

**EDUCATION AND EXAMINATION  
REGULATIONS**

**BACHELOR OF FINE ART AND**

**DESIGN GERRIT RIETVELD**

**ACADEMY**

**ACADEMIC YEAR 2024-2025**

**~ EN ~**

# BACHELOR GERRIT RIETVELD ACADEMY

## ACADEMIC YEAR 2024-2025

### CONTENTS

1	GENERAL .....	7
2	DEFINITIONS .....	7
3	ADMISSION .....	9
3.1	REQUIREMENTS AND DISPENSATION FOR THE FIRST UNDERGRADUATE YEAR OF THE FULL-TIME AND DOGTIME PROGRAM .....	9
3.1.1	PRELIMINARY TRAINING .....	9
3.1.2	ADMISSION TO SENIOR YEAR .....	9
3.1.3	EXEMPTION FOR INSUFFICIENT PRIOR EDUCATION IN THE FIRST FULL-TIME AND DOGTIME BACHELOR YEAR .....	9
3.1.4	EXEMPTION FOR INSUFFICIENT PRIOR EDUCATION HIGHER YEARS BACHELOR FULL-TIME AND DOGTIME .....	10
3.1.5	ADMISSION CRITERIA .....	10
3.1.6	CRITERIA FOR NOT GRANTING EXEMPTION .....	11
3.2	ADMISSION PROCEDURE .....	11
3.2.1	ADMISSION INTERVIEW .....	11
3.2.2	PROCEDURE FOR CANDIDATES LIVING ABROAD .....	12
3.2.3	ADMISSION EXAMS .....	12
3.2.4	BASIC YEAR .....	12
3.2.5	SENIOR YEAR .....	12
3.2.6	RESULTS OF THE ENTRANCE EXAM .....	13
3.2.7	VALIDITY PERIOD OF ADMISSION .....	13

3.3	DUTCH LANGUAGE/ENGLISH LANGUAGE .....	14
3.4	IELTS EXEMPTION .....	14
4	EDUCATION .....	15
4.1	PURPOSE OF THE STUDY PROGRAM .....	15
4.2	STRUCTURE OF PROGRAMS .....	15
4.2.1	STRUCTURE OF THE FULL-TIME PROGRAM .....	15
4.2.2	STRUCTURE OF DOGTIME TRAINING .....	16
4.2.3	YEAR GROUPS .....	16
4.2.4	TEACHING AND WORKING METHODS .....	16
4.2.5	GENERAL THEORY OFFERINGS .....	17
4.2.6	EXAMS .....	17
5	BASIC YEAR .....	17
5.1	FULL-TIME BASIC YEAR .....	18
5.2	CURRICULUM FULL-TIME BASIC YEAR .....	18
5.3	TRANSFER TO ANOTHER DEPARTMENT .....	19
5.4	THE DOGTIME PROPEDEUSE YEARS .....	20
5.5	CURRICULUM OF THE DOGTIME PROPEDEUSE YEARS .....	20
5.6	CHOICE OF SPECIALIZATION .....	21
5.7	COMPULSORY ATTENDANCE .....	22
5.8	BINDING STUDY ADVICE FOR FULL-TIME STUDENTS .....	22
5.9	BINDING STUDY ADVICE FOR DOGTIME STUDENTS .....	23
5.10	EXAMINATIONS BASIC YEAR .....	24
6	SPECIALIZATION PHASE .....	24
6.1	FULL-TIME .....	24

6.1.1 FINE ART .....	24
6.1.2 PHOTOGRAPHY .....	26
6.1.3 VAV - MOVING IMAGE .....	27
6.1.4 CERAMICS .....	28
6.1.5 THE LARGE GLASS .....	29
6.1.6 IMAGE & LANGUAGE .....	30
6.1.7 GRAPHIC DESIGN .....	32
6.1.8 FASHION .....	33
6.1.9 JEWELLERY - LINKING BODIES .....	36
6.1.10DESIGNLAB .....	37
6.1.11TXT VISION .....	38
6.1.12ARCHITECTURAL DESIGN .....	40
6.2 DOGTIME .....	42
6.2.1 DOGTIME EXPANDED PAINTING .....	42
6.2.2 DOGTIME UNSTABLE MEDIA .....	43
6.3 MANDATORY ATTENDANCE .....	44
6.4 INTERNSHIP .....	45
6.5 EXCHANGE WITH AN ACADEMY ABROAD .....	46
6.5.1 EXCHANGE IN THE SECOND SEMESTER .....	46
6.5.2 EXCHANGE STUDENTS FROM ABROAD .....	46
6.6 CREDITS FOR SPECIALIZATION PHASE FULL-TIME .....	46
7 STUDY GUIDANCE AND STUDY PROGRESS .....	47
7.1 MENTORS .....	47
7.2 STUDENT COUNSELOR .....	48

