

**KABK
BACHELOR PHOTOGRAPHY**

STUDY GUIDE

**FULL-TIME PROGRAMME
2025–2026**

WELCOME TO THE KABK COMMUNITY

Index

Year 1 – Propaedeutic

Exploration & Visual Development

6–25	Course Descriptions
26	Assessment Criteria
28	Assessment Criteria Credits
30	Programme Overview

Year 2 – Main Phase

Proficiency & In-depth Research

32–51	Course Descriptions
52	Assessment Criteria
54	Assessment Criteria Credits
56	Programme Overview

Year 3 – Main Phase

Professionalisation & Presentation

60–68	Course Descriptions
69	Assessment Criteria
71	Assessment Criteria Credits
73	Programme Overview

Year 4 – Main Phase

Profiling & Positioning

78–92	Course Descriptions
93	Assessment Criteria
95	Assessment Criteria Credits
97	Programme Overview

Development Through Study Years

99	Professional Practice Skills (PPS)
100	Photography Practice
101	Photography Theory

Appendix

104	Teaching methods
105–106	Assessment methods
107	Compensation

Contact Information

109	Co-Heads, coordinators, study coaches and leads
-----	---

YEAR 1

Year 1 Propaedeutic

Exploration & Visual Development

The first year of this programme consists of a thorough and intensive introduction to a broad variety of aspects connected with the field of photography. Through theory and practical classes, field trips, exhibitions, and events, you will quickly broaden your skills and knowledge of photography and beyond. You learn how to manage your studies and how to structure your work process.

In this first year there is a strong emphasis on improving your technical skills, including postproduction in photography. You are challenged by doing projects in which you take on different practices such as documentary, making portraits, studio practice and more. All these exercises and projects teach you a variety of strategies from which to create work.

In addition, you will follow basic courses in publication design and moving image to gain a better understanding of how contemporary photography is intertwined with other media. By exploring the breadth of the field of photography and visual culture, you will start to discover where your own true interests lie.

Your first semester is concluded with Collective Assessments right before the Winter Break. In the month of January, you will have a wide selection of workshops to broaden your toolbox. The Network Week is part of these workshop weeks.

After another semester of study, at the end of the first year, you should articulate your ideas of your own interests and practice during collective assessment.

COURSE DESCRIPTIONS

COURSE TITLE	Photography: Photographing Society
COURSE CODE	PHft1_PhPS
YEAR/SEMESTER/BLOCK	Semester 1, Block 1, 2025–2026
TEACHER(S)	Yara van der Velden
COURSE DESCRIPTION	<i>In Photography: Photographing Society</i> you are challenged to think about storytelling concepts through weekly assignments. By working on quick production, short deadlines, learning how to prioritize, how to research, how to interact with strangers, planning and organization, you are encouraged to discover your relationship with the greater context of society and how this is reflected in approach to photography, and the skills that you need for this. By means of writing assignments you are challenged to reflect and position yourself articulating your ideas of your own practice in photography. You are expected to establish interaction with the following courses: <i>Photography: Technical Skills 1, Digital Workflow and Skills 1, Photography: Constructing Meaning and Photography: Contexts and Contemplations 1.</i>
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	21 contact hours + 70 self-study hours

COURSE TITLE	Photography: Constructing Meaning
COURSE CODE	PHft1_PhConM
YEAR/SEMESTER/BLOCK	Semester 1, Block 2, 2025–2026
TEACHER(S)	Vacancy
COURSE DESCRIPTION	<i>Photography: Constructing Meaning</i> is a weekly course of one block in which you will raise awareness of the choices you make within your creative process and learn how to direct an image to adequately construct and tell your stories. The course consists of a series of short-term exercises and a final longer assignment with a focus on the process and its transformation into the final presentation. You are expected to establish interaction with the following courses: <i>Photography: Technical Skills 1</i>, <i>Digital Workflow and Skills 1</i>, <i>Photography: Photographing Society</i> and <i>Photography: Contexts and Contemplations 1</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	21 contact hours + 70 self-study hours

COURSE TITLE	Photography: Humans, Power and Relationships
COURSE CODE	PHft1_PhHPR
YEAR/SEMESTER/BLOCK	Semester 2, Block 3, 2025–2026
TEACHER(S)	Annaleen Louwes
COURSE DESCRIPTION	<i>Photography: Humans, Power and Relationships</i> is about the process of working with people as well as about the visual idiom of interpersonal communication. How do you relate to the people that you photograph? And how is identity and psychology visually coded and communicated? This course aims to identify and to develop different skills and strategies in working with people. You will be challenged to explore, experiment and gain experience with different styles of interaction with your subjects (and team) in weekly assignments. In discussing the work, we will focus on the visual idiom of interpersonal relationships and how this is influenced by your process and interaction with your subjects. The goal of this course is to learn to observe, encounter, stage, style and profile people, models, or participants in your upcoming photography projects during other courses and study years. You are expected to establish interaction with the following courses: <i>Photography: Technical Skills 1, Digital Workflow and Skills 1, Photography: Documentary, Photography: Contexts and Contemplations 1 and Photozine Project</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	21 contact hours + 70 self-study hours

COURSE TITLE	Photography: Documentary 1
COURSE CODE	PHft1_PhDoc
YEAR/SEMESTER/BLOCK	Semester 2, Block 4, 2025–2026
TEACHER(S)	Raimond Wouda
COURSE DESCRIPTION	<i>Photography: Documentary 1</i> is a weekly course in which you continue exploring your individual interest within the broad field of documentary photography. During the course you conduct research and through photographic experiment you explore one long-term assignment of six weeks. You learn how to organize the working process through presenting your artistic research and its development. During the classes, you respond to different forms of feedback. You will be exploring and experimenting with visual languages, you implement research, making your process visual readable and start to work with the different phases of the photographic process when doing a long-term assignment. You are expected to establish interaction with the following courses: <i>Photography: Technical Skills 1</i>, <i>Digital Workflow and Skills 1</i>, <i>Photography: Humans, Power and Relationships</i>, <i>Photography: Contexts and Contemplations 1</i> and <i>Photozine Project</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	21 contact hours + 70 self-study hours

COURSE TITLE	Photography: Technical Skills 1: Towards a Visual Grammar
COURSE CODE	PHft1_PhTsk1
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, Block 1,2,3, 2025–2026
TEACHER(S)	Bjorn Staps, Leanne Wiggers
COURSE DESCRIPTION	<i>Photography: Technical Skills 1</i> is a weekly course in which you become acquainted with a wide variety of technical possibilities within photography. Through an intensive program of (mostly) weekly assignments, technical skills are learned, applied and challenged. You are encouraged to explore and experiment in the studio and on location with both digital and analogue techniques to master all technical aspects of the medium. You will learn how to create analog and digital images using a wide variety of techniques, how to work with different types of cameras, and how to work with a variety of lighting situations in the studio and on location. You will not only learn “how to do it,” but also experience and experiment beyond the boundaries of the obvious. The goal of this course is to fill your own toolbox with techniques so you can create the images you want to create in any photographic situation you may find yourself in. You are encouraged to establish interaction with the following courses: <i>Digital Workflow and Skills 1</i>, <i>Photography: Photographing Society</i>, <i>Photography: Constructing Meaning</i>, <i>Photography: Humans, Power and Relationships</i>, <i>Photography: Documentary</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	126 contact hours + 132 self-study hours

COURSE TITLE	Photography: Digital Workflow and Skills 1
COURSE CODE	PHft1_PhDigi1
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, Block 1, 2, 3, 2025–2026
TEACHER(S)	Loek van Vliet
COURSE DESCRIPTION	<i>Photography: Digital Workflow and Skills 1</i> is a weekly course in which you learn to work with photo design software like Photoshop with the aim of learning to master the look and quality of your images. You learn to reflect on the communication of your photographs and are given the tools and guidance to be able to get your photographs to be an expression of your ideas. All classes start with a reflection on prints, after which new digital techniques are introduced. At the end of this course, you understand various colour-profiles. You can use techniques to post-produce your images, in the entire workflow from raw images, scanning negatives to printing. You use these techniques to deliberately emphasize the expressiveness of your work. All these objectives involve your ability to create, to present and to reflect upon your work. You are encouraged to establish interaction with the following courses: <i>Photography Technical Skills 1</i>, <i>Photography: Photographing Society</i>, <i>Photography: Constructing Meaning</i>, <i>Photography: Humans, Power and Relationships</i>, <i>Photography: Documentary</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	63 contact hours + 63 self-study hours

COURSE TITLE	Photography: Contexts and Contemplations 1
COURSE CODE	PHft1_PhCC1
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, 2025–2026
TEACHER(S)	Ingrid Grootes
COURSE DESCRIPTION	<i>Photography: Contexts and Contemplations 1</i> revolves around the field of photography and art, and the interconnection between past and present in particular. Classes take place every week, throughout the year. The course aims to increase your understanding of visual communication and is focused on image analysis. You are encouraged to thoroughly broaden your frame of reference, and to reflect critically. Your photographic work and personal interests are the starting point for your theoretical explorations. Thereby, you will develop your personal angle for the given assignments. During weekly meetings (both lectures and work groups) a variety of themes and photographers & artists are discussed. You research different issues brought up in class and articulate these ideas verbally as well as in written papers. Through group discussions, (interactive) lectures, individual assignments, group exercises, presentations, museum and gallery visits, self-study, reading and writing exercises, peer reviews you develop your ability to conduct research into art, photography and society and have improved your research skills. You expanded your frame of references, and you recognize different visual methodologies, with a focus on photography. You can articulate your research verbally as well as in text, and you understand how collaborating with peers is beneficial to your development. You are expected to establish interaction with the following courses: <i>PH: Photographing Society</i>, <i>PH: Constructing Meaning</i>, <i>PH: Humans, Power and Relationships</i> and <i>Photography: Documentary 1</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	84 contact hours + 84 self-study hours

