

**Royal
Academy of Art
The Hague**

Bachelor
Fine Arts

Study Guide
2018/2019

kabk.nl



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Manifesto

Art is intelligence

Art schools create the climate to attract students and tutors which might think differently and very individual, but they encourage, challenge and inspire each other. At art schools they create the networks of the future.

Art is stamina

Only a deep commitment, a persevering practice and a sustainable discipline can give birth to works of art which leave the short-lived moment of sensation and entertainment behind. Art is not a hop on/hop off activity.

Art is generosity

Much more than a collection of individual careers. Artists are well advised to be generous with each other and with their work, but within the confines of a very decisive practice.

Art is knowledge

Including political knowledge, intrinsic knowledge and public knowledge. Without art we would know less.

Art is beauty

That still matters, including aesthetic beauty, disturbing beauty, revealing beauty and pleasing beauty.

Artists of the future meet at art school

Art schools create the climate to attract students and tutors which might think differently and very individual, but they encourage, challenge and inspire each other. At art schools they create the networks of the future.

At art schools the future role of artists in our society is invented

Because art schools provide breathing space, fully aware of, but also with a critical distance to market conditions and pure career thinking. Here we can experiment with the role which art and artists will have in the future, for the well-being of our societies.

Art schools are cultural institutions with an educational remit

We prepare students for an entrepreneurial professional practice called culture, including all aspects of how we live together on this planet and how we practice the highest possible level of inclusiveness. That is why we are so culturally curious and directed towards international diversity.

Art schools align the past with the future

We learn from history to build the future.

Art schools sharpen the sensitivity for quality of making

Any form of making, as long as it is decisive.

Ethos

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.

We embed learning at the fine art department in shared values. We see democracy, tolerance and respect as the fundament for understanding differences, living with differences and even loving differences. We understand otherness and antagonism as attractive, rather than as a threat.

Art comes in many, and often controversial forms. We cherish art as exciting, stimulating, motivating, pleasing, disturbing, illuminating, revealing or just beautiful. We value the small interventions as well as the great gestures. The quality of making stands side by side with the development of ideas and artistic strategies. Critical reflection and a relevant academic discourse are the kernel around which artistic practice revolves, but the most effective arguments in the debates around the arts are artworks themselves.

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.

Our students are learners. Our artist teachers share their experience and knowledge with them, support and challenge their artistic results and engage in a constructive critical reflection of developing strategies. Students carry the responsibility for their learning and the development of their artistic practice. Although learning is continuous there is no necessary order of given steps that need be followed to be successful and prepared for the BA Fine Art. Therefore the individual work of the students is the centre of all learning. This is flanked and supported by presentations to groups and a wider public as moments for feedback and critical reflection, in short assessments. But students and tutors also have a shared responsibility for the continuous development of fine art in a contemporary context.

At the fine art department a team of highly motivated artists, art historians and theorists welcome students from all over the world. We try to craft a truly international mix carefully. Our teaching language is English.

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.



From annual plan 2018/2019

The department BA Fine Art organises a staff seminar for all teachers twice per year to review our current development and to collect proposals for the future. The main focus of the staff seminar in March 2018 was to outline what we expect will shape or even endanger Art and Academies in the near future.

Political awareness

Through our teaching we encourage students to become artists which are able to react to the main challenges, which all our societies face:

- We have to continue to improve our sustainable handling of materials, energy and environment further.
- We need to sharpen our awareness that our actions have an impact on climate change.
- We need to understand the growing movement of people and that migration will make the societies of the 21st century even more international.
- We need to expose the manipulative forces of populism as shortsighted and dangerous.
- We need to restore trust in complex and thoroughly researching sources of information to put a stop to political tricksters who use faked or dangerously truncated news for their own electoral ranking.
- We must rediscover the democratic forces of digitalisation to give priority to data protection over commercial abuse and destabilising influence.
- We need to liberate art and culture from the equalising side effect of standards of the global economy to preserve them as advocates and source of diversity.

As the Fine art community at KABK we will pay attention to all the above in our discourse and artistic production. Even the decision to build an artistic existence, regardless of social and economic consequences, radiates political significance.

Contradictions

But we also know, that the responsibility for society as a whole places demands on education which are not always congruent with the expectations of art.

What is good for Fine Art is not always good for education and vice versa.

Accountability, a condition for trust and transparency in the work with students and public funding, could lead to predictability, a destructive virus for Fine Art.

Quality culture needs tools to measure, how learning and teaching relate to each other and support the development of a student. The quality of an art work however has to resist the application of preconceived measurements.

We are convinced that artists are of indispensable value for our societies, although and because art and artists are “useless”. We replace the relationship to clients with 100% self motivation. Art academies are expected to present themselves as rebellious while we still follow the same rules and standards as all other institutions of Higher Education.

Thriving from such contradictions is the basis for our culture as department and as academy.

Diversity of practice within the discipline Fine Art

Fine Art as a discipline is a reservoir for a diverse variety of practices. Artists traditionally choose freely what suits their artistic strategy best at a given time. While this encourages artists to ruthlessly appropriate other approaches like design, architecture or anything beyond the Arts, artistic practice remains deeply embedded in the discipline, even when it stretches boundaries. In return, artistic practice has a relevance for other creative endeavours as well. While the interdisciplinary grey zone between the disciplines is not of great general interest, knowledge of “the other” strengthens the disciplines and the quality of their outcomes.

We note with concern how easily tendencies of public perception of art influence the progress of art academies, like diluting fine art as a hybrid practice and falling for the short-lived entertainment qualities of spectacles, derived from squinting at viewer ratings, which increase the chances of advertisement revenue and political sympathy.

As a countermeasure, we must become even more explicit when describing the discipline-specific qualities of art. Defining and re-inventing the role of the artist determines our culture as academy, based upon a diverse mixture of gender, cultural background and age.

Digitalisation

With the rapid progress of digitalisation, some predicted that art would come in a completely new form and prematurely celebrated “media arts” as the new art of the future.

This has not really happened. In the meantime, artists again confirmed the ability to incorporate any technological or social development into their own artistic practice. Rather than favouring one form of technique or technology, it has again come true that the simultaneousness of different or even opposing means of appropriation constitutes the spicy quality of art.

However, it is becoming increasingly clear that the digital up-bringing has provided our students with both positive experiences and significant shortcomings. Waiting for ideas that can be implemented quickly has replaced long-term studio work. “Nobody sketches anymore”. The priority on looking at the world through the frame of the smart-phone screen has seriously impeded the sense for three dimensions. The controlling mechanisms of social media have entered the learning environment and a constant availability of pre-fabricated information which is hardly quality assured, has diminished the ability and the willingness to research through a variety of sources.

We have started to counteract and to adjust our teaching by an even stronger emphasis on “hands on” activities and the direct contact to materials, by preferring the proximity of analog communities as collective moments to the abstract distance of online networking and by accepting that short attention spans can be equally valuable for the art as thinking by making through long-lasting activities.

We will also pay attention to the fact that digital space opens up new possibilities to distribute art and to exchange ideas.



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Aim

The aim of the programme is to enable students to participate actively in the continuous renewal of art as an important contribution to the cultural, economical and social wellbeing of our societies.