7.3	COACHING .....	48
7.4	PROGRAM STUDY SKILLS .....	48
7.5	ADAPTED STUDY PROGRAM .....	48
7.6	THE RESPONSIBILITIES OF THE SUPERVISORS .....	49
8	EVALUATION OF EDUCATION .....	49
9	ASSESSMENTS .....	50
9.1	REVIEWS .....	50
9.1.1	FORM OF RATINGS .....	50
9.1.2	ANNOUNCEMENT OF RATINGS .....	50
9.1.3	EXEMPTIONS .....	51
9.2	ASSESSMENTS AND EXAMS FOR STUDENTS WITH DISABILITIES AND LIMITATIONS .....	51
9.3	RESULTS/INSPECTION .....	51
9.4	AWARDING OF CREDITS .....	52
9.5	RETAKES .....	52
9.6	TRANSITION REQUIREMENTS .....	52
9.7	CONDITIONAL TRANSITION .....	53
9.8	TRANSITION TO ANOTHER SPECIALIZATION .....	53
9.9	IRREGULARITIES AND FRAUD .....	54
9.10	FINAL EXAM .....	55
9.11	ADMISSION REQUIREMENTS FOR THE FINAL EXAM .....	55
9.11.1	GREEN-LIGHT REVIEW .....	56
9.11.2	FINAL EXAM EXHIBITION .....	56
9.11.3	RETAKE .....	57
9.12	CERTIFICATE/DIPLOMA .....	57

9.12.1 DEGREE ..... 57

9.13 STUDY STATEMENT ..... 57

9.14 PROFESSION ..... 57

10 CONCLUSION AND IMPLEMENTING PROVISIONS ..... 58

10.1 CHANGES ..... 58

10.2 PUBLICATION ..... 58

10.3 EFFECTIVE DATE ..... 58

APPENDIX: VISUAL ARTS AND DESIGN BACHELOR'S COMPETENCIES ..... 60

## 1 **GENERAL**

- The Student's rights and obligations associated with these Education and Examination Regulations are formulated in the Institution's Student Charter.

## 2 **DEFINITIONS**

- **Academic Year**

The period beginning September 1 of a year and ending August 31 of the following year.

- **Basic Year**

The general first year of the four-year undergraduate program.

- **Assessment Committee**

Visits students' presentations to assess their work, work process and development and then reaches a common conclusion.

- **Board of Directors**

Is in charge of the day-to-day management of the Institution in accordance with Article 4 of the Institution's Statutes.

- **Commission of Examiners**

The committee that administers assessments at the institution under the auspices and by order of the Examination Board.

- **DOGtime**

The Rietveld's part-time course.

- **ECTS**

Credits as defined by law, by which the scope of the program component is expressed. 1 ECTS is equivalent to 28 hours of study.

- **Examination Committee**

Is responsible for ensuring the quality of the

examinations, and thus the diplomas. The Examination Board is also the party that monitors compliance with the Education and Examination Regulations.

- **Setting**

Stichting Gerrit Rietveld Academie in Amsterdam, Hogeschool voor Beeldende Kunst en Vormgeving, an institution as referred to in Article 1.3 of the WHW.

- **Annual Program**

The general outline of the program for the Institution as established by the Board of Governors.

- **Education and Examination Regulations**

These Education and Examination Regulations of the Rietveld.

- **Education Committee**

The participation and advisory body for teachers and students that performs the duties described in Article 9.18 HRA.

- **Rietveld**

Bachelor programs of the Gerrit Rietveld Academy, for which the director of Rietveld Academy is responsible.

- **Semester**

Part of the Academic Year whose start and end dates are specified in the Annual Program.

- **Student**

Person enrolled in studies at the institution.