COURSE TITLE	Photography: Image Development
COURSE CODE	PHft1_PhID
YEAR/SEMESTER/BLOCK	Semester 2, 2025–2026
TEACHER(S)	Johan Gustavsson
COURSE DESCRIPTION	<i>Photography: Image Development</i> is a weekly course of one semester focuses on understanding visual work through making, analysing, and discussing. Additionally, it focuses on developing your conceptual thinking and introduces you to a wide range of artistic expressions and ways of coming to meaningful image making. The classes are based on the principle of 'learning by doing'. Doing leads to analysis, which in turn leads to reflection. Thus, you become aware of the creative process as well as the meaning of research and experiment. This course focuses mainly on artistic techniques, the relationship of the makers ambitions in relation to society and artistic theory. During this course you will develop your visual vocabulary, establish a mentality based on artistic context and the ability to use the shared jargon. You develop a personal method for research, and you formulate a personal conviction and necessity to produce works. Experiments leading to conclusions in various media in relation to photography will sharpen your insights. You are challenging your comfort zone and conventions and learn how to apply a process to support your creativity. By applying 'Learning by Doing', reflecting, and analysing the image and your own creative process, you develop your visual perception and associative skills. You develop formal aspects of the image such as: composition, form, material, tone, colour, and contrast.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	42 contact hours + 28 self-study hours

COURSE TITLE	Photography: New Technologies
COURSE CODE	PHft1_PhNT
YEAR/SEMESTER/BLOCK	Semester 2, Block 4, 2025–2026
TEACHER(S)	Björn Staps, Batuhan Keskiner
COURSE DESCRIPTION	<i>Photography: New Technologies</i> aims to introduce you to new technologies and alternative lens-based techniques which are part of the practice of a professional contemporary photographer or image-maker. Through weekly individual and group assignments, you will be challenged to explore new, and alternative, technological possibilities. The main goal is to give you an additional technical perspective in the constantly evolving and expanding world of photography through the methods of Moving Image, VR, AI, GIF and much more.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	21 contact hours + 21 self-study hours

COURSE TITLE	Professional Practice Skills 1
COURSE CODE	PHft1_PPS1
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, 2025–2026
TEACHER(S)	Kim Nuijen
COURSE DESCRIPTION	During the first semester <i>Professional Practice Skills</i> (PPS) provides you tools to explore, interpret and implement your studies. Key competence is ‘to reflect and position’. To do so, you draw from your works and findings of other courses, as well as new input gained during the PPS classes. Goal is to develop a strong sense of ownership over your studies. You explore the professional field and develop an understanding of the various practices and positions photographers can take. Throughout the academic year, field trips are an important part of the program. Together we visit and reflect on exhibitions in museums, art spaces, festivals and fairs. By inviting students from other years, the PPS classes seek to strengthen the bond between students, facilitate peer learning and provide examples. In the second semester the course focusses on understanding your position as a maker within the professional field, leading to a self-conscious Position Statement and speech at the Collective Assessment. The field trip to <i>Rencontres d’Arles</i> at the end of the academic year is a part of PPS program. Required course materials: Museumkaart (buy your own); Admission fee for festivals/fairs; Book ‘How to write about art’ by Gilda Williams (present in KABK library); Notebook.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	60 contact hours + 30 self-study hours

COURSE TITLE	Photography: Field trip <i>Les Rencontres d'Arles</i>
COURSE CODE	PHft1_PhFldA
YEAR/SEMESTER/BLOCK	Semester 1, Block 2, 2025–2026
TEACHER(S)	Kim Nuijen, Giya Makondo-Wills
COURSE DESCRIPTION	The one-week Field trip to <i>Les Rencontres d'Arles</i> marks the end of your first academic year. Accompanied by alumni, you will visit the international festival in France which is a meeting point for the photographic world. You'll visit many exhibitions on various locations. We visit during opening week when the professionals meet and a lively program with lectures, symposia, book signings and panel discussions takes place. In addition, exhibitors give tours and with the professional accreditation the academy provides you, you will be able to visit all of the above. Goal is to further shape your understanding about the professional field of photography and your (desired) position. During the week you experience that you, even as a student, are already part of the professional field and that it is accessible. You attend the festival daily, individually and in groups. You are encouraged to connect with professionals and have portfolio reviews. Under supervision of the field trip teachers and alumni you discuss your observations and reflections daily. Your research and conclusions lead to a concise review. If you can't join the field trip you are requested to contact your teachers and prepare a proposal for a replacement assignment, with a focus on getting acquainted with the international working field (max. length proposal 300 words).
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	30 contact hours + 30 self-study hours

COURSE TITLE	Photozine Project
COURSE CODE	PHft1_PZP
YEAR/SEMESTER/BLOCK	Semester 2, Block 4, 2025–2026
TEACHER(S)	Jeroen Kummer
COURSE DESCRIPTION	With this conclusive <i>Photozine Project</i>, your work together with your photography and graphic design teachers towards a first, small publication (16-24 pages) of your work. For this publication, you make use of any of the series you have created over the semester. Within two weeks, you experience how your work, being in a small publication, can potentially speak to others. This exercise functions also as an introduction to the basics of graphic design. It has the aim of showing the importance of and creating a passion for graphic design. Through self-study, individual practical assignments, group-learning you'll discover what the role of text and graphic design can be to support that story.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	24 contact hours + 56 self-study hours

COURSE TITLE	Network Week 1
COURSE CODE	PHft1_NWW1
YEAR/SEMESTER/BLOCK	Semester 2, Block 3, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	The <i>Network Week</i> is an annual recurring week that aims to establish a direct connection with the professional field. The week starts with a thematic day, which is designed by second-year students. It continues with a visits program where you will be encouraged to travel within the Netherlands and meet professionals from the field.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	6 contact hours + 22 self-study hours

COURSE TITLE	Workshop Week 1
COURSE CODE	PHft1_WSW1
YEAR/SEMESTER/BLOCK	Semester 2, Block 3, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	The <i>Workshop Week 1</i> are dedicated weeks during the month of January, providing you with the opportunity to customize your studies within the curriculum and explore areas that were previously not integrated into your program. It is a way for you to identify and experiment with different fields of conceptual, technical and making strategies. Prior to the Winter break, you are required to choose your top three preferred workshops and submit a concise motivational statement expressing your interest. Based on the balance of interests of all students, you will be placed in two workshops.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	28 contact hours + 28 self-study hours

COURSE TITLE	Common Ground 1, Common Ground 2
COURSE CODE	PHft1_CG1, PHft1_CG2
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, 2025–2026
TEACHER(S)	Various
COURSE DESCRIPTION	<i>Common Ground</i> is a comprehensive academy-wide program aimed at guiding you through the complexity of contemporary art practice in relation to your personal experience. By blending self-discovery, relational skills, theoretical deepening and collaborative action, <i>Common Ground</i> invites you to strengthen individual agency and increase engagement with your peers, academy and the world at large. While you remain focused on your departmental studies, <i>Common Ground</i> will encourage you to explore across disciplines, supporting a deeper understanding of interconnected artistic methodologies and fruitful circulation of ideas and perspectives.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	3 + 3
STUDY LOAD (HOURS)	84 contact hours + 84 self-study hours

COURSE TITLE	Study Coaching 1
COURSE CODE	PHft1_SC1
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, 2025–2026
TEACHER(S)	Thijs groot Wassink
COURSE DESCRIPTION	<i>Study Coaching</i> is a trajectory that runs through all your studies. Your study coach helps you in navigating the functional, emotional and interpersonal challenges you might encounter in your studies. Your study coach is also a first point of contact when you encounter difficulties and can help you to explore what is needed to take the next step(s). In individual meetings you can gain practical information on your studies, learn new skills, and have reflective conversations to create personal insight and dealing with difficulties on the way. Apart from that, your study coach will meet with your class several times over a year to discuss matters that concern all students, such as group learning, communication, feedback and a recap of your collective assessments. The program allows you to find space for your personal development without affecting the results of study.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	This is a program that is offered without connection to the system of credits.
STUDY LOAD (HOURS)	30 contact hours + 60 self-study hours

COURSE TITLE	Semester Presentation 1, Semester Presentation 2
COURSE CODE	PHft1_SP1, PHft1_SP2
YEAR/SEMESTER/BLOCK	Semester 1, Semester 2, 2025–2026
TEACHER(S)	Collective Assessment Committee
COURSE DESCRIPTION	The course <i>Semester Presentation</i> is the conclusion of a semester in which you give an insightful, stimulating, and convincing insight into both your process and the final results by means of a visual and verbal presentation. Your collaboration skills are put to the test by regarding these presentations as a collaborative event in times of intense individual pressure and a moment where you can enrich yourself professionally through presentations and feedback from others. Preparations take place during the course <i>Professional Practice Skills</i> and a lot of practicing and testing should be done by yourself. <i>Semester Presentation</i> connects with and provides insight into all domains
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	16 contact hours + 64 self-study hours

ASSESSMENT CRITERIA

TO RESEARCH	You show a highly inquisitive attitude towards art, photography and society and the world. By acquiring theoretical knowledge, you are able to reflect on photographic work. You recognise different photographic methodologies.
TO CREATE	Your desire to experiment by producing work is present in all phases of your process. Your ability to visualize grows quickly by improving your photographic skills, as well as those in graphic design, moving image and interactive media.
TO REFLECT AND POSITION	You develop an inquisitive, curious, examining and self-critical attitude that benefits your work. Insights gained through research and reflection support your understanding of your position as a maker within the wide practices of photography, local and international.
TO PRESENT	You are able to visualize your process. Your inquisitive attitude is reflected in exploratory and bold visual presentations.
TO PROFESSIONALISE	Your ability to study is deeply rooted in the collaboration with your peers and teachers. You organise the process leading up to your work. You understand the power of collaboration, how diversity operates within collaboration, and recognize your own possibilities within it.