Objectives

The objectives of the programme are to enable students:

- to develop ideas independently out of experience, critical reflection and contextual awareness and to transfer them into works of art.
- to make informed decisions about the application of techniques and technologies in the execution of their ideas.
- to recognise making and thinking in the context of contemporary fine art and its historical development.
- to reflect critically upon the own work and that of others
- to present their work to a wider public and to reflect upon it verbally.
- to contextualise the making and the development of strategies in the making itself, in a discursive sharing of the work and in writing about it.
- to understand research as an essential part of the artistic process.

These objectives refer to the general national learning outcomes and are expanded by them.

Teaching strategies

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

Artistic practice – invigorate continuous individual practice in the context of the BA Fine Art community

Tutorials – one on one sessions between a student and a tutor (artist teacher), reflecting on the learning so far, the conversion of strategies into artworks and jointly developing advice for future steps

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 strategic 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

Sections

About 40 artists support students in their learning. With respect to their own practice and interests, these artists divide into three groups: sculpture, painting & printing and autonomy. Autonomy 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. Six art historians, art theorists and artists with a strong theoretical and research-oriented practice 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.

Team leaders

A team leader is appointed for each section / curriculum component. Team leaders meet with the Head of department and the coordinators approximately every two weeks. Important issues regarding the programme, the section and the KABK will be discussed. Team leaders are asked to communicate what has been discussed to their colleagues (section tutors) and the students. Team leaders are also the first point of contact if students want to highlight or comment issues regarding their learning.

Team leaders 2018/19

PP: Ewoud van Rijn

AUT: Pim Voorneman

SC: Klaas Kloosterboer (semester 1 only)

Propedeuse: Marion Duursema and Frank Lisser

Part time programme: Willem Goedegebuure

Critical practice team: Winnie Koekelbergh

Coordinators

Two coordinators ensure the day to day running of the programme. They are the first point of contact for students, when the team leaders cannot help. The coordinators also participate in the development of the programme and its content. Together with the Head of Department they form the Fine Art Office. The coordinators are Martijn Verhoeven and Cecilia Bengtsson.

Student representative meetings

A student representative is appointed to each year group per section. Student representatives are invited for a meeting with the head of the department, the coordinators and the Team leaders three times per year to bring comments, remarks, critique and proposals to the table. In the academic year 2018/2019 the meetings will take place:

- Tuesday, November 13 2018, 17:00
- Tuesday, March 5 2019, 17:00
- Monday, May 27 2019, 17:00

In addition selected students will be invited for “ideas exchanges” to speculate about the future of the arts and art schools together with the head of department and selected tutors.

Studios

We aim to provide students with decent workplaces. They might be small at times. Students in their final year usually have access to a studio under their command. Students in year 2 and 3 share spaces as a group. It is important that the group itself takes charge of the management of the space and negotiates its use at any given time.

To maintain a working environment which is safe and accessible for everyone it is stressed how important an orderly studio regime is. The use of studios as storage should be minimised to what is absolutely essential to produce works of art at a given time. We strive to provide limited storage for art works, which have not been presented yet. Food, bottles and other leftovers must immediately be disposed.

We arrange regular cleaning days and expect from all students to participate in them. The hallways must be kept empty under all circumstances as they are emergency exits. For this academic session the following cleaning days are mandatory:

- 5.11.2018 and 6.11.2018
- 21.1.2019 and 22.1.2019
- 25.3.2019 and 26.3.2019
- 17.6.2019 and 18.6.2019



Pathways

We provide three pathways for our programme. All lead to the BA Fine art degree.

- Full-time
- Part-time
- Double Degree

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

Full time

The most common mode of studies is the full time mode. Most applicants seek to devote their full attention to studying fine art. The programme is offered in the morning and midday hours. The full-time mode gives best access to all offers, including excursions and academy wide organised options. To increase communication and interaction between full-time and part-time students we have begun to mirror the day offers also in the evening hours – where possible. All students have access to the building and to the studios from 8 am in the morning to 10 pm at night from Monday to Thursday, from 8 am to 7 pm on Fridays and from 10 am to 5 pm on Saturdays.

Part time

Part time students have an important impact on the quality of our discourses. Therefore we appreciate applications from those who already have professional or family commitments and developed enthusiasm to aim for a professional career as artist later in their life. For these applicants we offer the part time mode. An even greater emphasis is placed on independence. From the third semester onwards part time students have the opportunity to compose their own tutorial programme by choosing which teacher they would like to meet for critical feedback. Part time students have access to the same artist teachers and theoreticians as full time students. Although we make strong efforts to mirror most daytime offers in the evening hours also part time students must factor in that they should have time to participate in department activities for at least two afternoons per week. Where necessary and where possible we can also strive for tailor-made solutions to give part time students the best possible experience. The curriculum construction aligns with the full-time curriculum, but the weight of individual studies is increased.

Double Degree

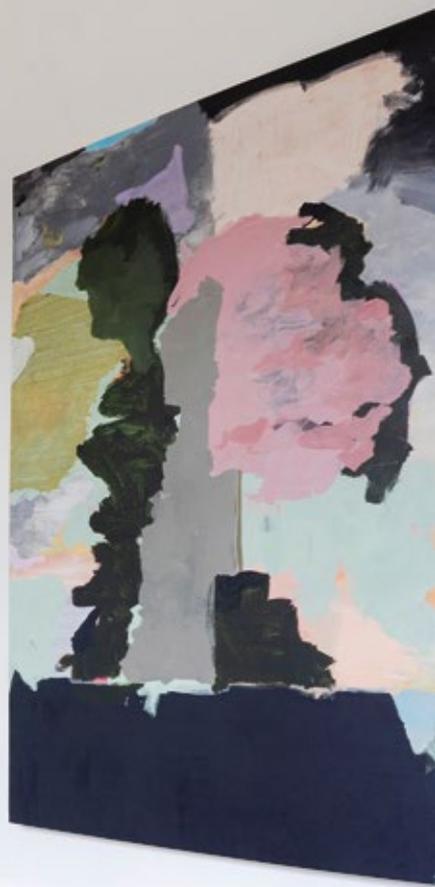
The Double Degree pathway allows BA students in Fine Art at the KABK to simultaneously obtain a BA in Art History, through the Arts, Media and Society programme at Leiden University. The programme emerges from the longstanding and fruitful relationship between Leiden University and the Royal Academy of Art under the roof of the Faculty of Creative and Performing Arts.

The BA Fine Art programme at the KABK acknowledges the necessity to join artistic skills with intellectual capacities. In fact, artistic skills are understood as the firm merger of making and thinking. The Double Degree programme consequently takes this a step further. It encourages students to develop their skills in the supportive community of art practitioners at the Academy and at the same time to define their reflective capacities in the community of art history students of one of the leading universities.

Acceptance to the Double Degree pathway is only possible after successful completion of the propedeuse year at the KABK.

To enable students to study in two parallel programmes, a list of exemptions has been agreed upon. At the end of the second semester interested students are invited to apply for the double degree programme with a short assignment, usually a piece of writing reflecting on a current exhibition or art project in the nearer surrounding. This text is the base for a short interview with a team of colleagues from KABK and Leiden University.

We offer more detailed information to interested students during the second semester of the first year.



The New Ten

Early 2018 we placed an open call for contemporary artists with a significant professional career to join our team of artist tutors for up to 100 hours in the first semester. We were honoured and overwhelmed by the vast feedback we received. Some 300 artists replied to our call. A committee with a majority of student members, finally selected nine artists and one art historian:

- Hanae Wilke
- Puck Verkade
- Sara Rajaei
- Maja Bekan
- Clare Butcher
- Marius Lut
- Yair Callender
- Toon Fibbe
- Alex Farrar
- Haseeb Ahmed

The New Ten will present themselves early September. They will join the experienced teachers for group sessions and they will be available for individual tutorials. All students of the year groups 2, 3 and 4 are invited to sign up for individual meetings with them. In the end of the semester the “ten new ones” are asked to summarise their experience and their impression of the work they have seen in a short presentation.

