different departments in their own way related to the needs of the specific disciplines. It works on developing knowledge and skills in the areas of project management, business development and professionalisation.

### 1.4.5 Academy-wide education

In addition to departmental programmes, Bachelor's students participate in academy-wide courses. From the first year onwards, collaboration between students from different departments and disciplines is therefore actively encouraged.

Some components of academy-wide education form part of the compulsory programme. In these cases, the specific courses are included in the departmental credit overviews. In other cases, academy-wide programmes may refer to elective subjects.

Besides the abovementioned courses that form part of the IST (see part [1.4.1 Structure of the programmes](#) for more information) and Research and Discourse (see [1.4.4 Focus issues > Research](#)) the courses and subjects that are offered at an academy-wide level are:

- **The Propaedeutic Project week**  
The Propaedeutic Project Week is an academy-wide project week for all first-year students. This week is about working across the boundaries of different disciplines in art education. The aim is to promote collaboration and strengthen connections between the different departments. The Royal Academy of Art, The Hague strives to stimulate an inspiring 'open culture' characterised by connections and engagement between individual experiences and skills. This project week is a compulsory component of the first year of all Bachelor's programmes.
- **Studium Generale**  
The activities of the Studium Generale (SG) are designed to broaden students' knowledge and keep them up to date with cultural and social developments. During these activities, all students at the Royal Academy of Art, The Hague are invited to look beyond the boundaries of their own disciplines in order to question current events taking place in the world around them and to engage with ideas from other disciplines. This helps them to develop a critical perspective on their own discipline and engage in dialogue with other students. The aim is to introduce students to fields that are not addressed directly within their own course, such as theatre, philosophy, poetry, film, sociology, invention, science, or a combination of these. In a largely semi-theoretical programme, students are encouraged to view their work from a different perspective and draw inspiration from other fields of knowledge. The exact content of the SG programme for 2019-2020 will be published on the portal under My Study Programme – Academy Wide Education. The Studium Generale is a compulsory component of all Bachelor's programmes; the

semester in which it is included in the programme can differ per department. Students from other years are encouraged to participate.

### 1.4.6 Quality assurance

Obviously, the Royal Academy of Art, The Hague is continuously striving to warrant and improve the quality of its education in the broadest sense of the term. Students, teachers, supporting staff and management are expected to get the best out of themselves, in order to create an optimal environment for higher art education. The Academy is characterised by a quality culture: we seek feedback on all of our activities, analysing the results and improve where we can. We aim for excellence in every aspect of learning. We participate in an international peer group of like-minded art academies, to share experiences with quality enhancement policies and procedures.

By quality assurance, we refer to all measures that the institution systematically applies to define, monitor and further improve the quality of our education and of the organization as a whole.

#### **Accreditation**

Accreditation is a designation indicating that an educational programme meets the requirements set by the Ministry of Education, Culture and Science. Achieving accreditation is a precondition for the recognition of diplomas, for the funding of programmes and for grant applications. An external committee reviews and evaluates the programmes and reports to the Accreditation Organisation of the Netherlands and Flanders (NVAO), the body that also grants accreditations. A list of accredited programmes is available on the NVAO website: [www.nvao.net](http://www.nvao.net)

An important part of the accreditation process, quality assurance involves continuous monitoring of the performance of an organisation and its education. This is achieved by holding interviews and evaluations (see below). If the outcomes of the assessments are negative, improvements are made.

The Royal Academy of Art's Bachelor's programmes and the Master's programme in Type and Media were accredited in 2014. The Bachelor's programme in Autonomous Fine Arts (ArtScience and Fine Arts) was assessed as 'good', while the Bachelor's programme in Design (Graphic Design, Interactive/Media/Design, Interior Architecture and Furniture Design, Photography and Fashion and Textile) and the Master's programme in Type and Media were assessed as 'excellent'.

The Master's programmes in ArtScience and Artistic Research were accredited in September 2013 as 'excellent'. 'Internationalisation' was identified as a distinctive quality feature of the programmes (as a specialisation in the Master's programme in Music). The Master Artistic Research is now part of the Master of Arts in Fine Art and Design which passed its initial accreditation in 2017.

The Master's programme in Interior Architecture was accredited in 2015. The audit panel concluded that the programme was excellent; the NVAO confirmed that it met the required standards.

## **Quality assurance at the Royal Academy of Art, The Hague**

Staff, students, alumni and professionals of the different departments are actively involved in internal quality assurance at the Royal Academy of Art, The Hague. Great importance is attached to having high-quality policies, both throughout the Academy and within the departments. The Academy gathers opinions on the programmes and the programme results. Opinions are gathered internally, with students and staff members, as well as externally, with alumni, committee members, key figures in the art and design worlds, internship companies and professional art institutions. These opinions are voiced through dialogue, discussions and surveys.

### *Examination Board*

The Examination Board is legally required (Article 7.12 Dutch Law on Higher Education and Scientific Research) and is the independent and competent body to certify that students fulfil all final qualifications required to obtain the diploma. It is responsible for the quality of the assessments and examinations, and it appoints the assessors/examiners. It is also responsible for decisions on requests for exemptions. All Bachelor's and master's programmes share one Examination Board, which consists of teaching staff and at least one member external to the programmes concerned.

### *Satisfaction surveys*

Written and digital surveys are used to ask students about their level of satisfaction with the educational programme in general, as well as with regard to specific parts of the programme. Aspects addressed in the surveys include the level of the course, assessment and the study load. The Royal Academy of Art, The Hague has recently adopted and implemented an electronic system to conduct such surveys and produce the reports as easily and quickly as possible.

### *Participation in national satisfaction surveys*

The Royal Academy of Art, The Hague regularly participates in national satisfaction surveys concerning students' evaluation of content and organisational practice in institutes of higher education in the arts.

### *Student panels/class representative meetings*

Within each programme, regular meetings are scheduled (at least once a year) between the head of department and class representatives, thus functioning as student panels. The class representatives also meet at least once a year with the director of the Royal Academy of Art, The Hague.

### *Departmental meetings*

Teachers and heads of departments meet regularly to discuss how the courses are run and the quality of the education. This information is then used to develop the programmes.

### *Study days*

The director, heads of departments and other staff members participate in study days several times a year, in order to discuss current developments within the academy and to develop new ideas.

### *External assessors*

Each year, renowned experts, artists and designers are involved in the final examinations as external assessors. They are asked about their experiences and findings in relation to the department. The departments use this information to develop their programmes.

### *Professional advisory committees*

A professional advisory committee (in Dutch, *werkveldcommissie*) has been established within each department to ensure compatibility with the professional field. There is also a professional advisory committee for the academy as a whole. These committees consist of respected individuals from the professional field who advise the Royal Academy of Art, The Hague and comment on the content of the programmes, the final objectives and the final level, as well as on developments in the field and what these mean for the Academy and its education.

### *Internship companies*

The companies at which students complete their internships are asked about their findings regarding the level of the students and their needs in the professional field.

### *Alumni studies*

For the past few years, alumni have been invited to complete a digital questionnaire or to talk to the alumni coordinator and/or the quality assurance department about their experiences and recommendations.

### *Exit surveys*

All students leaving the Royal Academy of Art, The Hague without a diploma are asked to complete a questionnaire. The information obtained from these surveys can prove useful for the development of the Academy's education.

## **1.4.7 Confidential Counselling**

The Royal Academy of Art, The Hague has an independent student counsellor who can be contacted about problems with study progress or personal problems and who provides information of a more general nature. The student counsellor represents the individual interests of the students and is bound by a duty of confidentiality. The counsellor can also mediate or make referrals to agencies or individuals outside the Academy. Third parties are contacted if necessary, but only with the approval of the student.

The counsellor provides information on and assists (where possible) with the following matters:

- problems with study progress due to illness
- personal problems
- adjustment difficulties, study motivation, study planning, performance anxiety, switching programmes
- conflicts with teachers
- professional procedures
- study grants and financial issues

- applications for funding and grants
- information on deregistration
- information on postgraduate programmes

The Royal Academy of Art's student counsellor is Mirjam Pol Along with Pauline Schep, he is also a confidential contact person for students. Appointments can be made by email.

+ Mirjam Pol [m.pol@kabk.nl](mailto:m.pol@kabk.nl)

+ Pauline Schep [p.schep@kabk.nl](mailto:p.schep@kabk.nl)

### 1.4.8 Voice and participation

#### *Study Programme Committee*

The Study Programme Committee (in Dutch, *Opleidingscommissie* or OC) plays an important role in programme development and quality assurance, by providing solicited and unsolicited advice on all matters concerning education. The committee is also involved in finding the best way to gather information on education. The Study Programme Committee consists of students and teachers.

Contact: [SPC@kabk.nl](mailto:SPC@kabk.nl).

#### *DMR*

DMR stands for the KABK's participation board (In Dutch, *Deelmedezeggenschapsraad KABK*). Students, teachers and staff can sit on the participation board. Its members advise the director of the Royal Academy and have a right of consent regarding important management decisions. All of these activities are set out in the laws and special regulations currently in effect.

The DMR meets approximately ten times each academic year. During the meetings, subjects such as education, human resources, finances and facilities and the senior management are discussed. Examples of activities in which the board has engaged over the past two years include:

- Monitoring the procedure for the election of a new director, including making a positive recommendation for appointing Marieke Schoenmakers
- Approval of the Student Charter, along with a number of proposals
- Participation during the accreditation
- Monitoring and advising on the planned (and later on cancelled) merger with Codarts
- Renewal of the domestic regulations of the DMR
- Monitoring and advising on the Individual Study Track (IST) courses

Contact: [dmr@kabk.nl](mailto:dmr@kabk.nl)

#### *CMR*

CMR stands for the Central Participation Board (Centrale Medezeggenschapsraad). The CMR organises participation in matters relating to the policies of the University of the Arts The Hague. The members of the CMR are chosen from the participation boards of the KABK and the KC, along with one member of the ArtScience

department and one from the School for Young Talent. The members advise the Executive Board and maintain contact with the Supervisory Board.

Contact: [cmr@kabk.nl](mailto:cmr@kabk.nl)

## 1.5 Student affairs

### Student administration

Please contact the student administration for questions regarding the following matters and/or check the [Portal](#) for relevant information.:

- enrolment/deregistration (proof of enrolment, request of deregistration)
- application and entrance exams
- Studielink and admission proces
- VISA and residence permits
- education and examination regulations
- general information
- student card
- diploma forms, Individual Study Track (IST), internship, etc.
- authorisation form tuition fee
- Osiris / assessment system (study progress)
- Insurances (health and liability)

### Room Bookings

For questions concerning:

- (advice on) booking a room
- timetable information
- how to use Asimut (scheduling system)
- how to get Asimut on your phone

Opening hours:

Every workday

08.30 – 10.00

12.00 - 13.30

15.30 – 16.30

Contact:

[studentenadministratie@kabk.nl](mailto:studentenadministratie@kabk.nl)

070 3154770

### Financial administration

Please contact the financial administration for questions concerning:

- payment of the tuition fee
- proof of paid tuition fee
- uploading facility card
- payment of excursions etc.
- all other financial matters

Opening hours:

Monday – Thursday

08.30 – 10.00

12.00 – 13.30

15.30 – 16.30

Wednesday evening

17.30 – 20.00

Friday

08.30 – 10.00

12.00 – 13.30

Contact:

[financien@kabk.nl](mailto:financien@kabk.nl)

070 3154 773

### **International Exchange**

Please contact International Office for questions concerning:

- exchange (study or internship abroad)
- Erasmus + grant
- Holland Scholarship Programme
- all international student matters

Opening hours:

Monday, Tuesday and Thursday

09.00 – 10.30

12.00 – 14.00

15.30 – 16.30

Tuesday

09.00 – 10.30

12.00 – 14.00

Contact:

[exchange@kabk.nl](mailto:exchange@kabk.nl)

070 3154 743

[international@kabk.nl](mailto:international@kabk.nl)

070 3154 743

## 1.6 Regulations & Procedures

### 1.6.1 Procedures

#### IST procedure

##### *General Procedures*

The departments provide detailed information about the IST procedure. Every department has its own IST coach or coaches to guide students through this process. Every student makes an IST plan, using the IST form. This plan describes the student's proposed activities, their motivation and learning objectives. The plan should be discussed with an IST coach. In this discussion, the IST plan is evaluated on the basis of whether it can function as a broadening and/or deepening of the study programme. The student can make a start on the plan once it has been approved. After the activity or activities have been carried out, a formal evaluation is conducted. If the IST-activities have been carried out under supervision of an external tutor, this tutor is responsible for the formal evaluation. The student is also asked to assess the learning results and activities. The IST-coach provides a final assessment. See for more information on the [Portal](#) under My Study Programme > Academy-wide education for the IST form and the procedure.

Work carried out within the framework of the IST does not always form part of the collective assessment. This is the case, for example, when the IST involves an elective at Leiden University. In such situations, students are assessed externally and the coach only approves this assessment if it matches the IST plan. Credits are allocated after the collective assessments. See also the IST procedure provided by the department.

##### *Practical information*

The IST programme covers 30 ECs that can be divided over four years of study. There is no strict target for how many credits a student should earn per semester, but it is recommended that students spread the credits over the semesters. Each department schedules time for the IST in the programme, although the exact scheduling can differ per department. Fulltime students tend to be exempt from compulsory study components on Wednesdays, which are reserved for students to deepen their knowledge and specialise in the curriculum. The Royal Academy of Art, The Hague labs are therefore scheduled for Wednesdays.

The modules organised by the Royal Academy of Art, The Hague are subject to change. Please check the [Portal](#) under My Study Programme > Academy-wide education for current opportunities.

##### *External electives*

Through the Academy of Creative and Performing Arts, students may follow external electives at Leiden University or at the Royal Conservatoire. Current information about all the external electives is available in the e-Prospectus: [www.studiegids.leidenuniv.nl/en/](http://www.studiegids.leidenuniv.nl/en/). More information on the enrolment procedure is provided at <https://studiegids.universiteitleiden.nl/studies/7845/keuzevakken-academy-of-creative-and-performing-arts>

Enrolment in an elective course at the Royal Conservatoire does not require registration as a guest student at Leiden University. If you wish to enrol, please contact R. Schneemann: [acpa@hum.leidenuniv.nl](mailto:acpa@hum.leidenuniv.nl).

### *Practicum Artium: electives for students from Leiden University and the Royal Academy*

Through the Academy of Creative and Performing Arts, students from Leiden University may take electives at the Royal Academy of Art, The Hague and the Royal Conservatoire. From the current academic year onwards, Royal Academy of Art, The Hague students can also attend these classes. The electives are: painting, drawing, graphic design and photography. More information is available in the e-Prospectus of Leiden University: [www.studiegids.leidenuniv.nl/en](http://www.studiegids.leidenuniv.nl/en). If you wish to register, please contact the Academy's coordinator for academic-wide education, Niki van Strien, via [n.vanstrien@kabk.nl](mailto:n.vanstrien@kabk.nl).