ASSESSMENT CRITERIA CREDITS

Year 1 – Exploration & Visual Development		
Assessment Criteria	Code (Osiris)	Credits
TO RESEARCH	DTR	11
TO CREATE	DTC	11
TO REFLECT AND POSITION	DRP	11
TO PRESENT	DTP	11
TO PROFESSIONALISE	DTP	10
COMMON GROUND 1 & 2	CG1/2	6
TOTAL		60

Semester 1	
TO RESEARCH	5
TO CREATE	5
TO REFLECT AND POSITION	5
TO PRESENT	5
TO PROFESSIONALISE	5
COMMON GROUND 1	3
TOTAL	28

Semester 2	
TO RESEARCH	6
TO CREATE	6
TO REFLECT AND POSITION	6
TO PRESENT	6
TO PROFESSIONALISE	5
COMMON GROUND 2	3
TOTAL	32

PROGRAMME OVERVIEW

Year 1 – Exploration & Visual Development					
Programme Overview	Code (Osiris)	Credits	Class Time	Independent Study	Total Time
PHOTOGRAPHY: PHOTOGRAPHING SOCIETY	PHft1_PhPS	54	21	70	91
PHOTOGRAPHY: CONSTRUCTING MEANING	PHft1_PhConM		21	70	91
PHOTOGRAPHY: HUMANS, POWER AND RELATIONSHIPS	PHft1_PhHPR		21	70	91
PHOTOGRAPHY: DOCUMENTARY 1	PHft1_PhDoc		21	70	91
PHOTOGRAPHY: TECHNICAL SKILLS 1	PHft1_PhTSk1		126	132	258
PHOTOGRAPHY: DIGITAL WORKFLOW AND SKILLS 1	PHft1_PhDigi1		63	63	126
PHOTOGRAPHY: CONTEXTS AND CONTEMPLATIONS 1	PHft1_PhCC1		84	84	168
PHOTOGRAPHY: IMAGE DEVELOPMENT	PHft1_PhID		42	28	70
PHOTOGRAPHY: NEW TECHNOLOGIES	PHft1_PhNT		21	21	42
PROFESSIONAL PRACTICE SKILLS 1	PHft1_PPS1		60	30	90
PHOTOGRAPHY: FIELD TRIP <i>LES RENCONTRES D'ARLES</i>	PHft1_PhFldA		30	30	60
PHOTOZINE PROJECT	PHft1_PZ		24	56	80
NETWORK WEEK 1	PHft1_NWW1		6	22	28
WORKSHOPS 1	PHft1_WS1		28	28	56
STUDY COACHING 1	PHft1_SC1		30	60	90
SEMESTER PRESENTATION 1 & 2	PHft1_SP1/2		16	64	80
COMMON GROUND 1 & 2	PHft1_CG1/2	6	84	84	168
TOTAL		60	698	982	1680

YEAR 2

Year 2 Main Phase

Proficiency & In-depth Research

In the second year, you start to define your practice in relation to the wider field of photography. This involves dissecting and positioning your interests, research areas and methods as way to find a deepening of articulation of your practice. Reflecting on the practices of your classmates also plays a crucial role in this process. An important goal for the second year is to have your personal vision reflected in your projects. This ambition is supported by courses like Civil Society Lab where you will be encouraged to connect your interests also in a wider societal framework.

As the focus on technique subsides after the second year, this is the last year to bring your technical skills to the highest possible level. You'll deepen your knowledge and experience of moving image in a course that is tailored to your chosen direction. You also follow a course that entirely focuses on presentation techniques - in line with the ambitions of and intentions of your work.

During the final two weeks of semester 3, you will participate in the Photography Publication Project Weeks with your photography and graphic design teachers towards a printed publication of your work.

Starting in the second year, the electives program *Individual Study Track* (IST) provides you with an opportunity to follow courses outside the department or to do projects that complement your personal interests.

In the month of January, you will have a wide selection of workshops to broaden your toolbox. The Network Week is part of these workshop weeks.

One of the highlights of the second year is the international fieldtrip where you produce a body of work on a self-chosen topic within one week. The project is preceded by intensive preparatory research. After the trip, you and your peers collaborate in editing and producing a publication in a one-week workshop.

During the final weeks of semester 4, you will participate in the Constructing Spaces Project, where you will be working with a recently made existing project, translating it into a spatial presentation. Together with your peers you will create group exhibition and start to develop your own space-sense alongside with practicing collaboration.

Both semesters are concluded with Collective Assessments where you articulate your ideas of your own interests and practice.

The final part of the year is spent during the Graduation Support Week, where you work with a graduating student towards their graduation show to give you a glimpse into your own future process.

COURSE DESCRIPTIONS

COURSE TITLE	Photography: Dissecting Methodologies
COURSE CODE	PHft2_PhDM
YEAR/SEMESTER/BLOCK	Semester 3, 2025–2026
TEACHER(S)	Raimond Wouda, Ari Versluis
COURSE DESCRIPTION	In weekly classes during <i>Photography: Dissecting Methodologies</i>, we explore how different photographers work. By gradually deconstructing their work and methods, you will uncover the fundamental building blocks of a particular photographer's practice. You will then borrow and experiment with these methods to create new work, exploring your own interests within the broader field of photography. In the first block, you will receive weekly assignments focusing on one photographer at a time. In the second block, you will work on a longer-term project, focusing on in-depth research in both form and content. Based on your current work and the areas you wish to explore, you will choose which photographer's work and themes you would like to respond to. This semester-long course serves as an important exercise in preparation for long-term projects in the third year. The program is linked with the course <i>Photography: Project X</i>, <i>Photography: Technical Skills, Contexts and Contemplations</i>, <i>Civil Society Lab</i> and the <i>Publication Project</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	72 contact hours + 92 self-study hours

COURSE TITLE	Photography: Project X
COURSE CODE	PHft2_PhPX
YEAR/SEMESTER/BLOCK	Semester 4, 2025–2026
TEACHER(S)	Thana Farooq, Yara van der Velden
COURSE DESCRIPTION	Through weekly sessions, <i>Photography: Project X</i> offers you a comprehensive journey into visual narrative creation, centred around a theme that interests you. You will analyse the process of creating a photography project by working through each step: research, fieldwork, editing, developing a narrative, review, and response – drawing your own conclusions. Through this process, you will reflect on how different modes of photography resonate with you and discover the peripheries that define your photographic practice. The course is linked with the course <i>Photography: Dissecting Methodologies</i>, <i>Photography: Technical Skills</i>, <i>Contexts and Contemplations</i>, <i>Civil Society Lab</i> and the <i>Constructing Spaces Project</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	72 contact hours + 92 self-study hours

COURSE TITLE	Photography: Publication Strategies
COURSE CODE	PHft2_PubStrat
YEAR/SEMESTER/BLOCK	Semester 3, 2025–2026
TEACHER(S)	Jeroen Kummer
COURSE DESCRIPTION	<i>Photography Publication Strategies</i> is a weekly course held during one block of the semester, wherein you explore the most effective ways to communicate the stories within your work to an audience through a printed publication. The starting point of this publication can be any series or collection of images you have created earlier. By means of weekly assignments you are encouraged to take a critical outsiders' perspective on your own work as well as on that of your peers. The use of images, texts, edit, structure, size, lay-out, material and typography are all means to profile and structure the story further, leading to a convincing publication prototype.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	18 contact hours + 18 self-study hours

COURSE TITLE	Photography: Moving Image
COURSE CODE	PHft2_PhMI
YEAR/SEMESTER/BLOCK	Semester 3, 2025–2026
TEACHER(S)	Anna Abrahams
COURSE DESCRIPTION	<i>Photography: Moving Image</i> is a weekly course presented throughout one semester. In the first part of the course, you engage in style exercises rooted in film history. These lessons in film history and analysis focus on the connection between the (art) historical and social background of a film and the way it tells a story through image and sound. During the second block you focus on the practical side of filmmaking and finding your own style. You will develop your own short film step by step.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	36 contact hours + 32 self-study hours

COURSE TITLE	Photography: Technical Skills 2: Towards a Visual Grammar
COURSE CODE	PHft2_PhTSk2
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, Block 3, 2025–2026
TEACHER(S)	Batuhan Keskiner
COURSE DESCRIPTION	The weekly course <i>Photography: Technical Skills 2</i> consists of group exercises and individual assignments spread out over three blocks in the second year. The assignments progress from technical experimentation towards personal and content-based projects. In this course, you will learn to analyse images, conduct visual research, experiment on advanced photographic techniques, and explore strategies to improve your visual grammar as an image-maker. These skills are one of the main pillars for optimal communication and a distinct personal visual language. A balance between conscious artistic decisions and correct execution of any chosen technique will mark the work of a photographer/maker personal while being readable by larger audience. The course is linked with the courses <i>Digital Workflow and Skills 2, Photography: Dissecting Methodologies</i> and <i>Photography: Project X</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	54 contact hours + 54 self-study hours

COURSE TITLE	Photography: Digital Workflow and Skills 2
COURSE CODE	PHft2_PhDigi2
YEAR/SEMESTER/BLOCK	Semester 4, Block 2, 2025–2026
TEACHER(S)	Loek van Vliet
COURSE DESCRIPTION	<i>Digital Workflow and Skills 2</i> is a weekly course during one block of semester 4. The course provides you with the opportunity to refresh the skills you have learnt in year 1 and refine your skills in digital post-production. You will be able to produce large master prints to express yourself without technical restrictions. Additionally, you will be to emphasize visual coherence through post-production in a series of photographs. You are encouraged to establish interaction with courses <i>Photography: Technical Skills 2</i>, <i>Photography: Dissecting Methodologies</i> and <i>Photography: Project X</i>.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	18 contact hours + 18 self-study hours

COURSE TITLE	Photography: Contexts and Contemplations 2
COURSE CODE	PHft2_PhCC2
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Ingrid Grootes
COURSE DESCRIPTION	<i>Photography: Contexts and Contemplations 2</i> aims to contextualize your photography work and improve your critical reflective skills and articulations. The course stimulates theoretical deepening and reflection in the field of photography and history, as well as related art disciplines. You will increase your understanding of visual communication by focusing on the analysis of visual strategies. You are encouraged to thoroughly broaden your frame of reference and enhance your personal angle for the given assignments. Besides group discussions about photography-related topics, there is an emphasis on individual assignments/exercises focused on (methods of) research, writing and presentations. Shorter assignments will help you towards writing the longer final paper of the semester. The assignments and evaluations of this course are in tandem with the course <i>Civil Society Lab</i> (CSL) for the sake of ongoing discursive research over the course of the academic year. The lessons and assignments allow you to explore your interests further and thus offer you the possibility of building an in-depth theoretical foundation.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	36 contact hours + 43 self-study hours