Excursions 2018/2019

Each year we organise excursions to places of particular interest for artists and art students. We aim to keep the excursions at a reasonably priced level. Students will have to cover their own costs.

First Year excursion

29.8.2018 – 31.8.2018, The Netherlands and Belgium

We organise an introductory excursion for the group of first year students in the first week of the academic year. The trip helps student to get to know each other and it helps students to understand the cultural context of the Netherlands and its closest neighbours.

Second year excursions

Monday 19.11.2018 – Saturday 24.11.2018, Berlin

Expected costs per student: 270,- €

The excursion takes students to Berlin. A visit to the major museums, some galleries and other art- spaces will be organised. In addition some artists will be visited in their studios.

Third year excursion

Wednesday 6.2.2019 – Saturday 9.2.2019, Düsseldorf / Cologne

Expected costs per student: not available yet.

We will quite likely arrange the trip around the “Rundgang” at the “Kunstakademie Düsseldorf”, the annual show, presenting the work of all students of the academy. Around that we will visit museums and galleries in Düsseldorf (f.e. K20 and K 21), Cologne (f.e. Museum Ludwig, Wallraf Richartz Museum) and in between (f.e. Museumsinsel Hombroich / Skulpturenhalle Neuss)

Curriculum

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 practice
- electives / IST

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 curriculum 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 stand 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 practice

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. To align theory and practice in the process of making art, theory tutors are available for studio visits and studio tutors are invited to speak in theory seminars.

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 trajectory (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. Full time students in years two and three must choose at least 2 electives or IST offers per semester. For part time students only one is mandatory. For double degree students electives / IST is optional. The final exam project contains 12 credits of IST as individual learning and practice.

Exchange

Students have the opportunity to widen their experience by applying for an exchange to one of our partner art schools in their third year at KABK. Partners are among others: Glasgow School of Art, Kunsthochschule Berlin-Weißensee, Die Angewandte/Vienna, Vilnius Academy of Arts, Central Saint Martins College of Art and Design London and many more. The KABK international office can provide students with further detailed information. Before students apply for an exchange they should discuss this with their tutors and the team leader.

The application deadlines are 10.9.2018 for the semester 6 2018 and 8.3.2019 for semester 5 2019. All applications will be collected at the fine art office and discussed in the first team leader meeting after the application deadline. The application must also include a motivation which should explain:

- What would the exchange add to your learning experience?
- What information could you gather about the selected art schools?
- What do you expect to do and learn at the selected art school?
- Have you checked if you are capable to communicate in the teaching language at the hosting art school?

Application forms are available at the international office.

Choosing another section

After successful completion of the propedeuse year students choose one of the three sections. To avoid disruptions in the section specific discourses, changing a section is only possible for the beginning of a new semester. Before changing, students must discuss their wish with the team leader of the section they want to leave and the team leader of the section they want to join before the end of the previous semester. When both team leaders give their consent, students will send this to the fine art office for final approval.

ECTS / Credits

ECTS (European Credit Transfer System) is a credit system, agreed upon within the EU, designed to make it easier for students to move between different countries. Since they are based on the learning achievements and workload of a course, a student can transfer ECTS credits from one university to another so they are added up to contribute to an individual's degree programme or training. ECTS -or credits- also helps with the planning, delivery and evaluation of study programmes, and makes them more transparent.

ECTS credits represent the workload and defined learning outcomes of a given course or programme. 60 credits are the equivalent of a full year of study or work. 1 credit accounts for 28 hours of work, including mostly working independently on the individual development as artist. In a standard academic year, 60 credits would be usually broken down into several smaller components.

The Bachelor in Fine Arts at the KABK contains 240 ECTS. Per year a student's workload is 60 ECTS, 30 per semester.

In order to pass the propaedeutic phase (first year of the study) and continue into the second year, a student is required to have earned at least 45 ECTS.

A Credit overview is listed at the end of this study guide.

OSIRIS

A student's progress in terms of points is recorded in the online based program OSIRIS. OSIRIS is available for students under www.kabk.nl/portal/osiris-student. OSIRIS enables students to monitor their own study progress, whether they have passed a specific curriculum component, for feedback after collective assessments and to check the total number of points at any moment in time. Students are asked to actively keep track on their point-progress.



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Progression

Year 1, semester 1 and 2: Propaedeutic introduction

The propaedeutic year informs and confirms the decision to continue studying for a BA in fine art, or for the double degree option. Students are prepared to choose one of the three tracks as a home base within the fine art department: painting & printing, sculpture or autonom. At the end of the first year an assessment determines progress to the next phase.

- Introduction to studying fine art
- Introduction to fine art practice
- Introduction to basic techniques and all available workshops
- Introduction to the three sections structuring the main phase: painting & printing, sculpture, autonom
- introduction to art history, theory, research and discourse
- introduction to the professional art context

The student cohort will be divided into three groups: morning group, midday group and evening group. Part time students have priority in the evening group.

Year 2, semester 3 and 4: Experimentation, knowledge and understanding

The second year is based on the experience and skills gained in the first year. Students will experiment with the individual development of ideas and strategies and with a range of techniques and technologies relevant for art making in relation to, but not restricted to, their chosen section (Painting & printing, Sculpture,

Autonom). They expand their knowledge in art history, theory and research and link it to the own art making.

- establish focus on independent art making in a studio
- experiment with techniques, technologies and strategies
- develop ideas out of observation, research, insight and experience
- start to learn how to present work as display and orally
- learn how to share ideas and results with peers and teachers
- increase the understanding of the history of art making and the theoretical discourses determining contemporary art practice
- learn to link theory and practice
- understand research in relation to contemporary fine art practice
- understand the political, economical, social and cultural parameters which influence artists' practice

Year 3, semester 5 and 6: Development of a body of work and contextualisation

Based on the foundations laid in year one and two, students now begin the process of developing and presenting a body of art work. With an open mind and with well-developed experimental skills they begin to consolidate their practice, demonstrating an advanced level of decision making which will make their work distinctive. They begin to apply their skills in addressing themes that are important to them and which they regard as essential for our culture and society.

The understanding of art history, theory, research and discourse is further developed and the relevance of contextualisation of the own practice and that of others will be probed further. Preparations for a final thesis start in semester 3.2, which is to be produced in semester 4.1.

- increased focus on independent art making in the studio
- determine techniques, technologies and strategies relevant to the own practice
- refine ideas for an own body of work out of observation, research, insight and experience
- consolidate skills to present work as display, orally and in writing to a wider public
- collaborate with peers and teachers on the development of the own practice
- enhance the understanding of the history of art making and the theoretical discourses determining contemporary art practice
- practice to link theory and research with art making
- improve the understanding of the political, economical, social and cultural parameters which influence artists' practice

Year 4, semester 7 and 8:

Development of a professional art practice and reflection on the role of art and artists in society

Year four aims to prepare students to establish a professional art practice. The refinement of a body of work, guided by staff and peer discussions, is paralleled by refining theoretical and writing skills. Students will plan and manage all aspects of an exhibition

as a test forum for the final degree show and as a live experiment for their future professional life.