### **Internship procedure**

#### *Preconditions for an internship*

Before a student can start an internship, their internship plan must be approved, and they must have completed prior study components. In exceptional cases, the head of department may authorise an internship before the student has completed the prior study components. The necessary preparations must have been made during the period preceding the internship (e.g., preparation for attendance and return days to be held mid-way or at the end of the internship period).

#### *Organisation of the internship*

The internship coordinator provides detailed information on the internship procedure. All the steps that are outlined by the internship coordinator are also indicated on the internship forms and constitute essential elements of an internship. No separate credits are allocated for these steps. An internship must comprise at least half a semester, up to a maximum of one semester.

Internship forms are available via the [Portal](#) under My study programme > Professional practice skills and the Student Administration office. They should be completed before, during and after an internship. The forms include an internship contract and the assessment forms for the internship provider. The internship forms for students doing an internship in the Netherlands are available in Dutch and English. For students doing an internship abroad, English *internship abroad* forms are available. In cases where it is difficult to obtain an internship (e.g., ArtScience and Fine Arts), an internship can be replaced with other activities.

#### *International internships*

Students wishing to do an internship in another European country can apply for an Erasmus+ scholarship. The minimum duration of an Erasmus+ internship is two months and the maximum duration is one semester. The number of ECs for the internship will be decided by the department. Students wishing to do an internship abroad can find all of the information and forms to be completed on the website, under 'International'.

## **Internationalisation procedures**

### *International exchange*

All students at the Royal Academy of Art, The Hague have the opportunity to study abroad for a semester. Students can choose from a pool of European and non-European partners, in consultation with their head of department. Students can study abroad for one semester and gain 30 ECs. The department decides on the year and the period during which students are permitted study abroad. Students studying at an Erasmus partner institution can apply for a scholarship. All information regarding the application procedure and the list of partners can be found on the website, under 'International'.

## **Exemptions procedure**

At a student's request and on the recommendation of the assessment committee, the Examination Board can grant an exemption for one or more study components on the basis of a certificate, diploma, testimonial or other document that proves that the student has already met the requirements of the relevant component.

The period of validity of any exemption granted is unlimited, unless the content of the relevant study component is altered due to changes to the Education and Examination Regulations. If an exemption is granted, the student will receive proof of the exemption.

### *Procedure*

The detailed procedure can be found in the appendix of the Education and Examination Regulations (see Exemption protocol). A student must submit his or her request for exemption to the lecturer/invigilator before the third meeting relating to a subject in a semester at the latest. In order to apply for an exemption, students must complete a form that can be found on the student portal or printed at the Student Administration office. The request for exemption must be accompanied by supporting documentation. The lecturer/invigilator will evaluate the request and advise the head of the department concerned on the request and supply the supporting documentation. The head of department will ensure that the lecturer/invigilator has based his/her recommendation on solid arguments. If this is the case, the head of department will adopt the recommendation of the lecturer/invigilator.

The recommendation will then be made to the Examination Board. The form signed by the head of department, together with the supporting documentation, must be submitted to the Student Administration office. Once the Board has made a positive recommendation, the exemption will be officially granted. Student Administration will register the granted exemptions and inform the student by means of an adjusted study progress overview. If the request for exemption is rejected by the Examination Board, the Board will duly inform the relevant head of department and the lecturer/invigilator, stating the reasons for the rejection and asking the head of department to re-assess the exemption request.

It is important to note that the student is responsible for all steps until and including submitting the request, including all required documentation and signatures, to the Student Administration office.

## **Appeals and objections**

The Royal Academy has various bodies with which objections can be lodged against decisions that have been taken by the Academy during the study process: the Board of Appeal for Examinations and the Complaints Committee. In addition, there is a national Appeals Tribunal for Higher Education ([www.cbho.nl](http://www.cbho.nl)).

### *Procedure*

In the context of protecting students' legal rights, the Royal Academy has set up a digital complaints desk to receive all student complaints, objections or appeals, forward them correctly and ensure that they are handled properly. Complaints written in Dutch or English can be sent to: [klachtenloket@kabk.nl](mailto:klachtenloket@kabk.nl). All formal notices of objection should be sent exclusively to the complaints office and should be addressed by the complainant to the body that took the decision (the Examination Board, the faculty management, the Executive Board or the Complaints Committee). Formal objections should be submitted within six weeks of date on which the student was notified of the decision to which he or she objects.

For more information, see the Student Charter of the Royal Academy of Arts at [www.hogeschoolderkunsten.nl](http://www.hogeschoolderkunsten.nl)

## 1.6.2. Education and Examination Regulations

The Education and Examination Regulations (Dutch: onderwijs- en examenregeling; OER) describe the objectives, content and structure of the degree programmes offered and the regulations and provisions dealing with the organisation of these programmes and the assessments and examinations related to them.

The Education and Examination Regulations for the bachelor programmes can be found [here](#)

The Education and Examination Regulations for the master programmes can be found [here](#)

## 1.6.3 House Rules

The two main buildings of the Royal Academy of Art, The Hague are both monuments. We expect our students and staff to respect the buildings and treat them accordingly. You can find the complete house rules on the [Portal](#) under About KABK - general information

## 1.6.4 Ethics

The University of the Arts The Hague has published its Code of Conduct, on ethics and governance on the <https://www.hogeschoolderkunsten.nl/en/rules-of-conduct>

## 1.6.5 Holidays & Opening hours

### Academy building opening hours:

Monday to Thursday: 08.00 - 22.00

Friday: 08.00 -19.00

Saturday: 10.00 - 17.00

Sunday: closed

### Limited opening hours during holidays:

Monday to Friday: 08.00 - 17.00

You can find the dates for the holidays [here](#)



## 2. STUDIES

## 2.1 Bachelor programmes

### 2.1.1 Fine Arts (FT and PT)

#### Facts

##### **Educational variant**

Full-time, part-time and Double degree (in collaboration with Leiden University)

##### **Duration**

4 years

##### **Degree**

Bachelor of Arts

##### **Credits (ECTS)**

240 ECTS

##### **Language**

English

##### **Head of department**

Klaus Jung

#### **Tuition fee and applications**

Financial details

Application procedure

#### **Application deadline**

The application deadline for international applicants with a non-EU/EEA nationality is May 1st.

#### **Exchange opportunities**

Exchange students may apply for 2<sup>nd</sup> year onward. See website for relevant contact

#### **Start date**

August 2019

#### **Content of the Study**

The department of fine art at the KABK aims at aligning the past of fine art with its present and its future. We embrace history and traditions and root our discourse firmly in the contemporary. At the same time we research and imagine the future of fine art as an indispensable contributor to culture, society and economy. We try to equip future artists with skills, competencies, strategies and confidence to shape their future and the future of the arts.

Students get the opportunity to expand their artistic and other skills, such as collaboration, communication, self-management, observing from unexpected angles, decision making, critical reflection and critical distance to yourself - skills that are of high value for the arts and many other professional careers in the future.

Making art can be an isolating process. As a fine art department we provide the community and the critical context that breaks this isolation. Through this community, we sustain a meaningful relationship to life and to higher art education that is at once pragmatic and idealistic. It is this collective ethos that strengthens our commitment to maintaining the high-energy of creative ambition and engagement that continue to attract students and staff to work with us.

The individual learning of the student is the kernel of our teaching strategies, which are

- **Independence:** encourage students to work independently out of experience and experiments, with an understanding for the quality of the making, the context of the work and its strategical position, and to learn how to develop and trust intuition
- **Guidance:** support students through individual feedback and guidance
- **Groups:** foster discussions in peer situations to enable students to benefit from the context of a group
- **Workshops:** create an awareness for the wide options of techniques and technologies, relevant for the production of artworks
- **Presentations:** challenge students to rehearse the presentation of work as exhibitions and as verbal presentation
- **Seminars, lectures and reading groups:** provide an entrance to art history and art related theories as crucial contextual knowledge
- **Theory and practice:** link theory and practice through team teaching, involving teachers with experience from both fields
- **Research:** help students to understand research as an essential part of the artistic process and encourage to play with it
- **Professional context:** assist students to understand, what roles artists play in our societies, what economical, cultural, social and political conditions they have and enable them to design their future and that of the arts

40 artists and six art historians, art theorists and artists with a strong theoretical and research-oriented practice support student in their learning. With respect to their own practice and interests, they divide into three groups: sculpture, painting & printing and autonoom. Autonoom indicates artistic interests which can differ from those in the other groups, more oriented towards concepts, performance, time-based work and other strategies. Students choose one of the groups as a home base for their learning from year two onwards. Joining a section does not limit students in their choice for artistic realisations. Students can change their affiliation to a group in the course of their studies. form the critical inquiry group and develop and deliver a theory based programme. All four groups develop the curriculum in close contact to each other.

The curriculum spans over a period of four years and is constructed out of the following blocks at all year levels. Blocks contain specific courses.

- studio practice
- professional practice
- research practice
- critical inquiry
- electives / IST

The curriculum is delivered in three pathways:

- full time
- part time
- double degree

Full time and part time mode lead to the same degree. The learning appointments for part time students are arranged to accommodate their specific living conditions and the conditions of their jobs, where necessary. A greater proportion of independent learning is expected from them. The harmonisation between the full-time curriculum and the part time curriculum is currently under development. In some instances, a complete synchronisation might not be achieved this year.

The double degree pathway leads students to achieve two bachelor's degrees in parallel within four years, one in fine art and one in art history. The BA in art history is provided through the Art, Media and Society programme at Leiden University. A system of exemptions from curriculum elements has been developed to guarantee the validity for the award of the bachelor's degree. In many cases the fine art elements of the curriculum resemble those for the part time students.

The double degree programme and the part time mode are not open for incoming exchange students.

### studio practice

The studio remains the nucleus for all learning and teaching. In the studio the process of learning itself is made visible, for the student as well as for others. We see the studio as a space, where you can leave a thought behind and it is still there, when you return the next morning. The studio is the 'flight simulator' for professional practice. The studio in the context of an art school allows students to establish a critical and supportive community and builds future networks and opportunities for a contemporary art practitioner.

The core of the learning in the years two, three and four of the BA-Fine Art curricula is studio practice. Increasingly more time and credits are allocated for individual artistic work. The development of ideas and its transformation into works of art and artistic strategies stands in the foreground.

Dedicated studio spaces are made available and highly qualified artists follow students with support, guidance and critical feedback. Artist-teachers provide critique and support in regular individual tutorials and in group activities. Students are strongly advised to engage in group activities and discussions as a necessary counterbalance to the development of their individual work.

### professional practice

Art is a highly individual practice and can often have a high degree of self reflection and self reference: but it is always a professional practice. The role of the artists has changed over the centuries and keeps changing with an accelerating speed in contemporary times. An art market has blossomed which provides fortunes for some investors, dealers and selected artists. Collecting works of art can be a cultural and an economic act at the same time. The desire for culture and art grows as the continuously increasing number of people visiting

exhibitions, biennials and festivals shows, leaving a substantial residue for businesses and tourism. National and regional governments and city councils have developed ingenious systems to support the arts. With this as a backdrop we understand professional practice as the necessity to understand the economy of the artists now and in future.

Through a programme of lectures and seminars we want to enable the artists of the future to understand their own economy and their contribution to the economy of our societies, rather than waiting for a volatile market to pay attention and the sheer skill to attract subsidies. We invite experienced artists, curators, museum directors, collectors, gallerists, economists, legal advisors and specialists from the wide range of science and society to present their thoughts. At the same time we engage students in the thinking of the many artists initiatives and collectives active in the Netherlands and abroad and aim to provide access to alternative thinkers, political activists and institutional critique. Furthermore students exercise in organising a few group shows. The aim of professional practice is to pay tribute to the changing roles of artists and to enable the reinvention of our economy as artists.

### research practice

Research practice gives students the opportunity to get acquainted with various modes of research in and through the arts. Through seminars, projects and guest lectures by artistic researchers students will understand what importance research has for the production and perception of art and how art practice and art works contribute to our knowledge as mankind and societies, on eye level with and as an important counterpart to science. Students are provided with the opportunity to play with various notions of artistic research to inform the decision if they want to pursue research as artist actively and in what form.

### critical inquiry

Art history, art theory and reflections on artistic research form under the heading critical inquiry. Understanding the history of the arts as embedded in the history of our societies is crucial to maintain a reflected stand as a contemporary artist. The contemporary discourse in art related theories inevitably provides the resonating body and the timbre for every artist today.

All students follow a mandatory programme of lectures, seminars and projects in art history and theory and in relation to artistic research. A written thesis is part of the final exam. Studio teachers and theory teachers work in close contact to each other, among others in the docking station project.

In addition to the mandatory programme students can join additional reading groups as electives to go deeper into specific issues. They can also sign up for a wide range of offers provided by Leiden University.

### electives / IST

It is a tradition at KABK that students spend a certain amount of time of their studies to widen their horizon beyond their discipline. This is called the individual study track (IST). IST projects are offered academy wide and foster collaboration between the ten departments. As part of the IST programme students can also get access to many offers made by Leiden University. In addition to this the fine art department has developed a range of electives, relevant for the studies of fine art. Students in year two and three must choose at least 2

electives or IST offers per semester. The final exam project contains 12 credits of IST as individual learning and practice.