- **Student Statute**

The Student Charter of the Institution.

- **Admissions Committee**

The committee which, under the auspices and on behalf of the Examination Committee of the Institution and in



accordance with the admission requirements, recommends which Students will be admitted to the program of the Institution.

- **WHW**

The *Higher Education and Scientific Research Act*.

### **3 ADMISSION**

#### **3.1 Requirements and dispensation for the first undergraduate year of the full-time and DOGtime program**

- Admission to the Rietveld program requires a degree that provides admission to a college institution: at least havo/mbo level 4 or equivalent.
- No specific coursework is required.

##### **3.1.1 Preliminary training**

- The Rietveld offers a preparatory course. Successful completion of this preparatory course grants admission to the Basic Year of the Institution, provided that the admission criteria in Article 3.1.6 of these Education and Examination Regulations are also met.

##### **3.1.2 Admission to senior year**

- In some cases, a candidate may be admitted to a higher year of study at the Rietveld. For example, when:
- the candidate can present a propaedeutic or higher year study certificate in the field of art and/or design issued by a college institution; or
- the candidate has completed the first bachelor year of fine art/design, with a transcript of passed courses and at least 60 ECTS from an institution abroad.

##### **3.1.3 Exemption for insufficient prior education in the first full-time and DOGtime bachelor year**

- In accordance with Article 7.29, paragraph 1, HRA, candidates of 21 years and older with insufficient prior education, who possess great visual abilities and demonstrate suitability for teaching, may be admitted to the Institution. In exceptional cases, the age of 21 may

be waived in accordance with Article 7.29(4) HRA. In order to obtain exemption from the teaching requirement, such candidate must submit a request for exemption to the Examination Board together with the application form for the Institution's entrance examination, in which the candidate concerned indicates how the admission criteria in Article 3.1.6 of these Education and Examination Regulations have been met.

- Based on the findings of the Institution's Admissions Committees and the content of the request for exemption, the Examination Board decides whether or not to admit the candidate concerned.
- The Examination Board grants or denies exemption to the candidate concerned based on the findings of the institution's Admissions Committees and the content of the candidate's request for exemption.

#### **3.1.4 Exemption for insufficient prior education higher years bachelor full-time and DOGtime**

- Exemption from units of study is only possible after explicit (written) permission from the Examination Board (Article 7.12b HRA).
- To obtain exemption for the previous year, a candidate must submit a reasoned request for exemption to the Examination Board along with the Institution's entrance examination application form.
- The Examination Board grants or denies exemption based on the findings of the Admissions Committees and the content of the exemption request of the candidate concerned.

#### **3.1.5 Admission criteria**

- To be admitted to the Fine Arts and Design program, a candidate must meet additional requirements (in accordance with article 7.26a WHW).
- These additional requirements consist of artistic ability, as demonstrated by:
  - visual ability, working from observation; and imagination;

- o A sense of color, form and material; and
- o originality and individuality.
- In addition, the institution has a set of its own criteria by which the candidate must demonstrate that he/she/they:
  - o Has a highly developed visual faculty;
  - o demonstrates in his/her/their work an open, receptive and curious view of the world;
  - o has an inquiring mind;
  - o Demonstrates commitment to his/her/their work;
  - o shows initiative;
  - o is interested in arts and culture;
  - o Demonstrates a communicative attitude.

#### **3.1.6 Criteria for not granting exemption**

- If the criteria listed in Article 3.1.6 of these Education and Examination Regulations are not met, no exemption will be granted.

### **3.2 Admission procedure**

- The admission procedure consists of two elements: the admission interview and the admission examination. During this procedure, it is examined whether the candidate meets the admission criteria, as described in Article 3.1.6 of these Education and Examination Regulations.

#### **3.2.1 Admission interview**

- During the admission interview, the candidate's work will be examined to determine whether he/she/they may participate in the entrance exam.
- The admission interview is not required for:
  - o Candidates who have already participated in the entrance examination within the last two years,

candidates who have interrupted their studies for more than one year or former Students with a break of more than one year. These candidates or former Students may request an application form in writing or by telephone.

- o Candidates studying at another art school in one of the following countries: Netherlands, Belgium, Germany, France, Switzerland, Norway, Sweden, Denmark, Austria and the United Kingdom. These candidates must provide proof that they have obtained at least 60 ECTS at this art academy.