The focus in semester 7 lies on the pre exam exhibition and on finalising the BA thesis. In semester 8 full focus is on studio practice, in planning and executing work for final assessment and for the degree show. The final exam project resembles the individual study track (IST)

semester 7

- central focus on independent art making in the studio
- refine techniques, technologies and strategies relevant to the own practice
- professionalise an own body of work out of observation, research, insight and experience
- expand on the understanding of the history of art making and the theoretical discourses determining contemporary art practice and the link of theory and research with art making in a written thesis
- present work to the general public
- organise and self manage an exhibition as a group

semester 8

- focus on final art project
- presentation of a body of work for final exam
- participation in the degree show
- clear understanding of the own role as artist in contemporary society



Assessment

Collective conference

At the end of a semester the teaching teams come together to discuss the learning achievements of the individual students. All aspects of the development of the student in the past period are taken into account. This includes achievements and credits for all curriculum blocks.

Presentations

Presentations and critical feedback sessions are arranged over the course of the semester. They may happen individually, in small groups, in the context of a section or in the year group. Some are arranged at external venues. Only art works, which have not been presented for assessment before can be included in presentations. Research, process and inquiry should be made accessible. Presentations will be assessed by specific teaching teams. The results feed into the collective assessment at the end of the semester. Assessments are in general not public, but the presentations can be visited by the wider public after assessments took place.

Critical practice tests

Tests, papers, verbal presentations and writing assignments accompany the learning under the heading of critical practice. Also other learning offers can involve written assignments. They will be marked separately and the results feed into the collective assessment.

Study advice

The first year of the programme has a propaedeutic character. It provides the opportunity to predict the students ability to successfully fulfil the requirements of a BA degree. At the end of the year students will be provided with a positive or a negative study advice. Already at the end of the first semester and towards the end of block 3 (propedeuse green light check: 25.3.2019) it will be pointed out to students if a negative study advice might be possible.

Final exam

Students need the required amount of credits to participate in the final exam. They also will be made aware if the teaching team sees the possibility that they might not be successful at the exam. Students will present their final exam project to a final exam team at the end of the last semester, including external examiners. A substantial paper (thesis, essay) has to be presented at the end of the first semester of the final year. All results inform the assessment team to decide if the student should be awarded the BA degree and to give a grade.

Learning profile

Students will be provided with a learning profile after the collective assessments. The learning profile records the learning in relation to indicators for the achievement of learning outcomes. The learning profiles are maps to enable a student to plan future learning. They are the most detailed feedback for students. Profiles will be recorded in OSIRIS as well.

Learning report

At the end of the first semester students of the year groups 2 and 3 are asked to write a short “learning report” as self reflection on their own progress. A template will be handed out to give guidance. The reports will be taken into account at the collective conference. Selected tutors will provide a short written response. The learning reports and the responses will be recorded in OSIRIS.

Feedback text

At the end of academic year selected tutors will produce a short text to summarise the discussions at the collected conference, and to give feedback and advice for future learning to the individual student.

Thesis

All fourth year students produce a thesis. The theme of the thesis links to the artistic practice and artistic research made and planned. Critical practice tutors and artistic practice tutors will be available for support and advice during semester 6 and 7. Critical Practice Tutors will assess the thesis. The results are part of the final exam. The deadline to deliver the thesis is 28.2.2019

Propedeuse – Semester 1

Assessment plan 2018/2019

Tuesday	15.01.2019	Propedeuse walk around
Students present their work in their studios and other locations. Selected tutors will visit students individually or in groups for a conversation about the work and the learning experience so far.		
Wednesday	16.01.2019	Propedeuse talk
Students gather with selected tutors and the team leaders of the three sections for a colloquium, to give evidence of their learning so far.		
Wednesday	16.01.2019	Collective conference
The section team leaders and selected propedeuse tutors get together, to discuss all students achievements against the given learning outcomes and produce the learning profiles.		
Thursday	17.01.2019	Feed back
Students are invited individually for a brief feedback session. and the learning profile will be handed out.. A short text will be produced to summarise the impression of the assessment team. An interim study advise might be given (warning), If the assessment team has doubts, that a student has the capability and the commitment to succeed in the future programme and might not achieve the level, necessary for a BA fine art,		

Propeduse – Semester 2

Assessment plan 2018/2019

Monday	25.03.2019	Propeduse “green light” check
<p>The section team leaders and selected propeduse tutors get together, to discuss if any students` achievements might not be sufficient An interim study advise might be given (warning), If the assessment team has doubts, that a student has the capability and the commitment to succeed in the future programme and might not achieve the level, necessary for a BA fine art,</p>		
Tuesday	11.06.2019	Propeduse walk around
<p>Students present their work in their studios and other locations. Selected tutors will visit students individually or in groups for a conversation about the work and the learning experience so far.</p>		
Wednesday	12.06.2019	Propeduse talk
<p>Students gather with selected tutors and the team leaders of the three sections for a colloquium, to give evidence of their learning so far.</p>		
Wednesday	12.06.2019	Collective conference
<p>The section team leaders and selected propeduse tutors get together, to discuss all students achievements against the given learning outcomes and produce the learning profiles.</p>		
Thursday	13.06.2019	Feed back
<p>Students are invited individually for a brief feedback session. and the learning profile will be handed out. A short text will be produced to summarise the impression of the assessment team.</p>		

Year 2 – Semester 3

Assessment plan 2018/2019

Monday	17.12.2018	Year 2 “walk around” PP
Tuesday	18.12.2018	Year 2 “walk around” AUT
Wednesday	19.12.2018	Year 2 “walk around” SC
Students of the sections (year 2 only) present their work in their studios and other locations. Selected tutors will visit students individually or in groups for a conversation about the work and the learning experience so far.		
Monday	21.01.2019	Propeduse talk
Tuesday	22.01.2019	Collective conference SC
Wednesday	23.01.2019	Collective conference AUT
The tutors of the sections get together to discuss all students' achievements against the given learning outcomes and produce the learning profiles. Students are asked to write a short “learning report” as a critical reflection upon their own development, achievements, experiments and committment. Tutors meet students in the afternoon (evening), to discuss the learning profile and the learning reports		

Year 2 – Semester 4

Assessment plan 2018/2019

Monday	01.04.2019	Year 2 show PP (gallery)
Tuesday	09.04.2019	Year 2 show SC (gallery)
Wednesday	15.04.2019	Year 2 show AUT (gallery)
<p>Students of the section (year 2 only) arrange an exhibition in the KABK gallery. Selected tutors from across all sections will hold a critical feedback session in the gallery, to discuss the exhibition, the presented work and the learning so far with the individual student and in the group. The assessment team summarises their impression, which will feed into the learning profile</p>		
Monday	21.01.2019	Collective conference PP
Tuesday	22.01.2019	Collective conference SC
Wednesday	23.01.2019	Collective conference AUT
<p>The tutors of the section get together to discuss all students achievements against the given learning outcomes and produce the learning profiles. The feedback from the exhibition assessment team will be taken into account. Selected tutors will produce a short text to summarise the past year and to give advise for the future. They will also refer to the “learning report”, which the students have produced in the first semester Tutors meet students in the afternoon (evening), to discuss the learning profile.</p>		