COURSE TITLE	Civil Society Lab
COURSE CODE	PHft2_CSL
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Thomas Bragdon
COURSE DESCRIPTION	<i>Civil Society Lab</i> aims at the contextualization of your photography work, as well as your related research questions, in discourses such as the cultural, social and political. Whereas the analysis of visual culture is an entry point to discussing social, political and cultural matters, this course invites you to discuss and write about these matters with an emphasis on ethical and political thought, as well as rhetoric and argumentative writing. It matters to recognize how photography is inextricably intertwined with cultural, social and political contexts. The question is how you equate your ongoing photography work with the inextricable relation between Photography and the World. You will explore this question through discursive research in both Semesters, for which you are asked to prepare presentations, as well as ‘preliminary’ and ‘final’ writing assignments. The preliminary assignments are shorter assignments, such as a short essay. These preliminary ones will help you towards writing the longer final assignment. The assignments and evaluations of this course are in tandem with the course <i>Context & Contemplations</i> (CC) for the sake of ongoing discursive research over the course of the academic year.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	36 contact hours + 43 self-study hours

COURSE TITLE	Photography: Fieldtrip (B)
COURSE CODE	PHft2_PhFldB
YEAR/SEMESTER/BLOCK	Semester 4, 2025–2026
TEACHER(S)	Giya Makondo-Wills
COURSE DESCRIPTION	<i>Photography: Fieldtrip</i> is a completely different course compared to others. During a one-week fieldtrip, you undertake a self-assigned project in an unfamiliar surrounding (in a European city, announced during the semester), leading up to a collective presentation in the same city at the end of the week. During the first four days, you produce work during the day and attend collective feedback sessions in the evening in a class with different colleagues and teachers. On the fifth day you collectively produce a pop-up event. The fieldtrip is preceded by a series of preparation classes and extensive research into the chosen subject. The immersive pressure cooker experience not only tests your creative skills, but also your organisational, professional and interpersonal skills, as you live and work with your classmates.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	40 contact hours + 44 self-study hours

COURSE TITLE	Photography: Fieldtrip Publication
COURSE CODE	PHft2_PhFldP
YEAR/SEMESTER/BLOCK	Semester 4, Block 3, 2025–2026
TEACHER(S)	Vincent van Baar, Yara van der Velden, Jeroen Kummer, Pawel Pokutycki
COURSE DESCRIPTION	In the week immediately following the field-trip, you participate in an intense and full-time workshop, where you collectively work on and produce both an online and physical magazine, using the stories and images collected during the field-trip. On the first day, the group divides into different sections of an editorial team, each with a designated head responsible for overseeing the activities of the respective teams. The course <i>Photography: Field-trip Publication</i> encompasses various domains: the group presents their work, and many other skills are touched upon, like collaboration, budget and financing, organisation and creative entrepreneurship.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	20 contact hours + 20 self-study hours

COURSE TITLE	Professional Practice Skills 2
COURSE CODE	PHft2_PPS2
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Raimond Wouda, Ari Versluis, Thans Farooq, Yara van der Velden, Daniela Rosca (NWW)
COURSE DESCRIPTION	Integrated into your practice courses, network week and field-trip, <i>Professional Practice Skills 2</i> is a course in which your professional attitude is stimulated via three pillars: ownership, leadership and collaboration. Important in this second year is peer learning. On the one hand you help each other in dealing with the challenges the study program brings. On the other hand, you try to understand what collaboration means for a future professional practice. Leadership and ownership will be shaped during two cornerstones of this second year. In the first semester you co-organize the <i>Network Week</i> (leadership), in the second semester the preparation for the fieldtrip is the main focus (ownership). Finally, there is space within PPS to discuss and deal with unplanned or unexpected issues, brought up by you and your peers.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	30 contact hours + 30 self-study hours

COURSE TITLE	Photography: Publication Project
COURSE CODE	PHft2_PhPP
YEAR/SEMESTER/BLOCK	Semester 3, Block 2, 2025–2026
TEACHER(S)	Jeroen Kummer
COURSE DESCRIPTION	During the culminating <i>Photography Publication Project</i>, in the final two weeks of semester 3, you work together with your photography and graphic design teacher towards a printed publication of your work. The <i>Publication Project Weeks</i> build further on the insights you have gathered in the <i>Photography: Publication Strategies</i> course. For this publication, you make use of (a selection) of the material you have created over the semester. Within these two weeks, you experience how the work you have created in the semester can gain its potential to speak to an audience when transformed into a printed publication. The editing and sequencing of images, adding texts or other additional content, as well as selecting size, materials and lay-out are part of the process that leads to a printed and bound publication.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	24 contact hours + 56 self-study hours

COURSE TITLE	Constructing Spaces Project
COURSE CODE	PHft2_CSP
YEAR/SEMESTER/BLOCK	Semester 4, Block 2, 2025–2026
TEACHER(S)	Ola Lanko
COURSE DESCRIPTION	<i>Constructing Spaces Project</i> is a swift explorative course, where you will be working with a recently made existing project, translating it into a spatial presentation. Together with your peers you will create group exhibition and start to develop your own space-sense alongside with practicing collaboration. In a short period of time, you will investigate the possibilities that presentation brings into the creative process, work together with your classmates towards an exhibition and experience your work in its final stage, when it engages the audience.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	24 contact hours + 56 self-study hours

COURSE TITLE	Portfolio Training
COURSE CODE	PHft2_PT
YEAR/SEMESTER/BLOCK	Semester 4, Block 2, 2025–2026
TEACHER(S)	Thana Faroq, Yara van der Velden
COURSE DESCRIPTION	During this compact <i>Portfolio Training</i>, you build a deeper understanding of the role of a portfolio and how it can inform you and others in the conversation about your developing practice, as you start to work towards your year 3, including your internship. Together with your peers and teacher, you analyse different portfolios and work towards a solid portfolio for yourself, that continues to grow over time.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	6 contact hours + 6 self-study hours

COURSE TITLE	Network Week 2
COURSE CODE	PHft2_NWW2
YEAR/SEMESTER/BLOCK	Semester 3, Block 2, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	The <i>Network Week</i> aims to establish a direct connection with the professional field. The week starts with a thematic day, which is designed by second-year students. It continues with a visits program where you will be encouraged to travel within the Netherlands and meet professionals from the field. A portfolio day with 20-30 professionals organized at the KABK, completes the week as a network event for graduation students.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	6 contact hours + 22 self-study hours

COURSE TITLE	Workshop Week 2
COURSE CODE	PHft2_WSW2
YEAR/SEMESTER/BLOCK	Semester 3, Block 2, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	The <i>Workshop Week 2</i> are dedicated weeks during the first weeks of January, providing you with the opportunity to customize your studies within the curriculum and explore areas that were previously not integrated into your program. It is a way for you to identify and experiment with different fields of conceptual, technical and making strategies. Prior to the December break, you are required to choose your top three preferred workshops and submit a concise motivational statement expressing your interest. Based on the balance of interests of all students, you will be placed in two workshops.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	28 contact hours + 28 self-study hours

COURSE TITLE	Study Coaching 2
COURSE CODE	PHft2_SC2
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Thijs groot Wassink
COURSE DESCRIPTION	<i>Study Coaching</i> spans across all your studies. The main goal is to help you to navigate your studies in the best possible way, developing strategies for studying, time-management, skills development, communication, motivation, agency, accountability, and interpersonal development. Your study coach is also a first point of contact when you encounter difficulties and can assist in exploring the necessary steps forward. Your study coach will meet with your class several times throughout the year to discuss matters concerning all students, such as group and collective learning, communication and feedback received from your collective assessments. In addition, during individual meetings, you can gain practical information about your studies, learn new skills, and engage in reflective conversations to create personal insight and address challenges along the way. The program allows you to find space for your personal development without affecting the results of study.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Study Coaching is a program that is offered without connection to the system of credits.
STUDY LOAD (HOURS)	30 contact hours + 60 self-study hours

COURSE TITLE	Semester Presentation 3, Semester Presentation 4
COURSE CODE	PHft2_SP3, SP4
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Collective Assessment Committee
COURSE DESCRIPTION	The course <i>Semester Presentation</i> is the conclusion of a semester in which you give an insightful, stimulating, and convincing insight into both your process and the final results by means of a visual and verbal presentation. Your collaboration skills are put to the test by regarding these presentations as a collaborative event in times of intense individual pressure and a moment where you can enrich yourself professionally through presentations and feedback from others. Preparations take place during the course <i>Professional Practice Skills</i> and a lot of practicing and testing should be done by yourself. <i>Semester Presentation</i> connects with and provides insight into all domains.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	16 contact hours + 64 self-study hours

COURSE TITLE	Individual Study Track 1, Individual Study Track 2
COURSE CODE	PHft2_IST1, PHft2_IST2
YEAR/SEMESTER/BLOCK	Semester 3, Semester 4, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	In <i>Individual Study Track</i> (IST), you are given the opportunity to further explore your interests through electives either at the academy or at Leiden University, or by proposing a personal project. Under supervision of your IST coach, you create your own IST plan that describes proposed activities, motivation and learning objectives. In conversation with your IST coach, your individual plans are evaluated and, if approved, made ready for execution.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	336 self-study hours

ASSESSMENT CRITERIA

TO RESEARCH	You are able to research topics and visual strategies in a methodical and organized way. You understand that producing work is part of doing research and leads to a better understanding of your role as a photographer.
TO CREATE	You show an urge and desire to experiment and produce visual works in all stages of the process, understanding multiple practices. By raising your photographic skills to a professional standard, you prove to be able to articulate yourself more precisely.
TO REFLECT AND POSITION	You can evaluate your own work and the work of others based on content, visual strategy and communicative qualities, within digital geographies and international contexts. You show an open attitude and are able to process external feedback to deepen your projects.
TO PRESENT	You are able to visualize your process in convincing presentations. There is a connection between the presentation of your visual work and your identity as a maker.
TO PROFESSIONALISE	You are able to prioritise and time-effectively manage your work process. You learn to take control of setbacks and turn them into challenges. You understand your role in collaborations and how to benefit from it, also in multiple contexts.