### **3.2.2 Procedure for candidates living abroad**

- Candidates for both the Basic Year and a higher year, for full-time or DOGtime, who are unable to appear at the admission interview must submit their portfolio for review. Based on the submitted portfolio, an Admissions Committee of the Institution will decide whether or not the candidate will be invited for an entrance examination.

### **3.2.3 Admission exams**

- There are entrance exams for both the full-time Basic Year and upper years of the individual full-time specializations as well as for the DOGtime Propedue Years and upper years part-time.

### **3.2.4 Basic Year**

- The examination consists of the presentation of submitted work and an interview about it with one or two Admissions Committees of the Institution.
- During the entrance examination, suitability for study at the Institution is examined on the basis of the assignments (made at home), portfolio and interview.

### **3.2.5 Senior Year**

- Higher year candidates are in most cases examined by only one Admissions Committee of the Institution. Some departments of the Institution require a home assignment to be completed in advance and presented during the examination.

- Eligibility for study in a higher year is examined during the entrance exam.

### **3.2.6 Results of the entrance exam**

- The result of the entrance exam will be announced in writing (via e-mail) within one month after the week in which the exam took place. The result may be "admitted" or "rejected" or "conditionally admitted."
- The candidate may be admitted to either the Basic Year or one of the specializations of the Rietveld's Fine Arts and Design program upon approval of the Board of Trustees.
- The approval of the Board of Trustees depends in part on the number of seats available in each department at the Rietveld.
- If an eligible candidate is not placed, he/she/they will be given priority for placement in the next Academic Year.
- Candidates who have been conditionally admitted will be informed at the time of the results of the conditions they must meet in order to be admitted. If the candidate cannot meet the condition(s) in time, the admission of that candidate will be suspended.
- If a candidate is not admitted, it is possible to receive an explanation of the reasons for this decision by telephone or in writing within 3 weeks of receiving the results of the examination.

### **3.2.7 Validity period of admission**

- Admission is valid for the following Academic Year. After this period, another entrance examination must be taken. Admitted Students may request a postponement of the start of their studies only with a compelling reason. To this end, they must submit a request to the Rietveld Examination Committee before May 1 of the year in which their first year of study begins.
- Within two weeks, the Student concerned will be notified by the Rietveld Examination Committee whether or not his/her/its request will be granted.

- A candidate who has been unable to meet the requirements in a timely manner, but within one year, may be admitted the following Academic Year.

### **3.3 Dutch language/English language**

- The Institution has a language policy, which is published on the intranet. Classes at the Rietveld are taught in Dutch or English. Students who do not speak English cannot be admitted to the Institution.
- Applicants from non-English-speaking countries outside the EU must submit an academic IELTS certificate with a passing score. The minimum scores are listed below. The IELTS certificate must be submitted with the application forms for the entrance examination. If the certificate is missing or if the result is unsatisfactory, the candidate cannot take part in the entrance exam.
- Candidates from non-English-speaking EU countries may be exempted from the IELTS requirement, provided they have passed English as an exam subject in high school. Proof of this must accompany the application documents.
- Minimum academic IELTS scores:
  - Bachelor's degrees: overall score 6.0, speaking 6.0.

### **3.4 IELTS exemption**

- Exemption from submitting an IELTS certificate may be granted in the following situation:
  - The candidate is unable to pass the IELTS test due to special circumstances and/or speaks the English language at an adequate level. The candidate may submit a request for exemption for the IELTS test at [apply@rietveldacademie.nl](mailto:apply@rietveldacademie.nl). This request should include the reason why the candidate believes he/she qualifies for exemption. If this reason is considered valid, the candidate's English language level will be assessed. Assessment of the language level takes place through a conversation between the candidate and the Admissions Coordinator, in person or via video call. On the basis of this conversation, the Admissions Coordinator will determine whether the candidate has sufficient command of the English language to be able to take the course.

If this is the case, the Admissions Coordinator will add an award of exemption to the candidate's file.