## Staff

**Head of department:** Klaus Jung [k.jung@kabk.nl](mailto:k.jung@kabk.nl)

Coordinators: Martijn Verhoeven [M.Verhoeven@kabk.nl](mailto:M.Verhoeven@kabk.nl) and Cecilia Bengtsson [c.bengtsson@kabk.nl](mailto:c.bengtsson@kabk.nl)

## Teaching Staff (2018-19)

### Sculpture

Maura Biava  
Irene Droogleever Fortuyn  
Bram de Jonghe  
Klaas Kloosterboer  
Andre Kruysen  
Reinoud Oudshoorn  
Hans van der Pennen

### Painting and Printing

Rachel Bacon  
Andrea Freckmann  
Willem Goedegebuure  
Eric Hirdes  
Ton van Kints  
Aukje Koks  
Jeroen de Leijer  
Frank Lisser  
Annemieke Louwerens  
Willem Moeselaar  
Femmy Otten  
Ewoud van Rijn  
Elly Strik

### 'autonoom'

Cecilia Bengtsson  
Channa Boon  
Dina Danish  
Engelien van den Dool  
Marion Duursema  
Anja de Jong  
Jonas Ohlsson  
Maria Pask  
David Powell  
Hester Scheurwater  
Pim Voorneman

### Critical Inquiry

Winnie Koekelbergh

Alexandra Landré  
 Tatjana Macic  
 Onno Schilstra  
 Martijn Verhoeven  
 Thijs Witty

## General credit overview – Fine Art 2019/2020

Semester 1	Full-time	Part-time	Double Degree
<b>Artistic Practice</b>			
Fine Art Basics 1 (PP, AUT, SC, Observation and Note-taking)	21	22	21
<b>Professional Practice</b>			
Workshop Project 1	1	-	1
Exhibition Practice 1	1	1	1
Professional Practice Symposium 1	1	1	1
<b>Critical Practice</b>			
Introduction to Art History 1	3	3	3
Research and Discourse 1	3	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

Semester 2	Full-time	Part-time	Double Degree
<b>Artistic Practice</b>			
Fine Art Basics 2 (choose 3 out of 4)	12	19	12
Fine Art Basic Electives (choose 3 / 1 )	6	2	6
<b>Professional Practice</b>			
Introduction to cultural landscape	1	-	1
Website workshop	1	1	1
ABPPW (Academy wide project week)	1	-	1
Exhibition Practice 2	1	1	1
Professional Practice Symposium 2	1	1	1
One week placement	1	-	1
<b>Critical Practice</b>			
Introduction to Art history 2	3	3	3
Research and Discourse 2	3	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

### Year 2

Semester 1	Full-time	Part-time	Double Degree
<b>Artistic Practice</b>			
Artistic Practice 1	14	21	7
Electives / IST 1	6	3	-
<b>Research Practice</b>			
Research Practice 1	3	-	-
<b>Critical Practice</b>			
Critical Practice 1	6	6	3

<b>Semester 1</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
Studium Generale 1	1	-	-
<b>Arts Media and Society</b>			
AMS	-	-	20
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

<b>Semester 2</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
<b>Artistic Practice</b>			
Artistic Practice 2	13	21	7
Electives / IST 2	6	3	-
Excursion	1	-	-
<b>Research Practice</b>			
Research Practice 2	3	-	-
<b>Critical Practice</b>			
Critical Practice 2	6	6	3
Studium Generale 2	1	-	-
<b>Arts Media and Society</b>			
AMS	-	-	20
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

Year 3

<b>Semester 1</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
<b>Artistic Practice</b>			
Artistic Practice 3	15	21	12
Electives / IST 3	6	3	-
<b>Professional Practice</b>			
Professional International Practice 1	3	-	-
<b>Critical Practice</b>			
Critical Practice 3	3	3	1
Critical Practice 4	3	3	2
<b>Arts Media and Society</b>			
AMS	-	-	15
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

<b>Semester 2</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
<b>Artistic Practice</b>			
Artistic Practice 4	15	21	12
Electives / IST 4	6	3	-
<b>Professional Practice</b>			
Professional International Practice 2	3	-	-
<b>Critical Practice</b>			
Critical Practice 5	3	3	2
Critical Practice 6	3	3	1
<b>Arts Media and Society</b>			

<b>Semester 2</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
AMS	-	-	15
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

<b>Semester 1</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
<b>Artistic Practice</b>			
Artistic Practice 5	18	18	12
<b>Professional Practice</b>			
Pre exam exhibition	3	3	3
<b>Critical Practice</b>			
Thesis	9	9	-
<b>Arts Media and Society</b>			
AMS	-	-	15
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

<b>Semester 2</b>	<b>Full-time</b>	<b>Part-time</b>	<b>Double Degree</b>
<b>Artistic Practice</b>			
Final Exam Project (including 6 ECT as IST)	30	30	30
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>	<b>30</b>

## 2.1.2 ArtScience

### Facts

#### Educational variant

Full-time

#### Duration full-time

4 years

#### Degree

Bachelor of Arts

#### Credits (ECTS)

240 ECTS

#### Language

English

#### Head of department

Taco Stolk

#### Application deadline

The application deadline for international applicants with a non-EU/EEA nationality is May 1st.

#### Exchange opportunities

Exchange students may apply for 2<sup>nd</sup> year onward. See website for relevant contact

## **Tuition fee and applications**

Financial details

Application procedure

### **Start date**

August 2019

## **Content of the study**

The ArtScience Interfaculty offers an interdisciplinary bachelor's and master's programme that fosters curiosity-driven research as an approach to the creation of art. The programme regards art and science as a continuum and promotes the development of new art forms and artistic languages.

The ArtScience Interfaculty is an interdisciplinary department situated between and embedded within both the Royal Academy of Art, The Hague and the Royal Conservatoire. Classes include scientific and theoretical knowledge, sensory perception, interdisciplinary composition, hands-on production, performance training, collaborative projects and critical thinking. We focus largely on individual coaching. ArtScience allows students to code and create never-before heard sounds and never-before seen images, to establish immersive environments, to design new forms of interaction with their audiences and explore media that have never before been used by artists. Most importantly, students are invited to re-invent art, as needed in this century.

## **Tutoring and Coaching**

Studying at the ArtScience Interfaculty, Bachelor or Master, is concentrated around the individual development of an experimental approach towards the arts in the broadest sense — ideally crossing the borders of them into unknown territory. Apart from the offered courses and abilities to extend knowledge from other departments and institutions in art, science and humanities, studies at ArtScience rely on individual and collective exploration. The study programme supports this in a number of ways. Central is the personal coach every ArtScience student consults. With the coach, a student plans their study plan, research, individual projects, choice of internal and external courses and everything else concerning artistic and professional progress. Above that, there are other means of interaction to guide students in their individual development: the Manic Mondays in the second semester where lectures, presentations and other activities are organised around communal lunch with the whole faculty, and where students have the chance to talk to other teachers than their regular coaches. The presentations, where students every year show their progress in individual work by presenting their etudes, prototypes and sketches (semester 1 and midterm presentations) and final work of the year (second semester presentations). For Bachelors there are periodic Bachelor Meetings per year to discuss ongoing issues. For Masters there are frequent Master Meetings which are central to the Master programme. Students present and discuss their research progress there intensively. During the graduation year, Bachelor and Master students organise their own Preview Show in the second semester, from funding to location, from general curational theme to public relations — being their final test before graduation. For the thesis, graduating students are offered a 'Thesis Boost' in two parts in the second semester: individual guidance by expert Merel Boers.

With the exception of some introductory and theoretical courses, the ArtScience Interfaculty has an 'open curriculum'. Within constraints, students navigate individually through the modules offered within the Interfaculty and its affiliated departments and institutions.

At the Interfaculty faculty, there are five forms of instruction:

- **Theoretical Courses**
- **Workshop-Style Courses**
- **Labs**
- **Research projects**
- **Individual Study Track**

With the exception of the first-year courses and theory courses, students always have a choice between several options. For additional information and the complete schedule, please refer to the [Interfaculty website](#).

## Staff

### Head of Interfaculty:

Taconis Stolk

### Coordinator:

Marisa Manck

### Teaching Staff (2018-19)

Renske Maria van Dam

Cocky Eek

Arthur Elsenaar

Kasper van der Horst

Eric Kluitenberg

Marisa Manck

Michiel Pijpe

Robert Pravda

Taconis Stolk

Marion Tränkle

### Contact

Marisa Manck [coordinator@interfaculty.nl](mailto:coordinator@interfaculty.nl)

## Credit Points Overview – Art Science BA 2019-2020

### Year 1

<b>Course</b>	<b>ECTS</b>
Ars Electronica	1
Art & Philosophy	2
Catching the Light	2
Introduction to ArtScience	1



<b>Course</b>	<b>ECTS</b>
Introduction to Electronics	1
Introduction to Programming	4
Int(r)o Projection	2
Lighting as/for Performance	2
MetaMedia	2
New Arts & Music Theory	3
The 'Other' Senses	2
Quick & Dirty	2
SoundWorlds	4
Meetings B1	2
Manic Mondays B1	4
Midterm Presentation B1	2
Presentation B1 (Semester 1)	8
Presentation B1 (Semester 2) (Propaedeutic Exam)	15
IST B1	1
<b>Total ECTS credits</b>	<b>60</b>

## Year 2

<b>Course</b>	<b>ECTS</b>
Studium Generale	2
Meetings B2	1
Manic Mondays B2	4
Midterm Presentation B2	2
Presentation B2 (Semester 1)	8
Presentation B2 (Semester 2)	15
ArtScience Courses of Choice* B2	22
IST B2	6
<b>Total ECTS credits</b>	<b>60</b>

\*The 'ArtScience Courses of Choice' in the curriculum can be chosen from all the courses offered by the department (or in collaboration with KC/KABK) that are mentioned in the Course Descriptions (including those in the Exchange Weeks with Sonology and Composition). The student is required to follow enough courses to obtain the amount of ECTS as mentioned in the Curriculum of his/her year of study.

Eventually, other courses within KC/KABK and MediaTechnology (Leiden University) can alternatively be taken, but only after prior approval by coach or head of department.

## Year 3

<b>Course</b>	<b>ECTS</b>
How to Write for Everything	2
Meetings B3	1
Manic Mondays B3	4
Midterm Presentation B3	2
Presentation B3 (Semester 1)	8
Presentation B3 (Semester 2)	15
ArtScience Courses of Choice* B3	18
IST B3	10
<b>Total ECTS credits</b>	<b>60</b>

\*The 'ArtScience Courses of Choice' in the curriculum can be chosen from all the courses offered by the department (or in collaboration with KC/KABK) that are mentioned in the Course Descriptions (including those in the Exchange Weeks with Sonology and Composition). The student is required to follow enough courses to obtain the amount of ECTS as mentioned in the Curriculum of his/her year of study. Eventually, other courses within KC/KABK and MediaTechnology (Leiden University) can alternatively be taken, but only after prior approval by coach or head of department.

## Year 4

<b>Course</b>	<b>ECTS</b>
Meetings B4	1
Manic Mondays B4	4
Presentation B4 (Semester 1)	8
Presentation B4 (Semester 2) (Final Exam Bachelor)	15
Preview Exam Bachelor	2
Thesis Bachelor	8
ArtScience Courses of Choice* B4	10
IST B4	12
<b>Total ECTS credits</b>	<b>60</b>

\*The 'ArtScience Courses of Choice' in the curriculum can be chosen from all the courses offered by the department (or in collaboration with KC/KABK) that are mentioned in the Course Descriptions (including those in the Exchange Weeks with Sonology and Composition). The student is required to follow enough courses to obtain the amount of ECTS as mentioned in the Curriculum of his/her year of study. Eventually, other courses within KC/KABK and MediaTechnology (Leiden University) can alternatively be taken, but only after prior approval by coach or head of department.

### 2.1.3 Photography (FT and PT)

#### **Facts**

#### **Educational variant**

Full-time and part-time

#### **Duration**

4 years

#### **Degree**

Bachelor of Arts

#### **Credits (ECTS)**

240 ECTS

#### **Language**

English

#### **Head of department**

Lotte Sprengers and Rob Hornstra

#### **Application deadline**

The application deadline for international applicants with a non-EU/EEA nationality is May 1st.

#### **Exchange opportunities**

Exchange students may apply for 2<sup>nd</sup> year onward. See website for relevant contact

## Tuition fee and applications

Financial details

Application procedure

### Start date

August 2019

## Content & structure

The professionals of today are authors, in the sense that they are makers, finders and creators. They are able to practice the profession in the traditional sense, while contributing to the evolution of the discipline.

Contemporary photographers are entrepreneurs who know how to generate a base of support for their work. They have an extensive frame of reference for the field and the discipline, particularly in an international context. They have a vision for the position of the discipline in the world of art and culture, as well as in social developments. They are aware of the many platforms that offer opportunities, including social media and the internet in general, as well as traditional platforms, including journals, posters and other printed media. They have extensive networks, and they are able to collaborate with others.

### Structure

In the first year of programme (the propaedeutic year), students receive a thorough introduction to these areas. Thereafter, students choose to complete the remaining three years in either **Documentary** or **Fiction**, positioning their work in one of these areas based on subsequent choices.

### Full-time / part-time

The content of the part-time programme in Photography is the same as that of the full-time programme, but with a different organisation and structure. To date, no internship period is included in the programme. Part-time students must therefore engage in independent career orientation, in addition to the programme. With permission, part-time students may follow parts of the full-time curriculum.

Graduates are expected to meet the following qualifications:

- Students are able to develop and implement distinctive imagery in a meaningful way resulting from their research and artistic ambition (creative ability)
- Students are able to contextualise and critically reflect on their own work and on work of others, and they are capable to utilise external feedback and positively implement this in their own work (capacity for critical reflection)
- Students are able to continuously investigate and analyse their own ambition, vision and working methods as well as the professional practice around them. Their innovate position constantly challenges the photographic medium in general (capacity for growth and innovation)
- Students are able to organise an inspiring and professional working ambiance. They are capable of practically organising their profession and are ambitious in marketing their work (entrepreneurial and organisational ability)

- Students know where to reach and how engage their audience and clients. Students are able to present their vision, research and work in a convincing manner, as well written as orally (communicative ability)
- Students understand how their work relates to the professional artistic and societal context (external awareness) Students understand group dynamics and are able to make independent artistic contributions to a collaborative work. Students are also capable of organising collaborating partners for their own practice (capacity for collaboration).