ASSESSMENT CRITERIA CREDITS

Year 2 – Proficiency & In-depth Research		
Assessment Criteria	Code (Osiris)	Credits
TO RESEARCH	DTR	10
TO CREATE	DTC	10
TO REFLECT AND POSITION	DRP	10
TO PRESENT	DTP	9
TO PROFESSIONALISE	DTP	9
IST 1 & 2	IST1/2	12
TOTAL	60	

Semester 3	
TO RESEARCH	5
TO CREATE	5
TO REFLECT AND POSITION	5
TO PRESENT	4
TO PROFESSIONALISE	4
IST 1	6
TOTAL	29

Semester 4	
TO RESEARCH	5
TO CREATE	5
TO REFLECT AND POSITION	5
TO PRESENT	5
TO PROFESSIONALISE	5
IST 2	6
TOTAL	31

PROGRAMME OVERVIEW

Year 2 – Proficiency & In-depth Research					
Programme Overview	Code (Osiris)	Credits	Class Time	Independent Study	Total Time
PHOTOGRAPHY: DISSECTING METHODOLOGIES	PHft2_PhDM	48	72	92	164
PHOTOGRAPHY: PROJECT X	PHft2_PhPX		72	92	164
PHOTOGRAPHY: PUBLICATION STRATEGIES	PHft2_GdPS		18	18	36
PHOTOGRAPHY: MOVING IMAGE	PHft2_PhMI		36	32	68
PHOTOGRAPHY: TECHNICAL SKILLS 2	PHft2_PhTSk2		54	54	108
PHOTOGRAPHY: DIGITAL WORKFLOW AND SKILLS 2	PHft2_PhDigi2		18	18	36
PHOTOGRAPHY: CONTEXTS AND CONTEMPLATIONS 2	PHft2_PhCC2		36	43	79
CIVIL SOCIETY LAB	PHft2_CivSoc		36	43	79
PHOTOGRAPHY: FIELDTRIP (B)	PHft2_PhFldB		40	44	84
PHOTOGRAPHY: FIELDTRIP PUBLICATION	PHft2_PhFldP		20	20	40
PROFESSIONAL PRACTICE SKILLS 2	PHft2_PPS2		30	30	60
PHOTOGRAPHY: PUBLICATION PROJECT	PHft2_PhPP		24	56	80
CONSTRUCTING SPACES PROJECT	PHft2_CSP		24	56	80
PORTFOLIO TRAINING	PHft2_PT		6	6	12
NETWORK WEEK 2	PHft2_NWW2		6	22	28
WORKSHOP WEEK 2	PHft2_WS2		28	28	56
STUDY COACHING 2	PHft2_SC2		30	60	90
SEMESTER PRESENTATION 3 & 4	PHft2_SP3/4		16	64	80
IST 1 & 2	PHft2_IST1/2	12	168	168	336
TOTAL		60	734	946	1680

YEAR 3

Year 3 Main Phase

Professionalisation & Presentation

There is a shift after your first two years of study towards becoming more independent in your making, thinking, and relating. This shift is marked by a curriculum that is depending on agency and focus, where you regularly recalibrate your plan for teacher and peer support.

In the third year of your studies, you are challenged to delve deeper by immersing yourself into a semester-long project on a given theme, developed in your course *Photography Practice*. A driving aspect is to bring nuance and subtlety into both the content and the presentation of your work. You are expected to work with an entrepreneurial spirit, become aware of your potential audience and the consequences this has for your work.

Your semester-long project will be presented in different formats. It will turn into a publication. You are expected to present your project using a different presentation platform, either using interactive design (IMD) or Moving Image (MI). You finish the project with a collective public presentation outside the academy where you and your peers will be responsible for and gain valuable experience in organising, producing, publishing, financing, and marketing a project.

Next to the *Photography Practice* you will select to attend one Station in semester 5. Stations are short term interventions meant to introduce you to one of the wide practices of photography. It will assist you in consolidating or widening your fields of interests, concerns and methods, that eventually determine your practice.

In the second half of the third year, you do an internship with a professional, based on your learning goals. Over the course of 16 weeks, you will build up a network and obtain experience in the professional field. This experience enables you to connect different elements of your study and helps you to make plans for your final year. During the last month of your internship, you will follow meetups with peers and teachers to provide you a start in the run-up to the courses of the fourth year.

Instead of an internship, or next to an internship, you can also choose to spend a semester as an exchange student at one of our partner institutions abroad.

The *Individual Study Track* (IST) provides you with the opportunity to follow courses outside our department or create projects that complement your personal interests.

COURSE DESCRIPTIONS

COURSE TITLE	Photography: Practice Year 3
COURSE CODE	PHft3_PhPrac3
YEAR/SEMESTER/BLOCK	Semester 5, 2025–2026
TEACHER(S)	Judith van IJken, Daniëlle van Ark
COURSE DESCRIPTION	<i>Photography: Practice Year 3</i> is a semester project in the third year in which you create work within a given theme, reflecting your interests, concerns, and methods. Together with your classmates you work towards a public group presentation in the city of The Hague. Supervision of the content and technical aspects of the project is provided in the course <i>Photography: Practice Year 3</i>. A few weeks before the end of the semester, an intermediate evaluation takes place in which is determined whether your project is sufficiently developed to enter the final phase in which cooperation with specialists in the field of presentation is paramount. In the expert weeks, you will start collaborating with specialists in the field of publication design, installation design and choose between Interactive Design (IMD) and Moving Image (MI) in an endeavour to match the ambition of your project with a deliberately chosen (plat-) form/format of communication and presentation.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	66 contact hours + 264 self-study hours

COURSE TITLE	Photography: Station 1
COURSE CODE	PHft3_PhSt1
YEAR/SEMESTER/BLOCK	Semester 5, 2025–2026
TEACHER(S)	Various
COURSE DESCRIPTION	<i>Photography: Station 1</i> are short term interventions meant to introduce you to one of the wide practices of photography. It will assist you in consolidating or widening your fields of interests, concerns and methods that eventually determine your practice. Typically, <i>Photography: Station 1</i> are evening meetings where you will be working with different and new teachers, as well as in new peer-group constructions. At the start of the academic year, the stations on offer will be presented to you after which you may articulate your preferences. Placement is planned upon availability and communicated timely before the start of the stations.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Stations are programs offered without connection to the system of credits.
STUDY LOAD (HOURS)	12 contact hours + 12 self-study hours

COURSE TITLE	Professional Practice Skills 3
COURSE CODE	PHft3_PPS3
YEAR/SEMESTER/BLOCK	Semester 5, 2025–2026
TEACHER(S)	Judith van IJken, Daniëlle van Ark
COURSE DESCRIPTION	<i>Professional Practice Skills</i> focuses in the third year on the organisation, financing, (intercultural-) communication/collaboration and other dynamics around the group presentation resulting from <i>Photography: Practice Year 3</i> . But also, for example, the research and communication that must lead to finding an internship.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	60 contact hours + 30 self-study hours

COURSE TITLE	Theory, Research & Writing
COURSE CODE	PHft3_TRW
YEAR/SEMESTER/BLOCK	Semester 5, 2025–2026
TEACHER(S)	Andrea Stultiens
COURSE DESCRIPTION	<i>Theory, Research & Writing</i> focuses on strengthening your relationship to theoretical discourses by helping you discover how theory can benefit your artistic practice. By introducing you to a diverse range of academic resources that interrogate contemporary topics within photography and visual culture at large, the course aims to broaden your understanding of the political and social resonances of the photographic medium. Through group presentations, lectures, discussion rounds, and writing and research exercises, the course guides you in how to use theoretical concepts and research to position yourself to the medium. An important component of the course is the essay requirement. Over the course of the semester, you will be asked to write an essay that effectively utilizes theoretical discourse and academic research methods about a topic relevant to your artistic practice. This assignment will foster your academic research and writing skills, as well as your analytical capacities to grasp urgent and socially relevant topics related to visual culture.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	30 contact hours + 60 self-study hours

COURSE TITLE	Photography: Internship
COURSE CODE	PHft3_PhInt
YEAR/SEMESTER/BLOCK	Semester 6, 2025–2026
TEACHER(S)	Judith van IJken, Daniëlle van Ark
COURSE DESCRIPTION	Your <i>Photography: Internship</i> matches your professional profile and is designed to learn more about the practice of the profession from the inside and take part in it. During the preparation programme in semester 5, you will find a suitable internship. The internship runs for 16 weeks. The aim of the internship is to get acquainted with the professional field and gain experience in the field of technique, production, methodology, collaboration and networking. Your internship is concluded with an extensive report and a public presentation of your experiences.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	20 contact hours + 620 self-study hours

COURSE TITLE	Individual Study Track 3, Individual Study Track 4
COURSE CODE	PHft3_IST3, PHft3_IST4
YEAR/SEMESTER/BLOCK	Semester 5, Semester 6, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	In <i>Individual Study Track</i> (IST), you are given the opportunity to further explore your interests through electives either at the academy or at Leiden University, or by proposing a personal project. Under supervision of your IST coach, you create your own IST plan that describes proposed activities, motivation and learning objectives. In conversation with your IST coach, your individual plans are evaluated and, if approved, made ready for execution.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	72 contact hours + 264 self-study hours

COURSE TITLE	Study Coaching 3
COURSE CODE	PHft3_SC3
YEAR/SEMESTER/BLOCK	Semester 5, Semester 6, 2025–2026
TEACHER(S)	Ola Lanko
COURSE DESCRIPTION	<i>Study Coaching</i> is a trajectory that runs through all your studies. Your study coach helps you in navigating the functional, emotional, and interpersonal challenges you might encounter in your studies. Your study coach is also a first point of contact when you encounter difficulties and can help you to explore what is needed to take the next step(s). In individual meetings you can gain practical information on your studies, learn new skills, and have reflective conversations to create personal insight and dealing with difficulties on the way. Apart from that, your study coach will meet with your class several times over a year to discuss matters that concern all students, such as group learning, communication, feedback, and a recap of your collective assessments. In your third and fourth years, your artistic practice will undergo many transformations. Together with your study coach, you reflect on your process, progress and practice and answer questions that arise alongside the main curriculum. Being a visual maker/student is learning how to communicate with the world through self-discovery and in this gentle process extra care and attention are necessary. During individual and group sessions you will identify strengths and address difficulties or struggles. The program allows you to find space for your personal development without affecting the results of study.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Study Coaching is a program that is offered without connection to the system of credits.
STUDY LOAD (HOURS)	30 contact hours + 60 self-study hours

COURSE TITLE	Semester Presentation 5, Semester Presentation 6
COURSE CODE	PHft3_SP5, PHft3_SP6
YEAR/SEMESTER/BLOCK	Semester 5, Semester 6, 2025–2026
TEACHER(S)	Collective Assessment Committee
COURSE DESCRIPTION	The course <i>Semester Presentation</i> is the conclusion of a semester in which you give an insightful, stimulating, and convincing insight into both your process and the final results by means of a visual and verbal presentation. Your collaboration skills are put to the test by regarding these presentations as a collaborative event in times of intense individual pressure and a moment where you can enrich yourself professionally through presentations and feedback from others. Preparations take place during the course <i>Professional Practice Skills</i> and a lot of practicing and testing should be done by yourself. <i>Semester Presentation</i> connects with and provides insight into all domains.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	16 contact hours + 64 self-study hours

ASSESSMENT CRITERIA

TO RESEARCH	By working on long-term projects, you are able to use a wide variety of research tools and explore context, visual possibilities and specific audiences in greater detail.
TO CREATE	Through experiment and production, you relate theme-based assignments to your practice. Your visual vocabulary and skills allow you to visualise your research. You can adequately address your target audience, locally or internationally, using various platforms.
TO REFLECT AND POSITION	Research and feedback affect the outcome of your process. You develop an authentic vision on photography and position yourself in a specific part of the international photographic field.
TO PRESENT	You are able to visualize your process thought provoking presentations. Visual presentations not only reflect the identity of the maker, but also effectively communicate with a desired target audience, including digital and local audiences.
TO PROFESSIONALISE	You balance your artistic and market-oriented activities. You can operate within the collaborative setting of a diverse and international peer group; you can recognize different roles and responsibilities and apply your individual talents to reach a common goal.