29.10.2018 – 04.12.2018		Year 3 crits
<p>The KABK project space and one of the KABK galleries are booked for 6 weeks. Groups of 4-5 students across all sections are asked to experiment with an exhibition as a form of presentation of art works. Students will have the opportunity to arrange their own groups. Tutors will assist to form cross section groups. each group will have about a week to experiment with the space. A list of the available time-slots will be made available end of September.</p> <p>Teams of four to five selected tutors, representing the three sections, will visit the exhibition and engage in a critical reflection together with the students. They will also discuss with the groups, what criteria would be relevant to compare the individual achievements with the learning outcomes. The teams will communicate their impression to the groups and the section team-leaders.</p>		
Monday	21.01.2019	Collective conference PP
Tuesday	22.01.2019	Collective conference SC
Wednesday	23.01.2019	Collective conference AUT
<p>The tutors of the section get together to discuss all students achievements against the given learning outcomes and produce the learning profiles. The feedback from the crit groups will be taken into account.</p> <p>Students are asked to write a short “learning report” as a critical reflection upon their own development, achievements, experiments and committment.</p> <p>Tutors meet students in the afternoon (evening), to discuss the learning profile and the learning reports</p>		

Year 3 – Semester 6

Assessment plan 2018/2019

Monday	28.05.2019	Year 3 show SC (external venue)
Tuesday	03.06.2019	Year 3 show PP (external venue)
Wednesday	04.06.2019	Year 3 show AUT (external venue)
<p>Students of the section (year 3 only) arrange an exhibition in an external venue. Selected tutors from across the sections will hold a critical feedback session in the venue, to discuss the exhibition, the presented work and the learning so far with the individual student and in the group. The assessment team summarises their impression, which will feed into the learning profile</p>		
Monday	17.06.2019	Collective conference PP
Tuesday	18.06.2019	Collective conference SC
Wednesday	19.06.2019	Collective conference AUT
<p>The tutors of the section get together to discuss the students achievements against the given learning outcomes and produce the learning profiles. The feedback from the exhibition assessment team will be taken into account. Selected tutors will produce a short text to summarise the past year and to give advice for the future. They will also refer to the “learning report”, which the students have produced in the first semester Tutors meet students in the afternoon (evening), to discuss the learning profile.</p>		

11.12.2018 – 13.12.2018		Year 4 pre exam exhibition
<p>It is a tradition, that all students from all sections in their fourth year produce the pre exam exhibition. Presentation of art works as evidence of learning joins professional practice experience: how to prepare, manage, finance and promote an exhibition. Preparation for the exhibition starts in the beginning of the semester, guided by Martijn Verhoeven (department coordinator) and the tutors. A team of five to six selected tutors, representing the department, will visit the exhibition and engage in a critical reflection together with the students. The teams will communicate their impression to the students and the section team-leaders.</p>		
Monday	21.01.2019	Collective conference PP
Tuesday	22.01.2019	Collective conference SC
Wednesday	23.01.2019	Collective conference AUT
<p>The tutors of the section get together to discuss all students achievements against the given learning outcomes and produce the learning profiles. The feedback from the pre exam show assessment will be taken into account. Selected tutors will produce a short text to summarise the past years and to give advise for the final semester. Tutors meet students in the afternoon (evening), to discuss the learning profile and the learning reports</p>		
Thursday	28.02.2019	Deadline for thesis
<p>All fourth year students produce a thesis. They receive advise and support from the Critical Practice Tutors and the Artistic Practice tutors during the semester. The thesis has to be delivered no later than February 28. Critical Practice Tutors will assess the thesis. The results are part of the final exam.</p>		

Year 4 – Semester 8

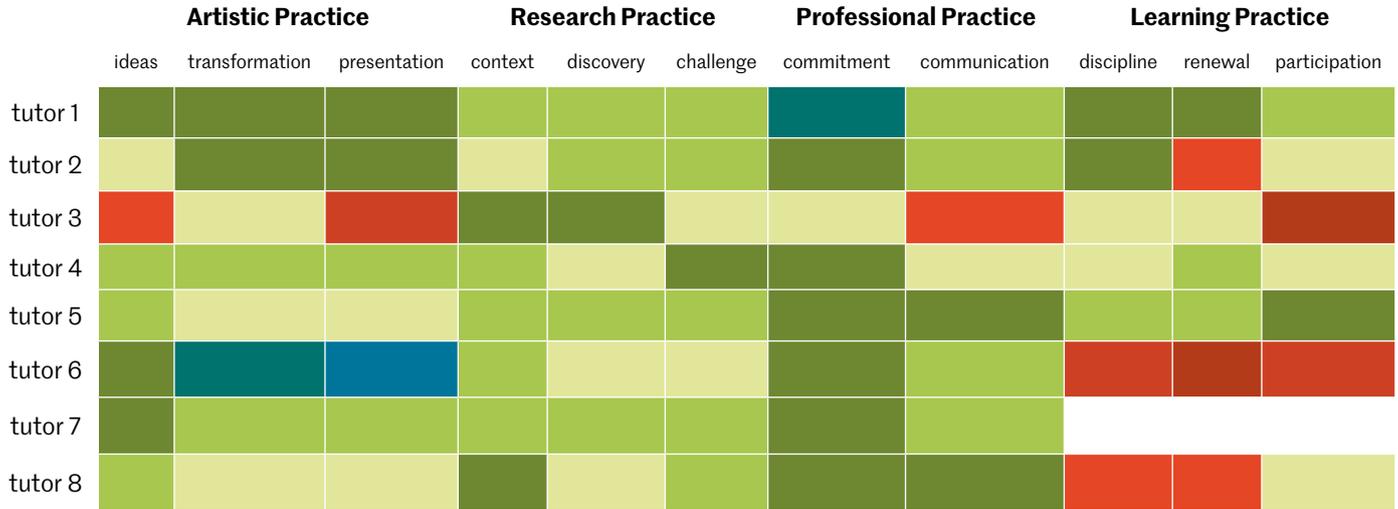
Assessment plan 2018/2019

Monday	13.05.2019	Year 4 “green light” check
<p>The section tutors get together with the Fine Art office to check if all students have the amount of study credits necessary to go forward to the final exam. They will also discuss the achievements against the learning outcomes to confirm that they have reason to be confident, that the individual students are well prepared for the final exam.</p> <p>Tutors will communicate the “green light check” results to the students and give appropriate advice where necessary</p>		
24.6.2019 - 26.6.2019	Year 4 final exam	
<p>All final year students exhibit their work in the KABK space, which has been allocated to them for the graduation show. Students are asked to present only work, which has not been assessed before.</p> <p>A team of six selected tutors, representing the department, will visit each student in their exhibition space. They will discuss with the student what they achieved with respect to the learning outcomes over the past four years. They will also ask the students to reflect about the link between the thesis and their work, their experience with artistic research and their understanding of professional artistic practice. Two external experts join the assessment team to give some feedback from an external point of view.</p>		
Thursday	27.06.2019	Final exam conferences
<p>Based on the feedback form the final exam team and the external experts the tutors of the section get together to discuss if the students achievements against the given learning outcomes suggests that the BA Fine Art degree should be awarded.</p> <p>A final learning profile and a short text to summarise the past years will be produced to explain the degree decision.</p> <p>A diploma will be produced, containing a reflected and advisory text, and three grades: a grade for the thesis, a grade from the tutor teams and a jointly agreed grade from the external experts.</p>		
Friday	05.07.2019	Opening of the degree show
Thursday	09.07.2019	Diploma ceremony
<p>the diplomas will be handed out to students in a festive ceremony</p>		

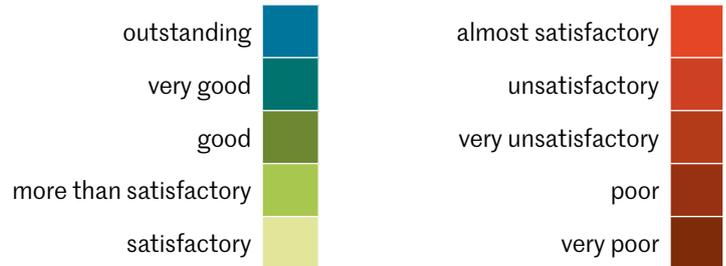
After the degree show all work has to be taken down and moved from KABK. All physical interventions must be removed from all spaces. The building must be empty, clean and ready for the next generation of students. Please make sure, that this happens between 12.7. and 16.7. 2019.