**See also:**

[Bachelor programme Photography \(full text\)](#)

General Study Information: [1.4 Study Information](#)

**Staff**

**Joint heads Photography**

Lotte Sprengers [L.Sprengers@kabk.nl](mailto:L.Sprengers@kabk.nl) and Rob Hornstra [r.hornstra@kabk.nl](mailto:r.hornstra@kabk.nl)

**Coordinator Full-Time**

Linda van der Poel [l.vanderpoel@kabk.nl](mailto:l.vanderpoel@kabk.nl)

**Coordinator Part-Time**

Raimond Wouda [r.wouda@kabk.nl](mailto:r.wouda@kabk.nl)

**Coordinator Internship**

Lotte Sprengers

**Teaching Staff (2018-19)**

Daniëlle van Ark  
Vincent van Baar  
Arno Bosma  
Adam Broomberg  
Oliver Chanarin  
Jan Frederik Groot  
Johan Gustavsson  
Eddo Hartmann  
Juil Hondius  
Rob Hornstra  
Judith van IJken  
Cuny Janssen  
Anja de Jong  
Ton van Kints  
Iztok Klančar  
Sara Kolster  
Jeroen Kummer  
Ola Lanko

Annaleen Louwes  
Femke Lutgerink  
Hans van der Meer  
Krista van der Niet  
Kim Nuijen  
Pawel Pokutycki  
Jan Rosseel  
Jaap Scheeren  
Jenny Smets  
Lotte Sprengers  
Björn Staps  
Andrew Valkenburg  
Ari Versluis  
Dirk-Jan Visser  
Loek van Vliet  
Thijs groot Wassink  
Donald Weber  
Mattijs de Wit  
Raimond Wouda  
Ernst Yperlaan

## Contact

### Coordinator Full-Time

Linda van der Poel [l.vanderpoel@kabk.nl](mailto:l.vanderpoel@kabk.nl)

### Coordinator Part-Time

Raimond Wouda [r.wouda@kabk.nl](mailto:r.wouda@kabk.nl)

## Credit Points Overview – Photography BA 2019-2020

### Year 1

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Photojournalism	4
Photography: Mise-en-scène	4
Autonomous: Image Development	4
Photography: Documentary	4
Photography: Directing People	4
Photography: Process & Play	4
KABK Multidisciplinary Project Week	1
<b><i>Presentation and profiling</i></b>	
Professional Practice Skills	6
Network Week	1
PPS: Semester Presentation 1	1
PPS: Semester Presentation 2	1
<b><i>Crafts and exploration</i></b>	
Photography: Technical Skills	6

<b>Courses</b>	<b>ECTS</b>
Digital Workflow & Skills	5
Photography: New Technologies	2
Graphic Design: Skills	1
<b><i>Theory and reflection</i></b>	
Art, Photography History & Reflection	5
Research and Discourse	6
Photography Reflection: Field trip Arles	1
<b>Total EC's per year</b>	<b>60</b>

## Year 2

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Storytelling (D) / Constructing Identities (F)	4
Photography: Documentary (D) / Fiction & Society (F)	4
Photography: Dissecting Methodologies	3
Photography: Field trip	3
<b><i>Presentation and profiling</i></b>	
Professional Practice Skills	4
Graphic Design	2
Interaction Design	2
Installation Design	1
Network Week	1
Field trip Publication	1
PPS: Semester Presentation 3	1
PPS: Semester Presentation 4	1
<b><i>Crafts and exploration</i></b>	
Photography: Technical Skills	5
Photography: New Technologies	1
Photography: Digital Workflow & Skills	1
Photography: Audio Visual	3
<b><i>Theory and reflection</i></b>	
Art, Photography History & Reflection	5
Civil Society Lab	4
Studium Generale	2
<b><i>Individual study trajectory</i></b>	
IST	12
<b>Total EC's per year</b>	<b>60</b>

## Year 3

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Intervention	8
Photography: Commissioned Work	3
<b><i>Presentation and profiling</i></b>	

<b>Courses</b>	<b>ECTS</b>
Professional Practice Skills	4
Graphic Design	2
Interaction Design / Audio Visual	1
Installation Design	2
Internship: Preparation	2
Internship: Presentation	2
PPS: Semester Presentation 5	1
PPS: Semester Presentation 6	1
Network Week	1
<b><i>Crafts and exploration</i></b>	
Photography: Technical Skills	5
Photography: New Technologies	1
Photography: Digital Workflow & Skills	1
Photography: Audio Visual	3
<b><i>Theory and reflection</i></b>	
Art, Photography History & Reflection	3
Thesis	3
<b><i>Individual study trajectory</i></b>	
IST	12
Internship	15
<b>Total EC's per year</b>	<b>60</b>

#### Year 4

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Graduation Work	20
Photography: Commissioned Work	10
<b><i>Presentation and profiling</i></b>	
Professional Practice Skills	6
Network Week	1
PPS: Semester Presentation 7	1
PPS: Semester Presentation 8	1
<b><i>Theory and reflection</i></b>	
Thesis	9
<b><i>Individual study trajectory</i></b>	
IST	12
<b>Total EC's per year</b>	<b>60</b>

#### **Part-time programme**

##### Year 1

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Photojournalism	2

<b>Courses</b>	<b>ECTS</b>
Photography: Conceptual Still 1	2
Photography: Process and Play	2
Photography: Documentary 1	2
Photography: The Portrait	2
Photography: Mise-en-scène	2
Autonomous: Image Development	3
<b>Presentation and profiling</b>	
Professional Practice Skills	5
PPS: Semester Presentation 1	1
PPS: Semester Presentation 2	1
<b>Crafts and exploration</b>	
Photography: Technical Skills	6
Digital Workflow & Skills	6
Graphic Design: Skills	2
<b>Theory and reflection</b>	
Art, Photography History & Reflection	4
<b>Individual study trajectory</b>	
EVC (Elsewhere Acquired Competences)	20
<b>Total EC's per year</b>	<b>60</b>

## Year 2

<b>Courses</b>	<b>ECTS</b>
<b>Production and contemplation</b>	
Photography: Documentary 2	2
Photography: Conceptual Still 2	2
Photography: Dissecting Methodologies	3
Photography: Directing People	3
Photography: Fiction & Society	2
Photography: Field trip	2
<b>Presentation and profiling</b>	
Professional Practice Skills	3
Graphic Design: Publication	1
Installation Design	1
PPS: Semester Presentation 3	1
PPS: Semester Presentation 4	1
<b>Crafts and exploration</b>	
Photography: Technical Skills	6
Photography: New Technologies	2
Photography: Audio Visual	2
<b>Theory and reflection</b>	
Art, Photography History & Reflection	5
Civil Society Lab	4
<b>Individual study trajectory</b>	
EVC (Elsewhere Acquired Competences)	8

<b>Courses</b>	<b>ECTS</b>
IST	12
<b>Total EC's per year</b>	<b>60</b>

### Year 3

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Photography: Intervention	8
Commissioned Work	4
<b><i>Presentation and profiling</i></b>	
PPS: Intervention	4
Professional Practice Skills	1
Intervention: Presentation	2
PPS: Connecting Positions	3
Internship: Preparation	2
Internship: Presentation	2
PPS: Semester Presentation 5	1
PPS: Semester Presentation 6	1
<b><i>Theory and reflection</i></b>	
Art, Photography History & Reflection	3
Thesis	3
<b><i>Individual study trajectory</i></b>	
EVC (Elsewhere Acquired Competences)	8
IST	12
Internship	6
<b>Total EC's per year</b>	<b>60</b>

### Year 4

<b>Courses</b>	<b>ECTS</b>
<b><i>Production and contemplation</i></b>	
Commissioned Work	8
Graduation Work	15
<b><i>Presentation and profiling</i></b>	
Professional Practice Skills	6
PPS: Semester Presentation 7	1
PPS: Semester Presentation 8	1
<b><i>Theory and reflection</i></b>	
Thesis	9
<b><i>Individual study trajectory</i></b>	
EVC (Elsewhere Acquired Competences)	8
IST	12
<b>Total EC's per year</b>	<b>60</b>

## **2.1.4 Graphic Design**

## Facts

### Educational variant

Full-time

### Duration full-time

4 years

### Degree

Bachelor of Arts

### Credits (ECTS)

240 ECTS

### Language

English

### Head of department

Roosje Klap and Niels Schrader

### Application deadline

The application deadline for international applicants with a non-EU/EEA nationality is May 1st.

### Exchange opportunities

Exchange students may apply for 2<sup>nd</sup> year onward. See website for relevant contact

### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

### Start date

August 2019

## Content & structure

The Graphic Design department educates its students to become critical thinkers and versatile practitioners who develop outstanding concepts for visual communication. Its world-wide reputation is fuelled by the high level and thorough education, the investigative and conceptual approach in teaching, as well as the excellent quality in the field of typeface design and typography. At the Royal Academy of Art, The Hague, students are encouraged not only to find answers to the problems of tomorrow and the rapidly evolving new-media landscape, but also to pose questions on the social responsibilities of a contemporary designer.

### Description of the study programme

The Graphic Design department educates students to become critical thinkers and versatile practitioners who develop outstanding concepts for visual communication. Ideal graduates are investigative designers who are fully aware of current affairs, choose their media wisely and master both traditional and new media. Graduates excel in their professional careers through their extraordinary conceptual and visual abilities, extensive knowledge of the profession and the world, strong technological curiosity and highly developed social engagement.

The department offers an extensive curriculum. The programme is built around four main courses: **Design, Interaction, Image** and **Typography**. The excellent quality in the field of typeface design and typography distinguishes the programme from other graphic design studies.

**See also:**

[Bachelor programme Graphic Design](#) (full text)

**Staff**

**Heads Graphic Design**

Roosje Klap & Niels Schrader

**Coordinator Graphic Design**

Ingrid Grunwald: [i.grunwald@kabk.nl](mailto:i.grunwald@kabk.nl)

**Teaching Staff (2018-19)**

**Graphic Design**

Susana Carvalho

Bart de Baets

Gert Dumbar

Ruben Pater

Niels Schrader

Esther de Vries

**Image**

Kevin Bray

Michel Hoogervorst

Katrin Korfmann

Reinoud Oudshoorn

**Interactive Media**

Lauren Alexander

Kees van Drongelen

Agata Jaworska

Jan Robert Leegte

**Typography & Letters**

Thomas Buxó

Matthias Kreutzer

Adriaan Mellegers

Britt Moricke

Rob van den Nieuwenhuizen

**Drawing**

Willem Moeselaar

Jordy van den Nieuwendijk



Tutors Letterstudio (elective)  
Frank Blokland  
Just van Rossum  
Peter Verheul  
Tutors Design Office (elective)  
Gijsbert Dijker  
Chantal Hendriksen

**PlayLab (elective)**

Bart de Baets  
Roosje Klap  
Job Wouters  
Tutors Coding  
Bente van Bourgondiën  
Silvio Lorusso  
Lizzie Malcolm  
Vit Ruller

**Theory**

Merel Boers  
Marjan Brandsma  
Maarten Cornel  
Els Kuijpers  
Fusün Türetken  
Dirk Vis

**Coordinator final exam exhibition**

Ewoud Traast

**Coordinator internships**

Gijsbert Dijker

**Coordinator IST/electives**

Frits Deys

**Contact**

**Coordinator**

Ingrid Grunwald: [i.grunwald@kabk.nl](mailto:i.grunwald@kabk.nl)

**Credit Points Overview – Graphic Design BA 2019-2020**

Year 1

<b>Courses</b>	<b>Sem 1</b>	<b>Sem 2</b>
<b><i>Artistic Professional Domain</i></b>		
Design	5	5
Image	5	5
Typography and Letters	5	5



<b>Courses</b>	<b>Sem 1</b>	<b>Sem 2</b>
Interactive Media Design	5	5
Drawing	2	2
Coding	2	2
Academy-wide Project Week	-	1
<b><i>Theoretical Domain</i></b>		
Theory	3	2
Research & Discourse	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2

<b>Courses</b>	<b>Sem 3</b>	<b>Sem 4</b>
<b><i>Artistic Professional Domain</i></b>		
Design Cluster Assignments	14	14
Letterstudio, PlayLab, Design Office *	4	4
Coding	2	2
<b><i>Theoretical Domain</i></b>		
Theory	3	3
Studium Generale	1	1
<b>IST</b>		
Individual Study Track (IST)	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

\* Students can choose one of the three elective options per semester.

### Year 3

<b>Courses</b>	<b>Sem 5</b>	<b>Sem 6</b>
<b><i>Artistic Professional Domain</i></b>		
Design Cluster Assignments	14	13
Letterstudio, PlayLab, Design Office *	4	3
Coding	2	2
<b><i>Professional Social Domain</i></b>		
Internship Supervision	1	1
<b><i>Theoretical Domain</i></b>		
Theory: Philosophy	3	3
Theory: Thesis	-	2
<b>IST</b>		
Individual Study Track (IST)	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

\* Students can choose one of the three elective options per semester.

### Year 4

<b>Courses</b>	<b>Sem 7</b>	<b>Sem 8</b>
<b><i>Artistic Professional Domain</i></b>		
Coding	2	2
Graduation Project	-	22
<b><i>Professional Social Domain</i></b>		

<b>Courses</b>	<b>Sem 7</b>	<b>Sem 8</b>
Internship	12	-
Professional Practical Skills	2	-
<b><i>Theoretical Domain</i></b>		
Theory: Thesis	8	-
<b><i>IST</i></b>		
Individual Study Track (IST)	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## 2.1.5 Interactive/Media/Design

### Facts

#### Educational variant

Full-time

#### Duration full-time

4 years

#### Degree

Bachelor of Arts

#### Credits (ECTS)

240 ECTS

#### Language

English

#### Head of department

Janine Huizenga

#### Application deadline

The application deadline for international applicants with a non-EU/EEA nationality is May 1st.

#### Exchange opportunities

Exchange students may apply for 2<sup>nd</sup> year onward. See website for relevant contact

#### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

#### Start date

August 2019

### Content & structure

Within a few years, rapidly developing technology has created radically new and complex human, social and cultural patterns of behaviour. Not only the media change, but the way they impact every aspect of our lives. The Bachelor Interactive/Media/Design of the Royal Academy of Art, The Hague (KABK) has responded to this situation by providing education for a new breed of design professionals, who can understand these complex changes, who call into question accepted norms, who analyse critically and creatively, and who can

produce new kinds of interactive design solutions to meet the challenges of today and the future.

The Bachelor Interactive/Media/Design is for students who aim to influence society by designing meaningful interactivity between people, machines, systems, processes, societies and cultures - where "human" is always the main factor.

To this end, the students learn how to develop a critical and engaged understanding and standpoint towards social and cultural issues, with strong leadership and entrepreneurial skills. Emphasis is placed upon the development of high quality, traditional and digital design skills, while, at the same time, the promotion of aesthetic, ethical, social and cultural theory and sensitivity fosters an open, artistic approach. Experimentation and research into new areas of design innovation and collaboration - such as bio-hacking, artificial intelligence, the maker movement, intelligent objects and co-design - is complemented by a focus on practical concerns of social application and impact.

The structure of the programme can be divided into five major phases:

- Skill development
- Advanced skill application
- Research development
- Exploration of the professional domain
- Self-development

**See also:**

[Bachelor programme I/M/D \(full text\)](#)

General Study Information: [1.4 Study Information](#)

**Staff**

**Head of I/M/D**

Janine Huizenga

**Coordinator**

Dave Willé [D.Wille@kabk.nl](mailto:D.Wille@kabk.nl)

**Teaching Staff (2018-19)**

Anna Arov

Bente van Bourgondiën

Aref Dashti

Gert Dumbar

Arthur Elsenaar

Nick van 't End

Johan Gustavsson

Anja Hertenberger

Lyndsey Housden

Janine Huizenga

Eric Kluitenberg  
Sarah Kolster  
Jonah Lamers  
Jonathan Looman  
Dennis Luijter  
Emma Pareschi  
Pawel Pokutycki  
Raymond Taudin Chabot  
Dave Willé  
Adriaan Wormgoor

## Contact

### Coordinator

Dave Willé [D.Wille@kabk.nl](mailto:D.Wille@kabk.nl)  
and [imd@kabk.nl](mailto:imd@kabk.nl)

## Credit Point Overview – Interactive/Media/Design BA 2019-2020

(Interactive/Media/design is a 4 year course of 240 ec's)

### 2.1.6. Interior Architecture and Furniture Design

#### Facts

##### Educational variant

Full-time

##### Duration full-time

4 years

##### Degree

Bachelor of Arts

##### Credits (ECTS)

240 ECTS

##### Head of department

Herman Verkerk

#### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

#### Start date

August 2019

#### Content & structure

The discipline Interior Architecture and Furniture Design is populated by product and spatial designers who regard space, in the wider sense of the word, as their field of expertise. This field covers a wider area than that of just the interior or furniture, and the designers also

focus on other objects and products, and on public and open space. They increasingly cross the traditional boundaries of their discipline and explore other domains, think cross-disciplinary, establish interconnections and always try to find the larger context. With a curious attitude they continuously question, search and fight for their position and that of the discipline.