ASSESSMENT CRITERIA CREDITS

Year 3 – Professionalisation & Presentation		
Assessment Criteria	Code (Osiris)	Credits
TO RESEARCH	DTR	9
TO CREATE	DTC	9
TO REFLECT AND POSITION	DRP	10
TO PRESENT	DTP	10
TO PROFESSIONALISE	DTP	10
IST 3 & 4	IST3/4	12
TOTAL	60	

Semester 5	
TO RESEARCH	5
TO CREATE	5
TO REFLECT AND POSITION	5
TO PRESENT	5
TO PROFESSIONALISE	6
IST 3	6
TOTAL	32

Semester 6	
TO RESEARCH	4
TO CREATE	4
TO REFLECT AND POSITION	5
TO PRESENT	5
TO PROFESSIONALISE	4
IST 4	6
TOTAL	28

PROGRAMME OVERVIEW

Year 3 – Professionalisation & Presentation					
Programme Overview	Code (Osiris)	Credits	Class Time	Independent Study	Total Time
PHOTOGRAPHY: PRACTICE YEAR 3	PHft3_PhPrac3	48	66	264	330
PHOTOGRAPHY: STATION 1	PHft3_PhSt1		12	12	24
PROFESSIONAL PRACTICE SKILLS 3	PHft3_PPS3		60	30	90
THEORY, RESEARCH & WRITING	PHft3_TRW		30	60	90
PHOTOGRAPHY: INTERNSHIP	PHft3_PhInt		20	620	640
STUDY COACHING 3	PHft3_SC3		30	60	90
SEMESTER PRESENTATION 5 & 6	PHft3_SP5/6		16	64	80
IST 3 & 4	PHft3_IST3/4	12	72	264	336
TOTAL		60	306	1374	1680

YEAR 4

Year 4 Main Phase

Profiling & Positioning

There is a shift in the last two years of study towards becoming more independent in your making, thinking and relating. This shift is marked by a curriculum that depends on your agency and focus, where you regularly recalibrate your plan for teacher and peer support.

In the fourth year, you focus on three major components: commissioned work, research paper and your graduation work. The three components inform each other: 'the so-called 'triangle'. Together they determine and offer insights into your practice. An important challenge is to better articulate who you are as a maker, to describe your process, progress and practice, concerns that you want to respond to and where you stand in the professional field.

Your commissioned work will be realized for a commissioning partner (or client) from outside the academy and should fit within your own field of interest. You will improve several critical skills, such as your ability to be pro-active, to manage responsibilities and your ability to collaborate. The result should be published in an existing (online) magazine, exhibited in a real exhibition space, or take on any other form as desired by both you and the commissioning partner, that reaches an audience.

At the same time, you also work on your research paper: conducting research and writing about a self-chosen topic that informs your practice and the links to your graduation and commissioned work (triangle). The research paper helps you to better understand your position as a maker and can be seen as the backbone of your graduation work.

Your graduation project defines you as a photographer and will be your entry to the professional field of art and photography. You develop a personal working method that enables you to continue your development as a critical maker and thinker after your graduation.

Next to Commissioned Work, Graduation Work and Research Paper, you will select to attend one Station. Stations are short term interventions meant to further introduce and/or deepen your understanding of the wide practices of photography. It will assist you in consolidating or widening your fields of interests, concerns and methods that eventually determine your practice.

In addition to the three major components, extra attention is paid to organisational and entrepreneurial skills, such as setting up a business, developing and pitching a project, branding and networking, grant applications and other aspects that prepare you for a professional practice after graduation.

In January, you will participate in the Photo Eco-Systems, a series of presentations, discussions, workshops, portfolio reviews, and roundtables to bring a closer awareness of ethical, industry, environmental elements that you need to consider in your future practice as a photographer and meaning maker.

The *Individual Study Track* (IST) provides you with the opportunity to follow courses also outside our department or create projects that complement your personal interests. During the last semester, you can work on the publicity campaign and catalogue for your graduation year.

At your final exam, you will show a coherent visual presentation (physical and digital) of your Commissioned Work, Research Paper and Graduation Work. Additionally, you'll deliver a verbal presentation that elucidates your work and intended place in the professional field. Once you pass your exam, your work is exhibited during the Graduation Show.

In addition to the three major components, extra attention is paid to organisational and entrepreneurial skills, such as setting up a business, developing and pitching a project, branding and networking, grant applications and other aspects that prepare you for a professional practice after graduation.

In January, you will participate in the Photography Eco-Systems, a series of presentations, discussions, workshops, portfolio reviews, and roundtables to bring a closer awareness of ethical, industry, environmental elements that you need to consider in your future practice as a photographer and meaning maker.

The *Individual Study Track* (IST) provides you with the opportunity to follow courses also outside our department or create projects that complement your personal interests. During the last semester, you can use the IST to work on the publicity campaign and catalogue for your graduation year.

At your final exam, you will show a coherent visual presentation (physical and digital) of your Commissioned Work, Research Paper and Graduation Work. Additionally, you'll deliver a verbal presentation that elucidates your work and intended place in the professional field. Once you pass your exam, your work is exhibited during the Graduation Show.

COURSE DESCRIPTIONS

COURSE TITLE	Photography: Commissioned Work
COURSE CODE	PHft4_CW
YEAR/SEMESTER/BLOCK	Semester 7, 2025 – 2026
TEACHER(S)	Yara van der Velden (A), Ari Versluis (B)
COURSE DESCRIPTION	Commissioned Work is about connecting as a photographer to the outside world. Through a real collaboration with an actual commissioner and a public platform presentation outside the academy, you explore how you could be working as a professional after graduation. Over the course of the first semester, you realize a commissioned work for a client, institution, company or collaborative partner within the framework of your own field of interest, and in which you apply your identity as a creative professional and use your visual strategy and language in an applied environment. The final work should be traceable in the real world, meaning for example a publication in an existing (on-line) magazine, an exhibition, a pop-up presentation or any other form that reaches a desired audience -and your commissioner. The collaboration with the commissioner is based on a professional relationship where; communication, concept development, planning, budget, and final result are the key-elements for class meetings. In class will discuss your individual steps and progress, meanwhile your teacher or guest teachers will provide lectures on subjects with social relevance in relation to developments in the creative industry and professional practice skills on communication, administration and legal matters. A commissioned work matches with your professional profile and the triangle that symbolizes the study in relation to your Research Paper and Graduation Work. The dialogue between you and the commissioner, from beginning to end, is informing, and developing the collaboration. The process, dialogue, budget, result, and overview of hours are presented in a report as well as a summary from the commissioner on your collaboration.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	60 contact hours + 238 self-study hours

COURSE TITLE	Photography: Graduation Work
COURSE CODE	PHft4_GW
YEAR/SEMESTER/BLOCK	Semester 7, Semester 8, 2025–2026
TEACHER(S)	Raimond Wouda (A), Jaya Pelupessy (B)
COURSE DESCRIPTION	Your graduation project consists of an independently developed photographic body of work that marks your ideas and practice as a maker. The graduation work will be presented in two different formats/platforms. In the fourth year, you focus on three major projects that challenge your theoretical and practice-based development: Commissioned Work, Research Paper and Graduation Work. All three projects are connected and feed off each other. We call this the 'graduation year triangle'. Throughout your graduation project, you deeply engage yourself in a critical photography making process, delving into your intrinsic motivations. You gain insight into your process through visual and creative practice research, peer and class discussions, and conversations in your field of enquiry. The course is roughly divided into three main sections, starting with the collecting phase, where you'll develop your ideas, continuing through the reflection/production phase, where you'll refine and produce these ideas, and ending with the fine-tuning phase, where you'll work on your final piece and its presentation. [During these phases, experts in the fields of Publication, Moving Image, Photography Techniques, Interactive Media Design, and Spatial/Presentation Design will assist you (if needed) in the development within these fields. Your graduation project is your entrance into the professional field of art and photography. You are expected to develop a mentality, a working method, a practice-based framework that will allow you to encounter the professional field and define your space to continue your development as a critical maker.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	90 contact hours + 238 self-study hours

COURSE TITLE	Research Paper
COURSE CODE	PHft4_RP
YEAR/SEMESTER/BLOCK	Semester 7, Semester 8, 2025–2026
TEACHER(S)	Ingrid Grootes (A), Lonneke de Groot (B)
COURSE DESCRIPTION	The <i>Research Paper</i> is in-depth research into a topic related to photography, art/visual culture, creative-practice research and reflects your profile and work. The paper is the theoretical component that informs your graduation work. It is an indispensable part of a triangle with graduation work and commissioned work. The research needs to be focused by means of specific questions, issues and concerns. Building on your previous three years of experience, you continue your research and writing of your paper. In regular meetings you work on research and writing skills, such as formulating research questions, collecting valuable sources, time management, building arguments, presenting, and peer reviewing. An independent study attitude is required.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	42 contact hours + 238 self-study hours