Learning profile (example)

Student X



average: 7



Learning outcomes

At the end of the year the students will be able to demonstrate

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
ARTISTIC PRACTICE				
IDEAS	a competence to transfer assignments into ideas and to apply experience, skills and intuition for artistic decisions	competence to develop ideas and content out of experience, skills, intuition	proficiency in developing ideas, content and artistic strategies through artistic decision-making	expertise in developing ideas through a process of intuitive, artistic or contextual decisions, which are clear, timely and unique
TRANSFORMATION	the capability to dispose of a range of skills relevant for art making and for the transformation of ideas into works of art	experimentation with range of skills relevant for art making and for the transformation of ideas into works of art	competence to translate ideas, strategies and intuition into works of arts through the refined application of appropriate skills and aptitudes	expertise in choosing appropriate materials and methods, to employ skills and to transform ideas into works of art with great care for quality
PRESENTATION	basic skills to present the own plans, ideas and artworks	experience with presenting the own plans, ideas and artworks	advanced experience with presenting the own plans, ideas and artworks	professionalism in presenting artworks and their context visually and verbally

Learning outcomes

At the end of the year the students will be able to demonstrate

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
RESEARCH PRACTICE				
CONTEXT	the curiosity to observe art and works of art in comparison to a wider context	the aptitude to evaluate the own works of art and the work of others in comparison to a wider context	an advanced aptitude to evaluate the own works of art and the work of others in comparison to a wider context	expertise in investigating the wider context of the own ideas and artworks
DISCOVERY	the ability to explore materials, methods and strategies appropriate for the own artistic intentions	experience in investigating relevant sources, materials and methods	advanced experience in investigating relevant sources, materials and methods	professionalism in investigating relevant sources, materials and methods
CHALLENGE	how to embrace making mistakes and to learn from them	the aptitude to question the own methods and ideas	the aptitude to challenge methods and ideas and how they are rooted in a contemporary context	the competency to challenge and to defend the own methods and ideas and how they are rooted in a contemporary context

Learning outcomes

At the end of the year the students will be able to demonstrate

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
PROFESSIONAL PRACTICE				
COMMITMENT	commitment and passion for art and art-making, as conditional for the learning process to a BA Fine Art degree	advanced commitment and passion for art and art-making	exceptional commitment and passion for art and art-making	the competency to learn and work with continuous and extensive commitment
COMMUNICATION	an aptitude to communicate in the context of projects, assignments and other learning and teaching situations	communicative skills in groups and other learning conditions	exceptional communicative skills in groups and other learning conditions	high expertise in communicating and in investigating a range of methods to remain visible as an artist

Learning outcomes

At the end of the year the students will be able to demonstrate

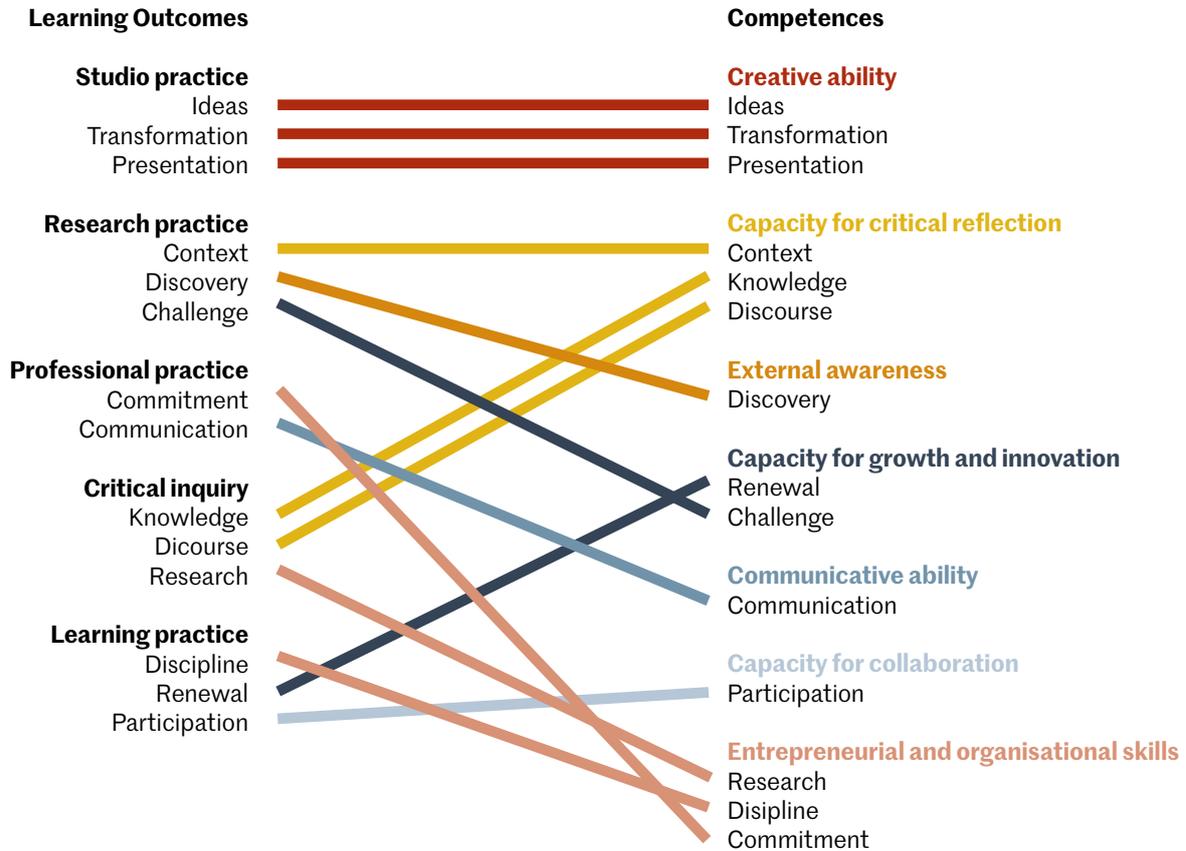
	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
CRITICAL PRACTICE				
KNOWLEDGE	a basic understanding of art history and art related theories	a thorough understanding of art history and art related theories as provided through the Critical Inquiry programme	professional application of art historical knowledge and art related theories as provided through the Critical Inquiry programme	competency to acquire, investigate and present knowledge relevant to the arts
DISCOURSE	an active contribution to discussions	a general understanding of discourses relevant to arts	a thorough understanding of discourses relevant to art and the own art making	expertise in creating and engaging in discourse
RESEARCH	a receptivity for the need to find and use appropriate sources to increase the understanding of historical and contemporary contexts	an aptitude to find and use appropriate sources to increase the understanding of historical and contemporary contexts	professionalism in finding and using sources for historical and contemporary contextualisation	ability to question and compare public knowledge, experiences and traditions in order to develop appropriate conclusions and innovation