The four-year programme of the BA Interior Architecture/ Furniture Design consists of three phases: the propaedeutic phase, the main phase and the graduation phase. Each phase has a specific mission. The line followed by these missions is that of crosspollination (Year 1), depth and connection (Years 2 and 3) and positioning (Year 4). This chronological structure is elaborated into four learning tracks, which constitute the domains that are addressed in each of the study years. These four domains are **Design, Morphology and Research Labs, Media and Materials** and **Knowledge and Context**. The curriculum is based on principles of experimentation and research. In each study year, research (by design) focuses on a specific area or current topic, based on a solid historical and cultural foundation and the potential efforts for interpreting and integrating this basis in design.

**See also:**

[Bachelor programme Interior Architecture and Furniture Design](#) (full text)

**Staff**

**Head of department**

Herman Verkerk

**Coordinators:**

Mariska Beljon

Roosmarijn Hompe

**Internship coordinator:** Willem Moeselaar

**Study advisor:** Ellen Vos

**IST coach:** Ronald van Tienhoven

**Teaching Staff (2018-19)**

**Studio**

Carly Rose Bedford

Amber Beernink

Erik Blits

Samira Boon

Krijn Christiaansen

Lars van Es

Ingeborg Horst

Lada Hršak

Maarten Kolk

Tessa Koot

Maartje Lammers  
Gabriel A. Maher  
Giulio Margheri  
Cathelijne Montens  
Laura van Santen  
Christoph Seyferth  
Nienke Sybrandy  
Thomas Vailly  
Ramin Visch  
Ellen Vos

### **Teachers Media and Materials**

Marie Ilse Bourlanges  
Jan Harm ter Brugge  
Frank Bruggeman  
Corine Datema  
Floris Douma  
Roel van Herpt  
Maarten Kanters  
Elena Khurtova  
Jelle Koper  
Harold Linker  
Bert Lonsain  
Victoria Meniakina  
Willem Moeselaar  
Jeroen Musch  
Jof Neuhaus  
Sanne Peper  
Tatjana Quax  
Michaël Snitker  
Ronald van Tienhoven

### **Teachers Knowledge**

Mariska Beljon  
Inger Groeneveld  
Roosmarijn Hompe  
Ernie Mellegers  
Ronald van Tienhoven  
Rosa te Velde

### **Guest Teachers**

Francesco Apostoli  
Rachel Borovska  
Alessandra Covini  
Femke Dekker  
Chiara Dorbolò  
Fran Edgerley  
Jan van Grunsven  
Marjanne van Helvert  
Henk-Jan Imhoff  
Laura Lynn Jansen

Zsofia Kollar  
 Jan Körbes  
 Rick Mouwen  
 Jasmijn Muskens  
 Bastiaan de Nennie  
 Sara Pereira  
 Renzo Sgolacchia  
 Stephen Shropshire  
 Anna Sitnikova  
 Eva Verberne  
 Luuk Wezenberg  
 Arjen Witteveen

## Contact

### Coordinators:

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 Roosmarijn Hompe [r.hompe@kabk.nl](mailto:r.hompe@kabk.nl)

## Credit Point Overview – Interior Architecture and Furniture Design BA 2019-2020

### Specialisation Interior Architecture

#### Year 1 - EXPLORE

#### Course

##### **Domain: Studio**

	Sem 1	Sem 2
Introduction Interior Architecture	6	-
Introduction Furniture Design	6	-
Introduction Morphology 1-2	5	1
Introduction Urban Interior	-	6
Introduction Material Design	-	6

##### **Domain: Professional Practice**

Electives: Sites & Stages 1-2	1	1
Events 1-2 (integrated in Studio)	(1)	(1)

##### **Domain: IST**

IST Preparation	-	3
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##### **Domain: Knowledge**

History & Theory 1-2	2	2
Alchemy 1-2	3	3

##### **Domain: Academy-wide Education**

Research & Discourse 1-2	3	3
AWPPW	-	1

##### **Domain: Media & Materials**

Introduction Workshops + Digital Tools + Materials	3	1
Photography & Graphic Design	1	-
Ceramics & Textiles	-	3
Hand Drawing 1-2 (integrated in Intro Interior Architecture & Intro Material Design)	(1)	(1)

Course	Sem 1	Sem 2
Digital Visualisation (integrated in Intro Furniture Design)	(1)	-
Documentary 1 (integrated in Intro Urban Design)	-	(1)
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2 - FOCUS

Course	Sem 3	Sem 4
<b>Domain: Studio</b>		
Design & Detail [DOK]	6	-
Reverse Engineering	6	-
Art & Research	5	-
Improvised Building [DOK]	-	6
Design & Resources	-	6
(Urban) Morphology	-	5
<b>Domain: Professional Practice</b>		
Electives: Sites & Stages 3-4	1	1
Events 3-4 (integrated in Studio)	(1)	(1)
<b>Domain: IST</b>		
IST 1-2	6	6
<b>Domain: Knowledge</b>		
Discourse & Practice 1-2	2	2
Alchemy 3-4	2	2
<b>Domain: Media &amp; Materials</b>		
Website & Identity	-	2
Documentary 2	2	-
Material Research (integrated in Studio domain)	(3)	(3)
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 3 - CONTEXT

Course	Sem 5	Sem 6
<b>Domain: Studio</b>		
Design & Society	8	-
Field Research 1-2 [DOK]	8	4
Collection	-	4
<b>Domain: Professional Practice</b>		
Reality Check	4	-
Electives: Sites & Stages 5-6	1	1
Events 5-6 (integrated in Studio)	(1)	(1)
<b>Domain: Knowledge</b>		
Alchemy 5 + Editing & Art Direction	3	3
<b>Domain: Internship</b>		
Internship	-	15
<b>Domain: IST</b>		
IST 3-4	6	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## Year 4 - POSITION

<b>Course</b>	<b>Sem 7</b>	<b>Sem 8</b>
<b>Domain: Studio</b>		
Design & Society	8	-
Field Research 1-2 [DOK]	8	4
Collection	-	4
<b>Domain: Professional Practice</b>		
Reality Check	4	-
Electives: Sites & Stages 5-6	1	1
Events 5-6 (integrated in Studio)	(1)	(1)
<b>Domain: Knowledge</b>		
Alchemy 5 + Editing & Art Direction	3	3
<b>Domain: Internship</b>		
Internship	-	15
<b>Domain: IST</b>		
IST 3-4	6	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## **Specialisation Furniture Design**

### Year 1 - EXPLORE

<b>Course</b>	<b>Sem 1</b>	<b>Sem 2</b>
<b>Domain: Studio</b>		
Introduction Interior Architecture	6	-
Introduction Furniture Design	6	-
Introduction Morphology 1-2	5	1
Introduction Urban Interior	-	6
Introduction Material Design	-	6
<b>Domain: Professional Practice</b>		
Electives: Sites & Stages 1-2	1	1
Events 1-2 (integrated in Studio)	(1)	(1)
<b>Domain: IST</b>		
IST Preparation	-	3
<b>Domain: Knowledge</b>		
History & Theory 1-2	2	2
Alchemy 1-2	3	3
<b>Domain: Academy-wide Education</b>		
Research & Discourse 1-2	3	3
AWPPW	-	1
<b>Domain: Media &amp; Materials</b>		
Introduction Workshops + Digital Tools + Materials	3	1
Photography & Graphic Design	1	-
Ceramics & Textiles	-	3
Hand Drawing 1-2 (integrated in Intro Interior Architecture & Intro Material Design)	(1)	(1)

Course	Sem 1	Sem 2
Digital Visualisation (integrated in Intro Furniture Design)	(1)	-
Documentary 1 (integrated in Intro Urban Design)	-	(1)
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2 - FOCUS

Course	Sem 3	Sem 4
<b>Domain: Studio</b>		
Design & Detail [DOK]	6	-
Reverse Engineering	6	-
Art & Research	5	-
Improvised Building [DOK]	-	6
Design & Resources	-	6
(Urban) Morphology	-	5
<b>Domain: Professional Practice</b>		
Electives: Sites & Stages 3-4	1	1
Events 3-4 (integrated in Studio)	(1)	(1)
<b>Domain: IST</b>		
IST 1-2	6	6
<b>Domain: Knowledge</b>		
Discourse & Practice 1-2	2	2
Alchemy 3-4	2	2
<b>Domain: Media &amp; Materials</b>		
Website & Identity	-	2
Documentary 2	2	-
Material Research (integrated in Studio domain)	(3)	(3)
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 3 - CONTEXT

Course	Sem 5	Sem 6
<b>Domain: Studio</b>		
Design & Society	8	-
Field Research 1-2 [DOK]	8	4
Collection	-	4
<b>Domain: Professional Practice</b>		
Reality Check	4	-
Electives: Sites & Stages 5-6	1	1
Events 5-6 (integrated in Studio)	(1)	(1)
<b>Domain: Knowledge</b>		
Alchemy 5 + Editing & Art Direction	3	3
<b>Domain: Internship</b>		
Internship	-	15
<b>Domain: IST</b>		
IST 3-4	6	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## Year 4 - POSITION

<b>Course</b>	<b>Sem 7</b>	<b>Sem 8</b>
<b>Domain: Studio</b>		
Applied Assignment	8	-
Design Research (IST 5)	6	-
Graduation Project (incl. IST 6)	-	16
<b>Domain: Professional Practice</b>		
Position Presentation 1-2	3	5
Electives: Sites & Stages 7-8	1	1
Events 7-8 (integrated in Studio)	(1)	(1)
<b>Domain: Knowledge</b>		
Theoretical Research 1-2	12	8
<b>Domain: IST</b>		
(integrated in Studio domain)	(6)	(6)
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### 2.1.7 Textile and Fashion

#### Facts

#### Educational variant

Full-time

#### Duration full-time

4 years

#### Degree

Bachelor of Arts

#### Credits (ECTS)

240 ECTS

#### Head of department

Mark van Vorstenbos

#### Tuition fee and applications

Financial details

Application procedure

#### Start date

August 2019

#### Content & structure

Textiles and fashion can be regarded as a visual language reflecting the spirit of the time, coupled to materials, craft and tradition. Finding a personal balance between textiles and fashion is essential. An important guideline for the Textiles and Fashion programme at the KABK is the history of historical costumes and folklore. Developing a personal style, a way of

working and a personal statement in all of the facets of the textile and fashion profession is thoroughly explored.

The objective of the study programme is to train students to be independent and professional designers. We guide their individual development process in a semiprofessional context. What is unique about KABK is that the Fashion Design and Textile Design courses are integrated into one study programme. However, each specialisation has a separate approach and trajectory, allowing students to graduate in either Fashion or Textile. This ensures interaction and unique opportunities for creative cross-pollination, which gives this course a specific identity.

### **Structure**

After the first joint semester in the propaedeutic year, the textile and fashion specialisations separate into two different programmes. Students are required to choose one of these programmes. Each programme is characterised by extensive and intensive research, supported by theoretical subjects designed to provide students with the required content-based skills.

Each academic year is divided into clusters which each represent a specific domain in the programme and become more refined and distinctive with each study year.

These clusters are:

- Design I: textile design, fashion design
- Design II: technical design (textile) , technical design (fashion)
- Visualisation: visual development, photography
- Drawing: model drawing, 2D forms and colour studies, fashion drawing
- Theory: art history, fashion, textile and design history, thesis
- Other: internship, Individual Study Track

### **See also:**

[Bachelor programme Textile & Fashion](#)

General Study Information: [1.4 Study Information](#)

## **Staff**

### **Head of Textiles and Fashion**

Mark van Vorstenbos

### **Coordinators**

Gerrit Uittenbogaard

Sanne Jansen

### **Coordinator Internships**

Gerrit Uittenbogaard

### **Teaching Staff (2018-19)**

Anoek van Beek

Hil Driessen  
 Steef Eman  
 Jan Jan van Essche  
 Chris Fransen  
 Hilde Frunt  
 Eric Hirdes  
 Pieter 't Hoen  
 Mirjam Ingram  
 Anna Kruyswijk  
 Kim Lew  
 Natasja Martens  
 Lotte Mostert  
 Josine Nell  
 Joost Post  
 Peter De Potter  
 Laure Severac  
 Tanja Smeets  
 Nienke Sybrandi  
 Annika Syrjamaki  
 Gerrit Uittenbogaard  
 Roy Verschuren  
 Ellen Vos

**Workshop**

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**Contact**

**Coordinators**

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**Credit Point Overview – Fashion and Textile BA 2019-2020**

Year 1

<b>Courses</b>	<b>Sem 1</b>	<b>Sem 2</b>
Textile and Fashion Design	6	-
Textile Design	-	6
Realisation / presentation	-	2
Tailoring & Finishing	3	-
Experimental Shapes	2	-
Weaving & Textile Theory	2	3
Knitting	2	3
Print & Dessin	2	3
Experimental & Innovative Textile	1	2
Model Drawing	2	2

<b>Courses</b>	<b>Sem 1</b>	<b>Sem 2</b>
Fashion Drawing	2	-
Visual Development	2	2
Textile & Fashion History	2	2
Art History	1	1
ABPPW	-	1
Research & Discourse	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2

<b>Courses</b>	<b>Sem 3</b>	<b>Sem 4</b>
Textile Design	6	6
Realisation / presentation	2	2
Weaving & Textile Theory	2	2
Knitting	2	2
Print & Dessin	2	2
Experimental & Innovative Textile	2	2
Model Drawing	2	2
Visual Development	2	2
Textile & Fashion History	2	2
Textile & Fashion Design Philosophy	2	2
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 3

<b>Courses</b>	<b>Sem 5</b>	<b>Sem 6</b>
Textile Design	6	-
Realisation / presentation	3	-
Weaving & Textile Theory	2	-
Knitting	2	-
Print & Dessin	2	-
Model Drawing	2	-
Visual Development	2	-
Project week	-	2
Presentation/Design Project	-	2
Textile & Fashion History	2	-
Textile & Fashion Design Philosophy	2	-
Internship	-	20
Professional Practice Skills	1	-
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## Year 4

Courses	Sem 7	Sem 8
Presentation/Design Project	8	-
Thesis	-	6
Internship	15	-
Graduation Project	-	18
Studium Generale	1	-
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## **Textile**

### Year 1

Course	Sem 1	Sem 2
Textile and Fashion Design	6	-
Textile Design	-	6
Realisation / presentation	-	2
Tailoring & Finishing	3	-
Experimental Shapes	2	-
Weaving & Textile Theory	2	3
Knitting	2	3
Print & Dessin	2	3
Experimental & Innovative Textile	1	2
Model Drawing	2	2
Fashion Drawing	2	-
Visual Development	2	2
Textile & Fashion History	2	2
Art History	1	1
ABPPW	-	1
Research & Discourse	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2

Course	Sem 3	Sem 4
Textile Design	6	6
Realisation / presentation	2	2
Weaving & Textile Theory	2	2
Knitting	2	2
Print & Dessin	2	2
Experimental & Innovative Textile	2	2
Model Drawing	2	2
Visual Development	2	2
Textile & Fashion History	2	2
Textile & Fashion Design Philosophy	2	2

<b>Course</b>	<b>Sem 3</b>	<b>Sem 4</b>
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 3

<b>Course</b>	<b>Sem 5</b>	<b>Sem 6</b>
Textile Design	6	-
Realisation / presentation	3	-
Weaving & Textile Theory	2	-
Knitting	2	-
Print & Dessin	2	-
Model Drawing	2	-
Visual Development	2	-
Project week	-	2
Presentation/Design Project	-	2
Textile & Fashion History	2	-
Textile & Fashion Design Philosophy	2	-
Internship	-	20
Professional Practice Skills	1	-
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 4

<b>Course</b>	<b>Sem 7</b>	<b>Sem 8</b>
Presentation/Design Project	8	-
Thesis	-	6
Internship	15	-
Graduation Project	-	18
Studium Generale	1	-
IST	6	6
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## 2.3 Master programmes

### 2.3.1 Master Type and Media

#### Facts

#### Educational variant

Full-time

#### Duration full-time

1 year

#### Degree

Master of Arts

#### Credits (ECTS)

60 ECTS

#### Head of department

Erik van Blokland

#### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

#### Start date

September 2019

#### Content & structure

The Type and Media Master is a full-time one-year course that gives participants the possibility of delving deeper in type design for different media: not only type for print, but also for film, television, video and interactive media. Although we live in an increasingly pictorial culture, type design and typography have lost none of their value.