COURSE TITLE	Platform Expert Publication
COURSE CODE	PHft4_PE
YEAR/SEMESTER/BLOCK	Semester 8, 2025–2026
TEACHER(S)	Jeroen Kummer
COURSE DESCRIPTION	You will present your graduation work in 2 platforms. For these platforms, you will work with an expert towards your platform production. <i>Expert: Publication / Expert: Moving Image and Photography Techniques / Expert: Interactive Media Design</i>. In addition to the Platform Experts, you will attend the mandatory <i>Expert: Graduation Presentation</i> course. <i>The Expert: Publication</i> classes are intended for you only when you have decided that making a physical publication is part of how you want to present your graduation work. The course consists of 10 three-hour classes, spread throughout the semester, leaving room between the production weeks. The classes are set up as group meetings where you can share and discuss the progress within your publication process with your teacher and peers. The course will also give you practical insights in the different stages of publication-making, from its conception to the final product as well as practical input on design and print production.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	33 contact hours + 67 self-study hours (all Platform Expert classes combined)

COURSE TITLE	Platform Expert Interactive Media Design
COURSE CODE	PHft4_PE
YEAR/SEMESTER/BLOCK	Semester 8, 2025–2026
TEACHER(S)	Pawel Pokutycki
COURSE DESCRIPTION	You will present your graduation work in 2 platforms. For these platforms, you will work with an expert towards your platform production. <i>Expert: Publication / Expert: Moving Image and Photography Techniques / Expert: Interactive Media Design</i>. In addition to the Platform Experts, you will attend the mandatory <i>Expert: Graduation Presentation</i> course. <i>Interactive Media Design</i> sessions aim to support the concept development and realisation of your graduation project towards a final presentation involving online platform(s) and/or other forms of interactive experiences in virtual or physical space(s). The trajectory of this creative process includes workshops in small groups of students to determine the overall goal of your IMD platform(s), individual consultations and hands-on technical guidance and assistance. A specific attention is given to discuss the position you take as a photographer within the chosen IMD platform(s) and critical approach towards the use of new technologies, in terms of their ethical or aesthetic implications.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	33 contact hours + 67 self-study hours (all Platform Expert classes combined)

COURSE TITLE	Platform Expert Moving Image
COURSE CODE	PHft4_PE
YEAR/SEMESTER/BLOCK	Semester 8, 2025–2026
TEACHER(S)	Iztok Klančar
COURSE DESCRIPTION	You will present your graduation work in 2 platforms. For these platforms, you will work with an expert towards your platform production. <i>Expert: Publication / Expert: Moving Image and Photography Techniques / Expert: Interactive Media Design</i>. In addition to the Platform Experts, you will attend the mandatory <i>Expert: Graduation Presentation</i> course. <i>Expert Moving Image</i> supports the concept development and realization of your project towards a final presentation involving Moving Images, specialized photography technologies. The journey of this workshop involves collaborative workshops in small student cohorts to establish the overarching objectives of your Moving Images platform(s), as well as personalized consultations and practical technical support. Emphasis is placed on deliberating your role as a photographer within your selected platform(s).
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	33 contact hours + 67 self-study hours (all Platform Expert classes combined)

COURSE TITLE	Platform Expert Graduation Presentation
COURSE CODE	PHft4_PE
YEAR/SEMESTER/BLOCK	Semester 8, 2025–2026
TEACHER(S)	Daniëlle van Ark
COURSE DESCRIPTION	You will present your graduation work in 2 platforms. For these platforms, you will work with an expert towards your platform production. <i>Expert: Publication / Expert: Moving Image and Photography Techniques / Expert: Interactive Media Design</i>. In addition to the Platform Experts, you will attend the mandatory <i>Expert: Graduation Presentation</i> course. During <i>Expert: Graduation Presentation</i> you work towards the manifestation of your individual graduation work as well as the collective Graduation Show. You will consider the conceptual, spatial, scale and installation aspects of your work, developing a clear strategy in positioning all elements of your work within context of your Graduation Exam and Grad Show. As part of the course, you will, for instance, develop your ideas and visualize this in a 3D maquette in which you implement the presentations of your platforms, all in a collective understanding.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	33 contact hours + 67 self-study hours (all Platform Expert classes combined)

COURSE TITLE	Photography: Station 2
COURSE CODE	PHft_St2
YEAR/SEMESTER/BLOCK	Semester 7, Semester 8, 2025–2026
TEACHER(S)	Multiple
COURSE DESCRIPTION	<i>Photography: Stations</i> are short term interventions meant to introduce you to one of the wide practices of photography. It will assist you in consolidating or widening your fields of interests, concerns and methods that eventually determine your practice. Typically, Photography: Stations are evening meetings where you will be working with different and new teachers, as well as in new peer-group constructions. At the start of the academic year, the stations on offer will be presented to you after which you may articulate your preferences. Placement is planned upon availability and communicated timely before the start of the stations.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	12 contact hours + 12 self-study hours

COURSE TITLE	Professional Practice Skills 4
COURSE CODE	PHft4_PPS4
YEAR/SEMESTER/BLOCK	Semester 7, 2025–2026
TEACHER(S)	Yara van der Velden (A), Ari Versluis (B)
COURSE DESCRIPTION	Integrated into your Commissioned Work, Graduation Work, and Research Paper courses, as well as the Photography Eco-System Workshop, <i>Professional Practice Skills</i> (PPS) prepares you for the professional field, the world outside the Academy. You will need to finish this course by writing a personal PPS Folder. This folder consists of a position statement, a project description, platform description, a research paper summary, a commissioned work report, portfolio, website, a business plan or mindmap for after graduation and a CV. During and outside the classes of PPS you will work as a group on the graduation campaign and promotion of the exhibition.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	30 contact hours + 74 self-study hours

COURSE TITLE	Photography Eco-Systems
COURSE CODE	Part of PHft4_PPS4
YEAR/SEMESTER/BLOCK	Semester 7, 2025–2026
TEACHER(S)	Various
COURSE DESCRIPTION	<i>Photography Eco-Systems</i> is a series of presentations, discussions, workshops, portfolio reviews, and roundtables to bring a closer awareness of ethical, industry, environmental elements that you need to consider in your future practice as a photographer and meaning maker.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	18 contact hours + 22 self-study hours

COURSE TITLE	Grad Show Campaign
COURSE CODE	PHft4_GSC
YEAR/SEMESTER/BLOCK	Semester 8, 2025–2026
TEACHER(S)	Vacancy
COURSE DESCRIPTION	<i>Grad Show Campaign</i> is your <i>Individual Study Track 6</i> in the last semester of the study. This group effort is a culmination of your path as a Collective that has started in Years 2 & 3. The main goals of the Campaign are: increasing visibility of your practices amongst cultural professionals and general public prior to the Graduation Show, fundraising activities to help you cover the Graduation Show production costs, a better articulated positioning in the field through choosing to execute a certain type of tasks (e.g. curation, production, promotion). The Campaign may include such elements as Catalogue publication, Pop-up Exhibition, Print sales, Networking events, etc. Prior to Green Light Assessment you will be asked to provide a short written reflection on your role within the Campaign and main take-aways from the Eco-Systems week.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	36 contact hours + 132 self-study hours

COURSE TITLE	Individual Study Track 5
COURSE CODE	PHft4_IST5
YEAR/SEMESTER/BLOCK	Semester 7, 2025–2026
TEACHER(S)	Daniela Rosca
COURSE DESCRIPTION	In <i>Individual Study Track</i> (IST), you are given the opportunity to further explore your interests through electives either at the academy or at Leiden University, or by proposing a personal project. Under supervision of your IST coach, you create your own IST plan that describes proposed activities, motivation and learning objectives. In conversation with your IST coach, your individual plans are evaluated and, if approved, made ready for execution.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	36 contact hours + 132 self-study hours

COURSE TITLE	Study Coaching 4
COURSE CODE	PHft4_SC4
YEAR/SEMESTER/BLOCK	Semester 7, Semester 8, 2025–2026
TEACHER(S)	Ola Lanko
COURSE DESCRIPTION	<i>Study Coaching</i> is a trajectory that runs through all your studies. Your study coach helps you in navigating the functional, emotional and interpersonal challenges you might encounter in your studies. Your study coach is also a first point of contact when you encounter difficulties and can help you to explore what is needed to take the next step(s). In individual meetings you can gain practical information on your studies, learn new skills, and have reflective conversations to create personal insight and dealing with difficulties on the way. Apart from that, your study coach will meet with your class several times over a year to discuss matters that concern all students, such as group learning, communication, feedback and a recap of your collective assessments. In your third and fourth years, your artistic practice will undergo many transformations. Together with your study coach, you reflect on your process, progress and practice and answer questions that arise alongside the main curriculum. Being a visual maker/student is learning how to communicate with the world through self-discovery and in this gentle process extra care and attention are necessary. During individual and group sessions you will identify strengths and address difficulties or struggles. The program allows you to find space for your personal development without affecting the results of study.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 80% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Study Coaching is a program that is offered without connection to the system of credits.
STUDY LOAD (HOURS)	30 contact hours + 60 self-study hours

COURSE TITLE	Semester Presentation 7, Semester Presentation 8
COURSE CODE	PHft4_SP7, PHft4_SP8
YEAR/SEMESTER/BLOCK	Semester 7, Semester 8, 2025–2026
TEACHER(S)	Collective Assessment Committee
COURSE DESCRIPTION	The course <i>Semester Presentation</i> is the conclusion of a semester in which you give an insightful, stimulating and convincing insight into both your process and the final results by means of a visual and verbal presentation. These presentations are collaborative events and a time where you can enrich yourself professionally through the actual presentations and feedback from others. Preparations take place during the course <i>Professional Practice Skills</i> and a lot of practicing and testing should be done by yourself. Semester Presentation connects with and provides insight into all domains.
ATTENDANCE REQUIREMENTS	Active participation and engagement, collective learning mindset and 100% attendance.
MAIN COMPETENCIES	To Research, To Create, To Reflect and Position, To Present, To Professionalise
STUDY LOAD (EC)	Integrated learning according to the assessment criteria translates to your study credits.
STUDY LOAD (HOURS)	16 contact hours + 64 self-study hours

ASSESSMENT CRITERIA

TO RESEARCH	You know how to approach, research and analyse your topics and translate research into work. You show awareness of the role of your work in the international contemporary landscape of art, photography and society.
TO CREATE	Your portfolio shows a visual coherence and you are able to create a project that is authentic and convincing from concept to execution.
TO REFLECT AND POSITION	You know how to deal with external feedback and show understanding in the process of making work and defining your practice. You can relate your work to a cultural and societal context. You are able to take a clear and personal position, inside as well as outside the world of photography.
TO PRESENT	You are able to convincingly articulate your vision, research and work in a persuading presentation. You are able to express an ambition with your work and connect this in your presentation to a desired audience, local or international.
TO PROFESSIONALISE	You are able to convincingly brand your professional position and present your personal vision to colleagues and clients in a consistent yet unique way, verbally as well as in writing. You show a readiness to take responsibility and act as an initiator in the international world of photography.