Learning outcomes

At the end of the year the students will be able to demonstrate

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
LEARNING PRACTICE				
DISCIPLINE	an understanding of the importance to organise the own working and learning process	the capability to organise the own working and learning process	discipline in organising the own working and learning process	the capability to develop a discipline appropriate for the own role as professional artist
RENEWAL	an ability to reflect on the own learning experience since and before the entrance into the academy	ability to react upon critical feedback and to plan the own development as a learner	ability to give and react upon critical feedback in order to plan the own development as an artist and as a learner	the capability to renew the own practice regularly
PARTICIPATION	active participation in the learning and teaching programme	active participation in the learning and teaching programme and an ability to contribute to groups in the learning process	active participation in the learning and teaching programme and an ability to contribute to groups in the learning process	the ability to put the own creativity, knowledge and experience at the disposal of diverse groups of artists and learners

Outcomes transformator



Assessment Teams 2018/2019

Although learning and teaching is provided in sections (painting and printing, sculpture, autonoom) teachers from within and outside of the section will form assessment teams, to provide comparability and to resemble professional practice, where usually outsiders decide on the quality of the artistic practice. In the final year external examiners with expertise from higher art education and experience from the professional world are included in assessments and exams.

Year 1	Semester 1	walk around / propedeuse talk	Pim Voorneman, Klaas Kloosterboer, Ewoud van Rijn, Willem Goedegebuure, Marion Duursema, Rachel Bacon, Frank Lisser, Klaus Jung, Martijn Verhoeven
	Semester 2	walk around / propedeuse talk	Pim Voorneman, Klaas Kloosterboer, Ewoud van Rijn, Willem Goedegebuure, Marion Duursema, Rachel Bacon, Frank Lisser, Klaus Jung, Onno Schilstra
Year 2	Semester 3	walk around	Section tutors
	Semester 4	gallery show PP	David Powell, Irene Droogleever Fortuyn, Thomas Raat, Onno Schilstra, Willem Goedegebuure, Klaus Jung
		gallery show SC	Maria Pask, Reinoud Oudshoorn, Elly Strik, theory teacher, Willem Goedegebuure, Klaus Jung
		gallery show AUT	Pim Voorneman, Klaas Kloosterboer, Femmy Otten, Winnie Koekelbergh, Willem Goedegebuure, Klaus Jung

Assessment Teams 2018/2019

Year 3	Semester 5	crits	See separate list – see page 45
	Semester 6	external show SC	Maria Pask, Bram de Jonghe, Ewoud van Rijn, Onno Schilstra, Willem Goedegebuure, Martijn Verhoeven
		external show PP	Pim Voorneman, Klaas Kloosterboer, Aukje Koks, theory tutor, Willem Goedegebuure, Martijn Verhoeven
		external show AUT	AUT tutor, SC tutor, Elly Strik, Winnie Koekelbergh, Willem Goedegebuure, Martijn Verhoeven
Year 4	Semester 7	pre exam show	David Powell, Bram de Jonghe, Aukje Koks, Winnie Koekelbergh, Klaus Jung, Martijn Verhoeven
	Semester 8	final exam	AUT tutor, SC tutor, Femmy Otten, theory tutor, Klaus Jung, Martijn Verhoeven + 2 external examiners

Crits and Crit-teams 2018/2019

Crit 1	Mon	29.10.2018	David	Irene	Aukje	Klaus
Crit 2	Tue	30.10.2018	Maria	Reinoud	Ewoud	Klaus
Crit 3	Mon	05.11.2018	Pim	Klaas	Femmy	Klaus
Crit 4	Tue	06.11.2018	Bram	Elly	Klaus	Martijn
Crit 5	Mon	12.11.2018	David	Klaas	Thomas	Willem
Crit 6	Tue	13.11.2018	Maria	Reinoud	Elly	NN
Crit 7	Mon	19.11.2018	Pim	Irene	Aukje	NN
Crit 8	Tue	20.11.2018	Bram	Ewoud	Klaus	Martijn
Crit 9	Mon	26.11.2018	David	Thomas	Klaus	Willem
Crit 10	Tue	27.11.2018	Maria	Bram	Elly	NN
Crit 11	Mon	03.12.2018	Pim	Irene	Femmy	Willem
Crit 12	Tue	04.12.2018	Bram	Ewoud	Klaus	Martijn



Work in progress

General credit overview

YEAR 1 / SEMESTER 1			
	Full time	Part time	Double degree
Artistic Practice	21	21	–
Professional Practice	3	3	–
Critical Practice	6*	6*	–
	30	30	–

* Critical practice includes “Introduction to Art History” and “Research and Discourse”

YEAR 1 / SEMESTER 2			
	Full time	Part time	Double degree
Artistic Practice	21	21	–
Professional Practice	3	3	–
Critical Practice	6*	6*	–
Electives	6**	6**	–
	30	30	–

* Critical practice includes “Introduction to Art History” and “Research and Discourse” specifically designed for first year students.

** In semester 2 , full time students choose 2 and part time students choose 1 out of 7 electives, specifically designed for first year students. Credits for the 1st year electives are included in artistic practice.

General credit overview

YEAR 2 / SEMESTER 3			
	Full time	Part time	Double degree
Artistic Practice	14	17	7
Professional Practice	1	1	
Research Practice	2	3	
Critical Practice	7***	6	3
Electives / IST	6	3	
Art, Media and Society **			20
	30	30	30

** from Semester 2 onwards double degree students join the Arts Media and Society programme at Leiden University

*** includes Studium Generale (mandatory for full time students, optional for part time students and double degree students)

YEAR 2 / SEMESTER 4			
	Full time	Part time	Double degree
Artistic Practice	14	17	7
Professional Practice	1	1	
Research Practice	2	3	
Critical Practice	7***	6	3
Electives	6	3	
Art, Media and Society			20
	30	30	30

*** includes Studium Generale (mandatory for full time students, optional for part time students and double degree students)

General credit overview

YEAR 3 / SEMESTER 5			
	Full time	Part time	Double degree
Artistic Practice	15	18	12
Professional Practice	1	1	
Research Practice	2	2	
Critical Practice	6	6	3
Electives / IST	6	3	
Art, Media and Society			15
	30	30	30

YEAR 3 / SEMESTER 6			
	Full time	Part time	Double degree
Artistic Practice	15	18	12
Professional Practice	1	1	
Research Practice	2	2	
Critical Practice	6	6	
Electives	6	3	3
Art, Media and Society			15
	30	30	30

General credit overview

YEAR 4 / SEMESTER 7			
	Full time	Part time	Double degree
Artistic Practice	15	15	9
Professional Practice	6	6	6
Research Practice			
Critical Practice	9	9	
Electives / IST			
Art, Media and Society			15
	30	30	30

YEAR 4 / SEMESTER 8			
	Full time	Part time	Double degree
Artistic Practice	30	30	30
Professional Practice			
Research Practice			
Critical Practice			
Electives/ IST included	(12)*		
Art, Media and Society			
	30	30	30

* 12 IST credits are given for the individual research and studies for the final exam project.