#### Structure

Type and Media is a full-time one-year Master program. Its schedule can therefore incorporate every day of the week. At the beginning of the course, each student establishes an individual study-plan in consultation with the permanent faculty.

Because of the international character of the course, it is taught primarily in English. The academic year is divided into two semesters, with the second semester divided in turn into two parts. At the end of the first semester and in the first part of the second, all assignments that have been undertaken are evaluated. In addition to the assignments specific to this course, students can follow the calligraphy and the lettering and type divisions of the regular course in Graphic Design. Those subjects distinguish this regular course at the Royal Academy from other academies, both in the Netherlands and abroad.

#### See also:

[Master programme Type and Media \(full text\)](#)

General Study Information: [1.4 Study Information](#)

## Teaching Staff (2018-19)

### Senior Teachers

Erik van Blokland (Professor of type design)  
Paul van der Laan (Professor of type design)  
Peter Verheul (Professor of type design)

### Teachers

Françoise Berserik  
Peter Bil'ak  
Petr van Blokland  
Just van Rossum  
Kristyan Sarkis  
Fred Smeijers  
Jan Willem Stas  
Guest Teachers  
Paul Barnes  
Timothy Donaldson  
Frank Grießhammer  
Ilya Ruderman  
Bas Smidt

### Additional information

For more information please visit: [new.typemedia.org](http://new.typemedia.org)

### Contact

#### Coordinator

Marja van der Burgh [typemedia@kabk.nl](mailto:typemedia@kabk.nl)

## Credit Points Overview – Type and Media MA 2019-2020

### Semester 1

<b>Course</b>	<b>ECTS</b>
Form studies - Erik van Blokland	4
Contrast research - Peter Verheul	4
Revival research - Paul van der Laan	4
Letter carving - Fransje Berserik	3
Type & Language - Peter Bil'ak (3 lessons in Sem 2)	3
Design theory - Petr van Blokland	3
Coding - Just van Rossum	3
Excursions - Jan Willem Stas and others	3
Workshop Writing Systems	3
<b>Total EC's per semester</b>	<b>30</b>

## Semester 2

<b>Course</b>	<b>ECTS</b>
Tutoring - Erik van Blokland	4
Tutoring - Peter Verheul	4
Tutoring - Paul van der Laan	4
Tutoring - Just van Rossum	1
Tutoring - Fred Smeijers	1
Tutoring - various guest tutors	4
Excursions - Jan Willem Stas and others	1
Workshops	1
Final Project, Process, Exhibition, Exam	9
Final Project, Handing in materials	1
<b>Total EC's per semester</b>	<b>30</b>

### 2.3.2 Master Interior Architecture (INSIDE)

#### Facts

##### **Educational variant**

Full-time

##### **Duration full-time**

2 years

##### **Degree**

Master of Arts

##### **Credits (ECTS)**

120 ECTS

##### **Head of department**

Hans Venhuizen

#### **Tuition fee and applications**

Financial details

Application procedure

#### **Start date**

September 2019

#### **Content & structure**

INSIDE is a master's course for interior architects who start every assignment by conducting a wide-ranging exploration of a spatial context undergoing change. Wide-ranging here means that through observation, research and theoretical study, students chart and analyse a whole array of issues that are relevant to the spatial change that the context is undergoing. That wide range consists not only of spatial aspects but also of social, historical and ecological issues at play in the wider surroundings. After setting up and carrying out their investigation, the INSIDE students hone their skills in using the acquired knowledge to determine essential qualities that are of decisive importance for the spatial changes taking place. They then learn

to incorporate those qualities in a spatial proposal grounded in a realistic perspective and in their social implications.

The INSIDE course is structured in a similar way to a research and design office. The main features of the course are the Studios in which students complete the entire process of a research and design project: orientation, research (through design), analysis, concept development, design (through research), presentation and evaluation. In the first year students are allotted four to eight weeks (comparable to a competition submission) or eighteen weeks (comparable to a regular commission) for the main projects in the Studios. Within the research and design process, various aspects are explored in depth in four parallel programmes: Theory, Flows, Skills and Travel. These programmes form an integral part of the design process in practice, but they are given added emphasis during the INSIDE course in relation to the Studio projects, and are supervised by specialist tutors. In this way, the analysis of the dynamic nature of a spatial context undergoing change is scrutinized closely in Flows, while the various theoretical aspects of a project are explored in Theory. An introduction to specific skills required in a project and to the approach of a particular tutor is offered in Skills, and relevant projects are visited in Travel. In the second year a Graduation Studio is organised to assist students in drawing up individual graduation projects. Students work independently and cover the entire process of orientation, research (through design), analysis, concept development, design (through research) and presentation by themselves, under the individual supervision of the tutors.

**See also:**

Master programme Interior Architecture (INSIDE) (full text)

General Study Information: 1.4 Study Information

For more information please visit: [www.enterinside.nl](http://www.enterinside.nl)

**Staff (INSIDERS)**

**Head of department**

Hans Venhuizen: [h.venhuizen@kabk.nl](mailto:h.venhuizen@kabk.nl)

**Coordinator**

Lotte van den Berg: [l.vandenberg@kabk.nl](mailto:l.vandenberg@kabk.nl)

**Teaching Staff (2018-19)**

BRIGHT / The Cloud Collective - Gerjan Streng

Endeavour - Tim deVos

MVRDV - Aser Giménez-Ortega, Fokke Moerel

Raumlaborberlin - Benjamin Foerster-Baldenius

REFUNC - Jan Körbes

Studio Makkink & Bey - Jurgen Bey,

Michou-Nanon de Bruijn

Superuse Studios - Junyuan Chen

Anne Hoogewoning

Erik Jutten

Hans Venhuizen

## Contact

Lotte van den Berg: [l.vandenberg@kabk.nl](mailto:l.vandenberg@kabk.nl)

## Credit Point Overview – Interior Architecture MA 2019-2020

### Year 1

Course	Sem 1	Sem 2
Flows 1	4	-
Flows 2	-	4
Final Review 1	0	0
Final Review 2		
Skills 1	4	-
Skills 2	-	4
Studio 1	7	-
Studio 2	7	-
Studio 3a	-	7
Studio 3b	-	7
Theory 1	4	-
Theory 2	-	4
Travel 1	4	-
Travel 2	-	4
Wildpoint / Propaganda 1	2	-
Wildpoint / Propaganda 2	-	2
<b>Total EC's per semester</b>	<b>32</b>	<b>32</b>

### Year 2

Course	Sem 3	Sem 4
Flows 3	4	-
Graduation Project	11	-
Graduation Studio	7	-
Skills 3	2	-
Theory 3	4	-
Travel 3	2	-
Graduation Review	-	30
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## 2.3.3 Master ArtScience

### Facts

#### Educational variant

Full-time

#### Duration full-time

2 years

#### Degree

Master of Music  
**Credits (ECTS)**  
 120 ECTS  
**Head of department**  
 Taco Stolk

### **Tuition fee and applications**

[Financial details](#)  
[Application procedure](#)

### **Start date**

September 2019

### **Content & structure**

The master's programme ArtScience, like the bachelor's programme, is based on the concept of the open curriculum. Because the master students are admitted on the basis of a specific research plan and because two years is too short to familiarize themselves with the Interfaculty before making choices, this research plan is translated into a study plan together with the coaches. This study plan maps out the individual path of the student through the teaching modules on offer within the Interfaculty and related departments and institutions.

The ArtScience Interfaculty offers five forms of instruction: research projects, labs, individual coaching, theoretical courses and workshop-style courses. These activities are open to Master as well as Bachelor students.

There are seven different ArtScience labs, each of which is a combination of a laboratory, a production facility and a working ensemble of teachers, students, alumni and guests. Each lab is also a platform to offer coaching and space for projects by individual students, and a channel for the accumulation, documentation and dissemination of their research results and artworks. The aim is to gradually integrate the research proposals of the Master students with this new lab structure.

Part of the study trajectory can consist of courses outside of the Interfaculty. Likely choices are courses offered elsewhere at the Conservatoire, the Academy and the MediaTechnology Master of Leiden University, but other choices in Leiden or at other universities are also possible. In the past, students have followed courses in Sonology, Singing, Percussion, Photography, Print Making, Art History, Philosophy, Electronics, Sociology, Bio-informatics, Art and Genomics and Medical Anatomy. We would like to encourage students to explore other possibilities and surprise us.

### **Self-study and coaching**

Every Master student has two teachers who coach the individual work, reflect on it together with the student, offer a context for it, suggest literature and other sources and often assist in solving practical problems. A considerable amount of time within the Master's programme is reserved for individual work and selfstudy.

### **Master Meetings**

Master Meetings are held approximately twice a month. They are gatherings of all Master students under the guidance of Arthur Elsenaar and Eric Kluitenberg. These meetings focus on students presenting their research results in spoken and written form and on discussing

matters of methodology. Students will be helped to develop a critical context for their projects and to structure their research process.

### **Presentations and evaluations**

Collective presentations of individual projects are organised at the end of each semester. The mid-term presentations in December/January concentrate more on the research process. In June, students are expected to show a finished artistic work that will be evaluated in the context of the research, with the general competences for the Master's programme in mind. At the end of May the graduates of the Bachelor's and the Master's organise a public preview of the final exam projects. The remaining month from the preview to the exam can be used for rehearsals, fine-tuning and other enhancements on the basis of experiences from the public preview.

### **Courses and ECTS**

Credit Points (ECTS points) are assigned two times a year, at the end of each semester and before the presentations. Each credit point represents 28 hours of 'study load'. Students should earn a total of 60 credit points per year. Part of the courses are obligatory, other courses can be chosen regarding certain rules and besides that there are a number of credit points for elective courses or alternative study related activities (this is called the individual study track (IST) or portfolio).

### **See also:**

For detailed information about the Master ArtScience please check the [interfaculty website](#)  
General Study Information: [1.4 Study Information](#)

### **Staff**

#### **Head of department**

Taconis Stolk

#### **Coordinator:**

Marisa Manck

#### **Teaching Staff (2018-19)**

Renske Maria van Dam

Cocky Eek

Arthur Elsenaar

Kasper van der Horst

Eric Kluitenberg

Marisa Manck

Michiel Pijpe

Robert Pravda

Taconis Stolk

Marion Tränkle

#### **Additional information**

For more information please visit: [www.interfaculty.nl](http://www.interfaculty.nl)

## Contact

Marisa Manck [coordinator@interfaculty.nl](mailto:coordinator@interfaculty.nl)

## Credit Points Overview – Art Science MA 2019-2020

### Year 1

<b>Courses</b>	<b>ECTS</b>
Ars Electronica	1
Introduction to ArtScience	1
Meetings M1/M2 (Year 1)	4
Manic Mondays M1	4
Midterm Presentation M1	2
Presentation M1 (Semester 1)	8
Presentation M1 (Semester 2)	15
ArtScience Courses of Choice* M1	18
IST M1	7
<b>Total EC's per year</b>	<b>60</b>

\*The 'ArtScience Courses of Choice' in the curriculum can be chosen from all the courses offered by the department (or in collaboration with KC/KABK) that are mentioned in the Course Descriptions (including those in the Exchange Weeks with Sonology and Composition). The student is required to follow enough courses to obtain the amount of ECTS as mentioned in the Curriculum of his/her year of study. Eventually, other courses within KC/KABK and MediaTechnology (Leiden University) can alternatively be taken, but only after prior approval by coach or head of department.

### Year 2

<b>Courses</b>	<b>ECTS</b>
Meetings M1/M2 (Year 2)	4
Manic Mondays M2	4
Presentation M2 (Semester 1)	8
Presentation M2 (Semester 2) (Final Exam Master)	15
Preview Exam Master	2
Thesis Master	8
ArtScience Courses of Choice* M2	8
IST M2	11
<b>Total EC's per year</b>	<b>60</b>

\*The 'ArtScience Courses of Choice' in the curriculum can be chosen from all the courses offered by the department (or in collaboration with KC/KABK) that are mentioned in the Course Descriptions (including those in the Exchange Weeks with Sonology and Composition). The student is required to follow enough courses to obtain the amount of ECTS as mentioned in the Curriculum of his/her year of study. Eventually, other courses within KC/KABK and MediaTechnology (Leiden University) can alternatively be taken, but only after prior approval by coach or head of department.

## 2.3.4 Master of Arts in Fine Art and Design – Artistic Research

### Facts

#### Educational variant

Full-time

#### Duration full-time

2 years

#### Degree

Master of Arts in Fine Art and Design

#### Credits (ECTS)

120 ECTS

#### Head of department

Janice McNab

### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

### Start date

September 2019

### Content & structure

The Master Artistic Research is an intensive two-year study program aimed at an international group of students working in the field of visual art, who also have an interest in research processes and critical reflection within their art practice. The MAR is a collaboration between the Royal Academy of Art and the Royal Conservatory, both in The Hague, who together make up the University of the Arts The Hague.