ASSESSMENT CRITERIA CREDITS

Year 4 – Profiling & Positioning		
Assessment Criteria	Code (Osiris)	Credits
TO RESEARCH	DTR	11
TO CREATE	DTC	10
TO REFLECT AND POSITION	DRP	11
TO PRESENT	DTP	11
TO PROFESSIONALISE	DTP	11
IST 5	IST5	6
TOTAL		60

Semester 7	
TO RESEARCH	5
TO CREATE	4
TO REFLECT AND POSITION	5
TO PRESENT	5
TO PROFESSIONALISE	5
IST 5	6
TOTAL	30

Semester 8	
TO RESEARCH	6
TO CREATE	6
TO REFLECT AND POSITION	6
TO PRESENT	6
TO PROFESSIONALISE	6
TOTAL	30

PROGRAMME OVERVIEW

Year 4 – Profiling & Positioning					
Programme Overview	Code (Osiris)	Credits	Class Time	Independent Study	Total Time
PHOTOGRAPHY: COMMISSIONED WORK	PHft4_PhCW	48	60	238	298
PHOTOGRAPHY: GRADUATION WORK	PHft4_PhGW		90	238	328
RESEARCH PAPER	PHft4_RP		42	238	280
PLATFORM EXPERT	PHft4_PE		33	67	100
PHOTOGRAPHY: STATION 2	PHft4_PhSt2		12	12	24
PROFESSIONAL PRACTICE SKILLS 4	PHft4_PPS4		30	74	104
PHOTOGRAPHY ECO SYSTEMS	PHft4_PPS4		18	22	40
STUDY COACHING 4	PHft4_SC4		30	60	90
SEMESTER PRESENTATION 7 & 8	PHft4_SP7/8		16	64	80
GRAD SHOW CAMPAIGN	PHft4_GSC		36	132	168
IST 5	PHft4_IST5	6	36	132	168
TOTAL		60	403	1227	1680

**DEVELOPMENT
THROUGH
STUDY YEARS**

Professional Practice Skills

In your first year, PPS is offered as a standalone course, but it is also integrated into other courses and specialised weeks/projects. From the second year onwards, PPS is fully integrated into your courses.

Year 1 Courses

Professional Practice Skills 1 course

and integrated in courses:

- Photographing Society
- Constructing Meaning
- Humans, Power and Relationships
- Documentary

Specialised weeks & Projects

- Introduction Week
- Photozine Project
- Network Week
- Workshop Week
- Field trip Arles

Year 2 Courses

Professional Practice Skills 2
integrated in:

- Dissecting Methodologies
- Project X

Specialised weeks & Projects

- Publication Project
- Network Week
- Workshop Week
- Field trip
- Constructing Spaces Project
- Graduation Support Weeks

Year 3 Courses

integrated in :

- Practice 3
- Internship

Specialised weeks & Projects

- PH3 Group Presentation
- Internship

Year 4 Courses

Professional Practice Skills 4 focus:

- Commissioned Work

integrated in:

- Graduation Work

Specialised weeks & Projects

- Emerging Positions Week
- Photo Eco-Systems
- Graduation Collective + Campaign
- Graduation Show

Photography Practice

Photography Practice is offered as courses that develop your methodology cumulatively from year one to year four. During the last two years of study, practice is more self-directed.

Year 1

- Photographing Society
- Constructing Meaning
- Humans, Power and Relationships
- Documentary

Year 2

- Dissecting Methodologies
- Project X

Year 3

- Practice Year 3
with Experts sessions
- Station

Year 4

- Commissioned Work
- Graduation Work
with Experts sessions
- Station

Photography Theory

Year 1

- Contexts and Contemplations 1
- Common Ground 1+2
(Academy-wide)

Year 2

- Contexts and Contemplations 2
- Civil Society Lab

Year 3

- Theory, Research & Writing

Year 4

- Research Paper

APPENDIX

Teaching methods

Collective learning is at the core of BA Photography's teaching methods: through sharing experiences and positions, and exchanging knowledge, skills and competencies. As our students bring multiple and diverse points of view and knowledges, our education is informed by a multiplicity of perspectives. You learn from the collective discourse, rather than only from one-on-one experiences. Collective learning is a process where students and teachers all engage through active participation and peer-to-peer learning.

Multiple methods of teaching are used, such as making and writing assignments, group discussions, excursions and fieldtrips, instructions and demonstrations, long term research, group, and individual assignments. Courses offer different sets of activities, to allow different learning strategies. We utilize multiple didactical and pedagogical techniques that are relevant to the field, including round table discussions and fishbowl conversations.

Some of the teaching methods are self-study, independent study and research practice (e.g. ongoing documentation of your own visual & discursive research). We see learning in class to be multiple, instead of linear. In the class there are intense and structured consultations, where at other times you self-direct your learning around your interests and keep agency over your study development.

Assessment methods

Formative assessment | during the semester

You receive ongoing feedback during the course individually and in a group context. You are encouraged to articulate your own learning goals in addition to the general goals of the course, assess your own participation, development of your skills and competencies. At core of your class participation is peer review, and your ability to integrate feedback during classes, applying it also to your own work.

The Mid-term Review will give you an indication of your process. You can use Mid-term Review to seek further feedback for improvement.

Summative assessment | end of the semester

At the end of each semester there is a Collective Assessment during your Semester Presentation. During this assessment, you present your study and work to a panel of assessors/teachers who will assess your presentation based on the integrated assessment criteria as defined in the Study Guide. A student self-evaluation, verbal presentation, and a physical/material presentation are part of the Semester Presentation. The Collective Assessment marks the moment of the development of competencies that you have acquired at that point. It is also an opportunity to present to your peers and engage in their progress. Study credits are awarded in line with these competencies with a written assessment report. The allocation of study credits to be obtained per semester are explained in the EC overview matrix and available in the Study Guide.

After the Collective Assessment

The conclusions in the Collective Assessment report must be aligned with your self-directed learning goals. The study coach can assist you in developing a study plan towards the upcoming semester. In case of not-yet obtained credits, a plan to catch up/compensate will be part of the study plan. All competencies are addressed in every semester between the different courses. It is therefore the aim to find solutions towards alignment of your progress to the curriculum design as part of your participation and study in the upcoming programs, rather than adding assignments to your workload. There might be reasons to define specific additional assignments however, in case the upcoming courses do not allow for that specific assessment criteria to be obtained otherwise.

Behind with credits

If you have not acquired all the required credits during a Semester Presentation, you can obtain them during your next Collective Assessment. However, exemptions apply to Semester Presentation 2 (end of Year 1) and Semester Presentations 7 and 8 (end of Semester 7 and Semester 8, which serve as your final exam), as obtaining a minimum number of credits is required to formally continue your studies.

Questions

You can always consult your study coach when you have questions about the assessment procedure and your rights in this process.

APPENDIX N°3

Compensation

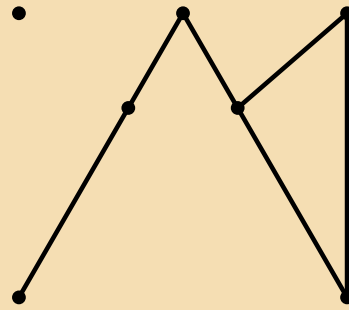
Study credits (EC) are acquired during Collective Assessments at the end of each semester. Should you have not obtained all the credits from a previous semester, you make a presentation at the next Collective Assessment providing evidence of the development of your study relating to missing competencies.

Students learn and develop at varying paces. There is a development from academic year to academic year that students must comply with to obtain all necessary competencies. You can find the overview in the assessment criteria of BA Photography. Should you not have obtained all credits, remedial learning has to happen. The foremost responsibility lies with you to take charge of your learning needs, this process is supported by the study coach.

In the context of the integrated domain structure of our assessment, we view learning in class as multidimensional rather than linear. Classes include intense and structured consultations, while at other times, you self-direct your learning based on your interests, maintaining agency over your study development.

CONTACT INFORMATION

KABK Prinsessegracht 4 2514 AN Den Haag +31(0)70 315 4777		
CO-HEAD BA PHOTOGRAPHY	John Fleetwood	j.fleetwood@kabk.nl
CO-HEAD BA PHOTOGRAPHY	Lotte Sprengers	l.sprengers@kabk.nl
SENIOR COORDINATOR BA PHOTOGRAPHY	Linda van der Poel	l.vanderpoel@kabk.nl
COORDINATOR BA PHOTOGRAPHY	Alex Avgud	a.aleshin@kabk.nl
COORDINATOR PART-TIME COMPACT	Giya Makondo-Wills	g.makondo-wills@kabk.nl
STUDY COACH FULL-TIME YEAR 1 & 2	Thijs groot Wassink	t.grootwassink@kabk.nl
STUDY COACH FULL-TIME YEAR 3 & 4	Ola Lanko	o.lanko@kabk.nl
STUDY COACH PART-TIME COMPACT	Joshua de Roos	j.deroos@kabk.nl
INTERNSHIP COORDINATOR (A)	Judith van IJken	j.vanijken@kabk.nl
INTERNSHIP COORDINATOR (B)	Daniëlle van Ark	d.vanark@kabk.nl
INTERNSHIP COORDINATOR PART-TIME COMPACT	Annaleen Louwes	a.louwes@kabk.nl
IST COORDINATOR	Daniela Rosca	d.rosca@kabk.nl
TEAM LEAD FULL-TIME YEAR 1	Yara van der Velden	y.vandervelden@kabk.nl
TEAM LEAD FULL-TIME YEAR 2	Thana Farooq	t.farooq@kabk.nl
TEAM LEAD FULL-TIME YEAR 3	Judith van IJken	j.vanijken@kabk.nl
TEAM LEAD FULL-TIME YEAR 4	Raimond Wouda	r.wouda@kabk.nl



**Royal
Academy of Art
The Hague**

Bachelor
Photography