Admissions process for the academic year 2019/2020

If you are interested in applying for the BA Fine art for the academic year 2019 / 20 go to www.kabk.nl/en/apply, to start the process in good time. A range of offers are made to get to know KABK and the BA Fine Art programme throughout the year. (Open Day, portfolio reviews, tours etc.) The final deadline will be May 1st 2019. You will among other be asked to send in an electronic portfolio with samples of your work, a motivation letter and a CV for the first round. We usually receive about 500 applications. Based on the information sent in we normally select 150-200 applicants for a life interview in the week starting May 14 2019. Please bring a portfolio with original samples of your work.

We are looking for applicants which bring great curiosity for the arts in a contemporary context and have some experience with art-making in the widest sense. Ideally they should have a presentiment for the intelligent qualities of art; they should be interested in developing stamina and a strong commitment for the arts; they should understand the need for generosity and they should be passionate for beauty in all its contradictory forms. (see manifesto in the beginning of this booklet).

We invite applicants for a conversation in groups of up to five. Applicants will have the opportunity to display the content of their portfolio prior to the conversation. We will engage applicants in a

conversation about their work, about art, about themselves and about their expectations. We have reserved about 45 minutes per conversation. We encourage applicants also to reflect upon the statements of other applicants in the group. All conversations will be conducted in english. Under special circumstances applicants can apply for a Skype interview. Skype interviews will also be conducted in groups.

Based on the conversation, the content of the portfolio and other application material the members of the admissions team score applicants against a list of criteria. At the end of the admissions week the team members will compare their scores to make a list of those applicants we wish to invite to study for the BA Fine Art at KABK. The team also produces a waiting list. There is a very good chance, that applicants on the waiting move up to the Yes-list, as it is quite common that some yes applicants cannot take their place.

Normally we can offer 45-55 places on the BA Fine Art programme every year.

The criteria refer to the general competencies expected for a BA Fine Art in the Netherlands (in italics). They are translated into a version, relevant for the BA Fine Art programme.

The criteria are:

- Artistic practice: The presented samples of artistic practice indicate potential for curiosity, artistic awareness, eagerness to experiment, desire for quality and commitment = Creative Ability, Contextual awareness and engagement
- Presentation: The admissions-conversation indicates potential for self-confidence, critical reflection, critical distance and contextual awareness = Organisational ability, Critical reflection
- Communication: The admissions-conversation indicates potential to develop such communicative and receptive skills, required for individual tutorials, contribution to learning in groups and public appearance = Communication
- BA prognosis: The admissions-conversation indicates that the candidate has the potential to fulfil all learning outcomes assigned to the BA Fine Art under the headings: studio practice, professional practice, critical inquiry and research practice = Growth and innovation.

KABK offers a preparatory year. We encourage applicants, which could not be accepted to consider this option. The Preparatory Year introduces young art enthusiasts to the various disciplines covered at the Royal Academy of Art, The Hague (KABK) and is the perfect preparation course for those interested in applying to one of the bachelor programmes offered by the academy. Students can apply to one of the KABK's bachelor programmes following the final assessment.

See www.kabk.nl/en/programmes/preparatory/preparatory-year

Keydates 2018/2019

Mo	27.08.2018	introduction for new students	year 1
Wed	29.08.2018	propedeuse excursion	until 01.09.2018

Mo	03.09.2018	start block 1	
Mo	03.09.2018	student information session	years 2, 3 and 4
Mo	03.09.2018	information session for PT	evening
Mo	10.09.2018	deadline for exchange application	
Mo	10.09.2018	“The New Ten” presentation 1	
Tue	11.09.2018	“The New Ten” presentation 2	
Mo	22.10.2018	autumn break	until 28.10.2018
Mo	29.10.2018	Crit 1	
Tue	30.10.2018	Crit 2	
Mo	05.11.2018	Crit 3	
Tue	06.11.2018	Crit 4	

Keydates 2018/2019

Mo	12.11.2018	start block 2	
Mo	12.11.2018	Crit 5	
Tue	13.11.2018	Crit 6	
Tue	13.11.2018	student representative meeting	17:00
Mo	19.11.2018	Crit 7	
Mo	19.11.2018	Year 2 excursion (Berlin)	until 24.11.2019
Tue	20.11.2018	Crit 8	
Mo	26.11.2018	Crit 9	
Tue	27.11.2018	Crit 10	
Mo	03.12.2018	Crit 11	
Tue	04.12.2018	Crit 12	
Sat	08.12.2018	opening pre exam exhibition	
Tue	11.12.2018	assessment pre exam exhibition	until 13.12.2019
Mo	17.12.2018	year 2 walk around PP	
Tue	18.12.2018	year 2 walk around AUT	
Wed	19.12.2018	year 2 walk around SC	
Mo	24.12.2018	Christmas break	until 06.1.2019

Keydates 2018/2019

Mo	14.01.2019	“The New Ten” looking back	
Tue	15.01.2019	Propedeuse walk around	
Wed	16.01.2019	Propedeuse talk	
Wed	16.01.2019	Propedeuse conference	
Thur	17.01.2019	Propedeuse feedback	
Mo	21.01.2019	collective conference PP	
Tue	22.01.2019	collective conference SC	
Wed	23.01.2019	collective conference AUT	
Sat	26.01.2019	Open day	

Mo	28.01.2019	start block 3	
Mo	28.01.2019	ABPPW (Propedeuse project week)	until 01.02.2019
Mo	04.02.2019	Propedeuse placements	until 10.02.2019
Wed	06.02.2019	Year 3 excursion (Düsseldorf / Cologne)	until 09.02.2019
Mo	18.02.2019	professional practice week (Year 2)	until 22.02.2019
Mo	25.02.2019	spring break	until 03.03.2019

Keydates 2018/2019

Thur	19.02.2019	thesis deadline	year 4
Tue	05.03.2019	student representative meeting	17:00
Fri	08.03.2019	deadline for exchange application	
Mo	18.03.2019	staff seminar	
Mo	25.03.2019	propedeuse green light check	
Mo	01.04.2019	start block 4	
Mo	01.04.2019	gallery show review PP	year 2
Tue	09.04.2019	gallery show review SC	year 2
Mo	15.04.2019	gallery show review AUT	year 2
Mo	29.04.2019	May break	until 05.05.2019
Wed	01.05.2019	application deadline for academic session 2019 / 20	
Mo	13.05.2019	Year 4 green light conferences	
Mo	20.05.2019	admissions week	until 24.05.2019
Mo	27.05.2019	student representative meeting	17:00
Tue	28.05.2019	external show review SC	year 3
Mo	03.06.2019	external show review PP	year 3
Tue	04.06.2019	external show review AUT	year 3

Keydates 2018/2019

Tue	11.06.2019	Propeduse walk around	
Wed	12.06.2019	Propeduse talk	
Wed	12.06.2019	Propeduse conference	
Thur	13.06.2019	Propeduse feedback	
Mo	17.06.2019	collective conference PP	
Mo	17.06.2019	collective conference SC	
Tue	18.06.2019	collective conference AUT	
Mo	24.06.2019	final exam	
Tue	25.06.2019	final exam	
Wed	26.06.2019	final exam	
Thur	27.06.2019	final exam conferences	
Fri	05.07.2019	opening degree show	until 11.07.2019
Tue	09.07.2019	diploma ceremony fine art	
Fri	12.07.2019	dismantling and cleanup after degree show	until 15.07.2019

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 2018-2019 is also subject to alterations.

All photos: Natalia Jordanova
Front page: work by Janne Schipper