The Master Artistic Research seeks to educate artists to become autonomous, critically aware artistic researchers, and the constantly developing program places at its center the exploration of each student's personal creative trajectory, the production that defines this, and critical reflection on the processes, inspirations, and material results of this. Creativity is defined as a researching process where results are necessarily unpredictable, but where critical reflection can open up the complexity of this within the aesthetic, social, political, and historical field. Emphasis is also placed on extending classical research skills in all areas, such as the ability to gather relevant material; to undertake close reading, listening, and looking; to locate and understand connections within a matrix of research or archival materials; and on understanding how the materials of art practice might transmit their meanings.

At the Master Artistic Research, we are open to a wide interpretation of what it means to be an artist, and welcome practices that touch on other disciplines, and those that are collaborative. Our link with the Royal Conservatory also often attracts visual artists for whom sound or music are important aspects of their practice.

The core teaching team is made up of artists and theorists, and supported by an extensive and international guest program of artists, curators, poets, musicians, and theorists. Specialist teaching clusters around the Research Days, delivered as a mix of lectures, seminars, workshops, and site visits, with both individual and group teaching. The program also includes excursions, projects with other academies, and department exhibitions, which are important for professional development and for sharing and testing research results with a wider public.

The Master Artistic Research has its own dedicated studio spaces, where much of the core teaching takes place. Emphasis is placed on the studios as both independent workplaces and a stable community environment for our international group of students, a place to foster a strong peer-group and a secure environment for artistic experimentation. Students also have access to the extensive workshop facilities of the Royal Academy and as well as the practice rooms, electronics workshop, and library of the Royal Conservatory.

### Staff

#### **Head of department:**

Janice McNab

#### **Coordinator:**

Stéphane Blokhuis

#### **Teaching Staff (2018-19)**

Babak Afrassiabi

Jasper Coppes

Yael Davids

Thijs Witty

Katarina Zdjelar

#### **Contact**

Stéphane Blokhuis [mar@kabk.nl](mailto:mar@kabk.nl)

Janice McNab [J.MCNab@kabk.nl](mailto:J.MCNab@kabk.nl)

### **Credit Point Overview – Artistic Research MA 2018-2019**

#### Year 1

<b>Course</b>	<b>Sem 1</b>	<b>Sem 2</b>
Studio based research	16	13
Theory and Writing	9	8
Research Weeks	4	-
Public presentation of work	-	7
Presentation Days	1	



<b>Course</b>	<b>Sem 1</b>	<b>Sem 2</b>
Excursion	-	1
Professional Practice	-	1
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>
<u>Year 2</u>		
<b>Course</b>	<b>Sem 3</b>	<b>Sem 4</b>
Studio based research	16	-
Theory and Writing	9	5
Research Weeks	4	-
Presentation Days	1	-
Public Presentation of work	-	3
Excursion	-	1
Graduation project	-	21
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### 2.3.5 Master of Arts in Fine Art and Design – Industrial Design

The Master of Arts in Fine Art & Design - Industrial Design programme is a two-year full-time master for designers who want to use applied design to make a conscious contribution to the world of today and tomorrow. For designers who are keen to hone their creativity in order to work within a complex interplay of factors and find a 'solution' in the form of a distinctive and elegant design. For designers looking to operate as professionals on the industrial playing field; who want to investigate it, to question it critically and help to give it shape.

The Master Industrial Design unites the technical and production aspects of industrial design with its substantive, cultural and social significance.

This study programme has been taught since 1950 at the Royal Academy of Art, The Hague (KABK) and is the oldest recognised course in the field of Design and Industrial Design in the Netherlands. Prominent teachers and students include Gerrit Rietveld, Frans de La Haye and Renny Ramakers.

The programme has been recently transformed from a Postgraduate Course into a two-year full-time master's programme. Both the schedule and the condensed curriculum leave time for a professional practice.

#### Facts

##### Educational variant

Full-time

##### Duration full-time

2 years

##### Degree

Master of Arts in Fine Arts and Design

##### Credits (ECTS)

120 ECTS

##### Head of department

Maaïke Roozenburg

##### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

##### Start date

September 2019

##### Staff

##### Head:

Maaïke Roozenburg [m.roozenburg@kabk.nl](mailto:m.roozenburg@kabk.nl)

##### Coordinator:

Zara Roelse [z.roelse@kabk.nl](mailto:z.roelse@kabk.nl)

##### Teaching Staff (2018-19)

Erlenne Bakkers

Bas van Beek

David Derksen  
 Eddo Hartmann  
 Cynthia Hathaway  
 Joris Hofstede  
 Merel Kamp  
 Jeroen Kummer  
 Lenneke Langenhuijsen  
 Yassine Salihine  
 Joris van Tubergen  
 Thomas Vailly  
 Dries Verbruggen  
 Martijn van de Wiel

## Credit Points Overview – Industrial Design MA 2019-2020

### Year 1

<b>Course</b>	<b>Sem 1</b>	<b>Sem 2</b>
Design Project A	8	8
Design Project B	8	8
Design research skills	6	-
Design perspectives & foundations	4	4
Professionalising creativity	2	2
Communication skills   presenting	2	-
Design Skills   Morphology	-	5
Design Skills   Exploratory sketching	-	1
Communication Skills   Advanced visual grammar		2
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2

<b>Course</b>	<b>Sem 3</b>	<b>Sem 4</b>
Design Research Paper	18	-
Design Project B	8	-
Professionalising creativity	2	-
Communication skills   design research	2	-
Graduation Project	-	30
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

## 2.3.6 Master of Arts in Fine Art and Design – Non Linear Narrative

### Facts

#### Educational variant

Full-time

#### Duration full-time

2 years

**Degree**

Master of Arts in Fine Arts and Design

**Credits (ECTS)**

120 ECTS

**Head of department**

Roosje Klap & Niels Schrader

**Tuition fee and applications**

Financial details

Application procedure

**Start date**

September 2019

**Content & structure**

NON LINEAR NARRATIVE analyses the relations of complex socio-political issues, and how they can be communicated to a broad audience.

The programme repositions the graphic design discipline in the changing professional landscape and extends it with new responsibilities towards society. Key objective is to educate critical thinkers, who master new technologies to tell meaningful narratives addressing the world's social, economic and environmental challenges. Students will not only study parts of philosophy and media theory, but also learn practical skills in design, computer programming, film editing, 3D modelling and virtual reality.

The programme is based on strengthening engagement with the broad social, political and cultural context in which the designer works and with which she or he relates. This context also has consequences for the role and responsibilities as a designer.

The graduation profile pushes the boundaries of the discipline of graphic designer, not only towards other design disciplines (interactive designers, product designers, film-makers), but also towards traditional, more academic disciplines, such as sociology, political science, anthropology and economics. It seeks to engage with practitioners of these disciplines, as well as integrating the insights and methods of these disciplines in the non-linear narrative design process.

The programme focuses fully on design as research and research as design. The programme involves an increasing degree of self-direction on the students' part, within a clear structure that provides stability and guidance. During the first year, students work on a joint research theme. In the second year, students' work is devoted fully to a personal project plan, which is supported by a substantive teaching programme.

**Staff**

**Heads:**

Roosje Klap & Niels Schrader

**Coordinator:** Macha Rousakov

## Teaching Staff (2018-19)

Lauren Alexander  
 Nick Axel  
 Linda van Deursen  
 Mijke van der Drift  
 Roosje Klap  
 Lizzie Malcolm  
 Ruben Pater  
 Daniel Powers  
 Niels Schrader  
 Saskia van Stein  
 External examiner  
 Ramon Amaro  
 Deep Team  
 Ina Hollmann  
 Agata Jaworska

## Questions?

Get in contact with the programme coordinator Macha Rousakov via  
[nonlinearnarrative@kabk.nl](mailto:nonlinearnarrative@kabk.nl)

## Credit Points Overview – Non Linear Narrative MA 2019-2020

### Year 1

Course	Sem 1	Sem 2
<b><i>Artistic Professional Practice</i></b>		
Graphic Design	3	3
Design	3	3
Reflective Design	3	3
Coding	3	3
Information Design	3	3
tbd	3	-
Individual project guidance	-	3
Workshops	5	5
<b><i>Professional practice</i></b>		
NLN Tuesday	1	1
<b><i>Theory</i></b>		
Media Theory Lab (Mijke van der Drift)	3	3
The Optics of Culture (Nick Axel)	3	3
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### Year 2

Course	Sem 3	Sem 4
<b><i>Artistic Professional Practice</i></b>		
Workshops	7	7

Course	Sem 3	Sem 4
<b>Artistic Professional Practice</b>		
<b>Professional practice</b>		
NLN Tuesday	1	1
Entrepreneurship	-	1
<b>Theory</b>		
Thesis (Mijke van der Drift)	4	-
Thesis (Nick Axel)	4	-
<b>Individual Study</b>		
Individual Study Project 1	7	-
Individual Study Project 2	7	-
Final Exam Project	-	21
<b>Total EC's per semester</b>	<b>30</b>	<b>30</b>

### 2.3.7 Master of Arts in Fine Art and Design – Photography & Society

#### Facts

##### Educational variant

Full-time

##### Duration full-time

2 years

##### Degree

Master of Arts in Fine Arts and Design

##### Credits (ECTS)

120 ECTS

##### Heads of department

Lotte Sprengers and Rob Hornstra

#### Tuition fee and applications

[Financial details](#)

[Application procedure](#)

#### Start date

September 2019

#### Content and Structure

Photography & Society is a new, two-year master programme offered by the Royal Academy of Art, The Hague (KABK) starting its second year in September, 2019. The Master's programme *Photography & Society* at the KABK educates socially-engaged photographers of the 21<sup>st</sup> century, who possess an active interest in the technological, political, environmental and social role of the photograph.

The core of *Photography & Society* is image-making, at the same time the programme will challenge you to foster encounters beyond photographic practice and utilize photography as

a means to take part in global debate. We enable you to mediate the relationship between image and society. These transformational demands can only be met if photographers are educated in how photographs are created, presented, discussed, used, and documented.

As a *Photography & Society* student you are educated to master the full distribution chain, seamlessly moving from concept to making work and its presentation in various, often novel, forms.

## Staff

### Heads:

Lotte Sprengers & Rob Hornstra

**Coordinator:** Lotte van den Berg

### Teaching Staff (2018-19)

Thomas Bragdon  
Judith van Ijken  
Shailoh Philips  
Adam Broomberg&Oliver Chanarin  
Ali Shoberi  
Andrea Stultiens  
Lotte Sprengers  
Rob Hoornstra

### Questions?

Get in contact with the programme coordinator: Lotte van den Berg via [l.vandenbergMAPS@kabk.nl](mailto:l.vandenbergMAPS@kabk.nl)

## Credit Point Overview – Photography & Society MA 2019-2020

### Year 1

<b>Domain</b>	<b>ECTS</b>
Domain: Personal Aims	12
Domain: Making	12
Domain: Research Abilities	12
Domain: Public Impact	12
Domain: Critical Reflection	12
<b>Total EC's per year</b>	<b>60</b>

## Year 2

<b>Domain</b>	<b>ECTS</b>
Domain: Personal Aims	12
Domain: Making	12
Domain: Research Abilities	12
Domain: Public Impact	12
Domain: Critical Reflection	12
<b>Total EC's per year</b>	<b>60</b>

### **2.4 PhDArts (In cooperation with the University of Leiden)**

The University of the Arts The Hague is one of the few art schools in the Netherlands that can offer a PhD route: **PhDArts**, international doctorate programme.

#### **About PhDArts**

PhDArts, a collaboration between Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art, The Hague (KABK) in The Hague, is a high-level international doctorate programme in visual art and design. PhDArts functions as a platform for artists who regard theoretical reflection and artistic practice as intrinsically related and complementary. A unique programme in the Netherlands, PhDArts creates new possibilities for art and its practitioners through questioning and breaking down existing boundaries between art theory and art practice.

PhD candidates follow individual research trajectories, guided by a team of supervisors. Besides this, the PhD candidates participate in a doctoral study programme, which consists of lectures, seminars, trainings and workshops. Together with supervisors, staff members and guest teachers, the doctoral candidates form an inspiring and challenging research environment.

Certain conditions apply to the PhDArts doctorate. The first condition for acceptance into the programme is a high level of artistry. Secondly, each applicant should present a clear research theme, as well as a research plan. In addition, the discursive context of the research should be clearly described. The PhDArts doctorate is a long- term research commitment that generally encompasses four years.

Researchers are expected to be in the vanguard of their fields of research. The research should contribute to knowledge about art/design, as well as to the international discourse in the field of research.

#### **Artistic research**

Artistic research, or research in and through art, is an inseparable part of the art or design practice of the researcher. Therefore, there is a unique relationship between the artist/designer, the research method and the outcome of the research. This research is made possible by the artistic practice of the researcher, and, conversely, the artist/designer

develops his work through the research. The outcome of the research is an artistic product, combined with a discursive product (i.e. the dissertation), which does justice to the artistic product.

The discursive text will provide insight into the departure points, methods and results of the research. The artistic work itself will be deliberative, containing reflection as an integral component. Research that fulfils these conditions will be innovative and relevant to contemporary developments in the world of art and design.

Because of the intrinsic relationship between work and text in this type of research, the outcome of PhD trajectory cannot be restricted to any particular format. Therefore, PhDArts does not specify a fixed ratio between the written dissertation and the artistic production.

**Coordinator**

Suzanne Knip-Mooij

**Contact**

[info@phdarts.eu](mailto:info@phdarts.eu)

For more information on PhDArts, please visit our website: [www.phdarts.eu](http://www.phdarts.eu)

## 2.5. Lectorates

### Lecotorate Art Theory and Practice

The lectorate Art Theory & Practice (KTP), headed by Prof. Dr. Janneke Wesseling, started in 2007. The lectorate KTP engages with the integration of theory and practice in art education. It has, among other things, initiated the Art Research Programme, which consists of interdisciplinary courses and stimulates research and critical reflection. Under the chairmanship of Janneke Wesseling, theory teachers have developed a specific outlook on theory education at the art academy. This outlook also informs the education curricula in general. In 2015, the lectorate initiated a Research Group consisting of tutors of the KABK who engage themselves with research in their practice. The lectorate organises symposia, workshops and lectures with various partners. For more information and an overview of courses and activities, please visit [lectoraatktp.nl](http://lectoraatktp.nl) or contact [Emily Huurdeman](#) (coordinator lectorate Art Theory & Practice).

### Content and structure

The lectorate Art Theory & Practice organises the Art Research Programme for motivated and talented Bachelor students. The Art Research Programme consists of a series of courses, to which students can apply by submitting a letter of motivation. Generally, the courses are taught by PhDArts doctoral candidates and sometimes guest teachers are invited. Also, some courses organised by the Academy of Creative and Performing Arts (ACPA) of Leiden University are open to Bachelor students of the Royal Academy of Art through the Art Research Programme.

The courses vary widely in thematic focus, but they all share an emphasis on research in relation to art practice. Moreover, all courses in the Art Research Programme are interdisciplinary and not connected to one specific department of the academy. In each course, students from different departments work together, and in some cases they collaborate with students from the Royal Conservatoire and Leiden University.

Application deadlines and new courses are announced on the website of the lectorate and through additional communication channels of the Royal Academy of Art, the academy's website, and mailings. The courses can be taken within the framework of the Individual Study Track (IST), in consultation with the IST coach.

### Courses and ECTS

Semester I:

- Writing Art: 6 ECTS

The course will familiarise students with diverse ways of writing about art. This is achieved through a series of lectures by experts and through workshops in which students will experiment with different approaches to 'Writing Art'.

Semester II: to be determined.

## Lectorate Design

Dr. Alice Twemlow was appointed lector Design at the KABK in September 2017. The lectorate Design aims to serve as a dynamic catalyst or provocation for design-focused research activity within the KABK learning environment and beyond. Inherent in this mission is the imperative to surface, nurture and promote a robust design-focused research culture within the KABK and via the channels that connect KABK and Leiden University.

The working title for the lectorate is "**Design and the Deep Future**", to allow for investigation of such topics as: geological time and design; waste and trash; dematerialization of design; circular economy; repair; non-humans and design; digital detritus; design criticism; speculative and critical design and so on. Engagement with these and other issues will be further augmented through research projects, exhibitions, symposia as well as print and online publications. For more information contact [Emily Huurdeman](#) (coordinator lectorate Design).

## **Courses and ECTS**

Semester I:

- Future Fossils: 6 ECTS

In this course, a select group of students from KABK and Leiden University will explore the relationship between geological time and design. Using methods drawn from archaeology, anthropology, speculative and critical design, they will conduct research, develop an argument, and speculate through design and/or writing and/or image-making on what will be the fossils of the future.

Semester II: to be determined.

## **Staff**

Professor: Janneke Wesseling  
Professor: Alice Twemlow  
Coordinator: Emily Huurdeman

## **Contact**

[lectoraatktp@kabk.nl](mailto:lectoraatktp@kabk.nl)  
[lectoratedesign@kabk.nl](mailto:lectoratedesign@kabk.nl)

## 2.6 Preparatory courses

### 2.6.1 Orientation course

#### Facts

#### Duration

14 Saturdays 10am-3pm

#### Degree

Proof of participation

#### Head preparatory courses Fine Art and Design

Zanne Zwart

#### Application & fees

[Financial details](#)

[Application procedure](#)

#### Start date

September 2019

#### Content & Structure

The Orientation Course is primarily intended for those who are considering entering a study programme at the Academy. This course introduces students to the mentality, working methods and study attitudes required for a programme at the Academy. The course takes place over 14 Saturdays (including one day excursion).

#### [More information](#)

#### Staff

Willem Goedegebuure

Engelien van den Dool

Ton van Kints

Willem Moeselaar

Munnus Zweerts

and guest teachers

#### Contact

[voortraject@kabk.nl](mailto:voortraject@kabk.nl)

## 2.6.2 Preparatory year

### Facts

#### Duration

1 year

#### Degree

Certificate

### Application & fees

[Financial details](#)

[Application procedure](#)

### Start date

September 2019

### Content & Structure

The Preparatory Year is aimed at motivated people who still lack sufficient preparation to be admitted to the regular study programme or feel a need for a broad orientation preparation before starting their regular studies at the Academy. The Preparatory Year prepares participants for all the study programmes offered by the KABK. The objectives of the Preparatory Year are orientation, selection and stimulation.

[More information](#)

### Staff

#### Head preparatory courses Fine Art and Design

Zanne Zwart

#### Coordinator

Maartje Lammers

### Teachers

Amber Beernink

Channa Boon

Nieke Koek

Gosse de Kort

Maartje Lammers

Kim Nuijen

Marthe Prins

Rosa Sijben

Niels Vis

Zanne Zwart

### Contact

[voortraject@kabk.nl](mailto:voortraject@kabk.nl)

## 2.6.3 Partnerships with Secondary Schools (Art Plan projects)

### Content & Structure

The Royal Academy of Art, The Hague (KABK) has established partnerships with secondary schools in The Hague and beyond. The purpose of these partnerships is to offer secondary school students the opportunity to thoroughly prepare for the transition from secondary school arts education to the professional degree programmes offered by the KABK. Several other projects are currently being developed as more secondary schools focus on raising the profile of arts education in their curriculum.

At the moment, partnership projects have been established with the following schools:

- **Segbroek College The Hague**  
First-year, second-year and third-year classes 'Segbroek Art'.  
The upper level includes the subject Art and Visual Education (KUBV).
- **Bonaventura College Leiden, location Marienpoelstraat**  
First-year, second-year and third-year classes and upper level 'Visual Art and Design Plan', also known as 'Art Plan'.
- **Rijnlands Lyceum Wassenaar**  
First-year, second-year and third-year classes, and upper level 'Visual Art and Design Plan', also known as 'Art Class'.
- **Christelijk Lyceum Zandvliet The Hague**  
First-year, second-year and third-year classes, and upper level 'Visual Art and Design Plan', also known as 'Art Class'.

### Application & fees

Applications run via the partner schools

[More information](#)

### Staff

**Head preparatory courses Fine Art and Design**

Zanne Zwart

### Teachers

Max Bong

Hanneke van den Borne

Daan Brinkmann

Engelien van den Dool

Guido van der Linden

Pawel Pokutycki

Jordie Rovers

Nikkie Wester

Munnus Zweerts

### Contact

[voortraject@kabk.nl](mailto:voortraject@kabk.nl)

## 2.6.4 Kid's Club

### Content & Structure

The Kids Club is a group of children from primary school Classes 7 and 8 (ages ranging from 10 to 12 years) who would like to do more with art than they are offered at their own primary schools. The Kids Club includes children who are considering applying for admission to the School for Young Talent or one of the art plan schools. In a classroom situation, these students demonstrate what they can do and work on assignments in order to build their admissions portfolios.

[More information](#)

### Staff

**Head preparatory courses Fine Art and Design**

Zanne Zwart

### Contact

Zanne Zwart [z.zwart@kabk.nl](mailto:z.zwart@kabk.nl)

& [voortraject@kabk.nl](mailto:voortraject@kabk.nl)

## 2.6.5 School for Young Talent

### Facts

#### **Educational variant**

Full-time

#### **Duration**

4, 5 or 6 years

#### **Degree**

Dutch secondary school

#### **Head preparatory courses Fine Art and Design**

Zanne Zwart

### **Application & fees**

[Financial details](#)

[Application procedure](#)

### **Start date**

August 2019

### **Content & Structure**

The School for Young Talent (SYT) is a school established by the University of the Arts, The Hague, for pupils in primary education (Years 7 and 8) and secondary education. The school offers programmes at three levels of the Dutch school system: HAS, HAVO, and VWO. The school is open to pupils who would like to progress to the Royal Academy of Art, the Royal Conservatoire or the Conservatoire's Dance Department. The SYT is a small-scale programme in which individual attention for pupils plays a central role.

[More information](#)

### **Staff**

#### **SYT Director**

Jan van Bilsen

#### **Head of the SYT Visual Arts Department**

Zanne Zwart

### **Contact**

[voortraject@kabk.nl](mailto:voortraject@kabk.nl)

## 2.6.6 Combined education

### Content & Structure

At the KABK, it is possible to combine art courses with secondary education. This is usually arranged on a case-by-case basis, given that the schedules do not always correspond to each other. In theory, it should be possible to follow at least a part of the same curriculum followed by students of the School for Young Talent. An admissions procedure is required for participation in this preparatory track. Where possible, the applicant's own school will be consulted, in order to determine the extent to which participation in the preparatory track can be fit into the regular school curriculum. A fee is required for this form of participation, based on the number of classes/half-day periods taken. After completing HAVO, a student may apply for admission to the KABK. A separate admissions procedure is required for these programmes, in combination with the final examination for the visual work.

[More information](#)

### Staff

**Head preparatory courses Fine Art and Design**

Zanne Zwart

### Contact

[voortraject@kabk.nl](mailto:voortraject@kabk.nl)

### 3. FACILITIES

#### 3.1 WiFi and email

##### 3.1.1 Wifi

###### **Eduroam**

Eduroam is a wireless network that enables students to connect to the internet with a laptop, smart phone or other mobile device. The Eduroam network includes more than 40 universities of applied sciences in the Netherlands and many more worldwide. You can access the internet with your *KABK account* at all educational institutions connected to eduroam.

On the [Portal](#) (under Tools > IT support) you can find information on how to connect to the Eduroam WiFi network.

###### **KABK-student wifi network**

While at the premises of the Academy, it is also possible to connect to the KABK-student wifi network. Related information (incl. the network's password) is sent to your KABK e-mail account by the IT department.

##### 3.1.2 E-mail

The Royal Academy of Art, The Hague offers a personal e-mail address to all its students (initial.lastname@student.kabk.nl).

All educational and administrative e-mail correspondence of the Academy will be sent to your KABK e-mail address. Therefore, we advise you to activate this e-mail address as soon as possible and to check it regularly. If you don't, you run the risk of missing important announcements and information, such as last-minute changes in your schedule.

You can find information on how to access your KABK e-mail account via e.g. your phone, webmail etc. on the [Portal](#).

#### 3.2 Equipment and lend out desk

The Royal Academy of Art, The Hague offers its students a great variety of equipment to borrow for free or rent for a small fee. Make sure to read the terms and conditions that apply to each rental agreement you sign. For an overview of all available equipment, their locations and daily fees please visit <http://werkplaatsen.kabk.nl/rental> (accessible via the internal network or VPN).

<b>WORKSHOPS</b>	<b>STAFF</b>	<b>OPENING HOURS</b>	<b>CONTACT</b>
<b>3D Lab</b>	Marcel van Nispen Yvo van Os Ronald Scholtens	Mon 11.00-20.00 (adjusted times during even-numbered weeks until 16.00) Tue 9.00-17.00 (adjusted times during even-numbered weeks until 18.30) Thur 9.00-20.00 Fri 13.00-21.30	<a href="mailto:workshop.3dlab@kabk.nl">workshop.3dlab@kabk.nl</a>
<b>Rental</b>	Chris Borman Abel Wolff	Mon-Thur 8.30-19.30 Fri 8.30-17.00	070 3154 713 <a href="mailto:rental@kabk.nl">rental@kabk.nl</a>
<b>Computer Workshop</b>	George Vincentie Ferri Wouters Michel van Soest Chris Pieplenbosch Gideon Oosten	Mon to Fri 8.30 -21.30 Sat 9.30 - 16.00	070 3154 790 <a href="mailto:workshop.computer@kabk.nl">workshop.computer@kabk.nl</a>
<b>Photographic processing techniques</b>	Thomas Ankum Widodo Poedjio	Wed & Thu 13.00-17.00	070 3154 782 <a href="mailto:workshop.fineartprinting@kabk.nl">workshop.fineartprinting@kabk.nl</a>
<b>Photography Workshop</b>	Frans de Grood Andrew Valkenburg Robin Butter Hans Poel	Mon, Tue, Wed 8.30-21.30 Thu 9.00-21.30 Fri 9.00-17.00 Saturday 9.30-16.00	070 3154 786 <a href="mailto:workshop.photography@kabk.nl">workshop.photography@kabk.nl</a>
<b>Printmaking Workshop</b>	Gerard Schoneveld Thomas	Mon-Thur 9.00-21.30	070 3154 781 <a href="mailto:workshop.printmaking@kabk.nl">workshop.printmaking@kabk.nl</a>

	Ankum Widodo Poedijo Astrid Florentinus	Fri 9.00- 17.00	
<b>Wood Workshop</b>	Mascha van de Kuinder Ronald Scholtens Tom Vollaart Sabin Garea	Mon, Tue, Wed, Thur 9.00-21.30 Fri 9.00- 17.00 Sat 9.30- 16.00	070 3154 785 <a href="mailto:workshop.wood@kabk.nl">workshop.wood@kabk.nl</a>
<b>Ceramics/Sculpture Workshop</b>	Arjen Bos Katrein Breukers Guido van der Linden	Mon, Tue, Wed, Thur 10.00-18.30 Fri 13.30- 21.30	070 3154 794 <a href="mailto:workshop.ceramics@kabk.nl">workshop.ceramics@kabk.nl</a>
<b>Typesetting Workshop</b>	Sanne Beeren	Tue 9.00- 17.00	<a href="mailto:workshop.typesetting@kabk.nl">workshop.typesetting@kabk.nl</a>
<b>Metal Workshop</b>	Richard van den Berg Eduard Sjoukes Luis Maly	Mon to Fri 9.00-21.00	070 3154 785 <a href="mailto:workshop.metal@kabk.nl">workshop.metal@kabk.nl</a>
<b>Textile &amp; Fashion</b>	Gino Anthonisse Beleke den Hartog Tardia Page Leslie Eisinger Rianne Zijderveld	Mon-Tue 8.45-18.00 Wed 8.45- 21.00 Thu 9.00- 16.30 Fri 10.00- 17.00 Saturday 9.30-16.00	070 3154 780 <a href="mailto:workshop.textile@kabk.nl">workshop.textile@kabk.nl</a>
		<b>+ in some evenings by appointment</b>	
<b>Library</b>	Marcel van Bommel Annemarie van den Berg Jolanda van Os	Mon, Tue, Wed 8.30- 20.00 Thur & Fri 8.30-17.30	070 3154 798 <a href="mailto:library@kabk.nl">library@kabk.nl</a>

### 3.3 Booking rooms

The Royal Academy of Art, The Hague uses the scheduling system ASIMUT, an online application, which offers you a personal schedule and the possibility to book rooms.

In order to check your timetable, you need to log in to ASIMUT using your student number and password. You can access ASIMUT via <https://kabk.asimut.net>. At the Academy, there are two timetable kiosks, where you can check your schedule or book a room using your student card.

You will find more information about how to use Asimut, including tutorials and a short introduction video on the [Portal under Tools > Spaces and Events](#).

### 3.4 Download software

[SURFspot.nl](https://surfspot.nl) is the IT shop where students from the Royal Academy of Art, The Hague can buy official software and other ICT products at very low prices. You can login to Surfspot in order to acquire computer software and hardware at a large discount. Choose 'Login for MBO, HBO and WO', search for 'Royal Academy of Art' and log in with your student number and password.

### 3.5 Workshops

At the Royal Academy of Art, The Hague students will find state of the art workshops in many fields. For more detailed information and opening hours please visit the [Portal](#).

### 3.6 Jobs and opportunities

The Royal Academy of Art, The Hague publishes opportunities, competitions, internships, jobs and more – especially selected for its students and alumni on the [KABK bulletin board](#). The KABK Bulletin Board publishes information from third party owned content. In case of questions related to the content of an add published, please contact the person listed in the respective add or follow the link to the original source. Any references to external organisations or websites are provided as a matter of convenience only.