## **4 EDUCATION**

### **4.1 Purpose of the study program**

- The Institution is an open environment for education in Visual Arts and Design, in which Students prepare for individual and collective artistic practices in great independence and self-organization, from different perspectives and histories and in dialogue with the world. Graduates of the Institution can contribute critically and experimentally to communities, contexts and situations, or create them themselves.
- As an Institution, we stand for:
  - the intrinsic value of art;
  - An engaged, open attitude toward others and society;
  - research, experiments and critical questions;
  - pluralism and the contradictions that result from it; and
  - the freedom to develop a personal approach and make your own choices.
- The competencies that a graduate of the Bachelor of Fine Arts and Design at the Institution must meet are listed in the Appendix.
- The Institution's program prepares for professional practice as an artist or designer, or for a Master of Arts in Fine Art, Design or Interior Architecture.

### **4.2 Structure of programs**

- The Institution's educational program is designed to enable its Students to complete the study within the course length.

#### **4.2.1 Structure of the full-time program**

- The full-time course of study lasts a total of four years and can take place either during the day or in the

evening.

- In principle, every Student begins in the Basic Year. After successful completion of the Basic Year, the Student is admitted to the specialization phase. The second year provides a general introduction to the chosen specialization. In the first semester of the third year, there is an opportunity for an exchange period at a foreign educational institution that has an exchange agreement with the Academy. For specializations where an internship is mandatory, it can be taken at the end of the third or the beginning of the fourth year. In the final examination year, the Student graduates with (a) self-selected final project(s), on which he/she/they work independently, guided by at least two teachers. Graduation is concluded with a public exhibition. With a positive result, the Student receives a diploma from the Institution.

#### **4.2.2 Structure of DOGtime training**

- The DOGtime program lasts five years and has two Propedeuse years. Classes are held in the evening. After successful completion of the Propedeuse years, the Student is admitted to the specialization phase.
- The Student may choose to continue his/her/their education in the specialization years of the full-time program or choose one of DOGtime's specialization programs. In the fourth year or at the beginning of the fifth year, there is an opportunity for an internship or study period abroad. In the final examination year, the Student graduates with self-selected final project(s), on which the Student works independently, guided by at least two teachers. The graduation is concluded with a public exhibition. With a positive result, the Student receives a diploma from the Institution.

#### **4.2.3 Year groups**

- The program works with year classes. This means that Students start together in September of an Academic Year and transition to the next Academic Year is only possible once a year in September.

#### **4.2.4 Teaching and working methods**



- Education at the Institution takes various forms. These include: assignments, individual guidance and work discussions, workshops, projects, group lessons, lectures, working on location in the Netherlands or abroad, joint work discussions, lectures, assignments, excursions, writing texts, working independently at one's own workplace or in a studio, workshops, visits to studios and artists' initiatives, collaborative work, museum or gallery visits, technical instruction, working groups, presentations (inside and outside the Institution), working groups.
- If these forms of education cannot take place, a suitable alternative will be sought.

#### **4.2.5 General theory offerings**

- At the Institution, theory is offered in part centrally through the Studium Generale. Each year lectures are given on one or more themes. Participation in the Studium Generale is mandatory for Students in the full-time Basic Year and the first specialization year. For the remaining years and the part-time Propedeuse years, participation is optional.
- The Studium Generale concludes with the Rietveld Uncut event. Assessment of participation in the Studium Generale and assignments following the Studium Generale will take place according to the criteria of the own department.

#### **4.2.6 Exams**

- The course has two exams: the basic exam and the final exam.
- A Student has passed the examinations when the assessments of the relevant stage have been passed or an exemption has been obtained.

### **5 BASIC YEAR**

- The Foundation Year is the first year of study in the full-time program. At DOGtime, there are two Propedeuse years.
- At the end of the Basic Year, the Student chooses a

specialization. During the Basic Year, the Student should gain insight into the content and possibilities of the Institution's programs and his/her own interests and abilities. This phase has an exploratory, referral and selective character. After successful completion of the Basic Year, the Student is expected to be able to successfully complete the specialization phase.

### **5.1 Full-time Basic Year**

- The first year of the undergraduate program is the Basic Year. This precedes the specialization years. It is a general formative year that offers a broad and coherent program, all parts of which are compulsory. The focus of the program is to become thoroughly acquainted with many different views, concepts and working methods, with the aim of linking them to the Student's own interests and abilities.
- A joint first year provides insight into the diversity of personal knowledge, skills, curiosity and abilities among the students, leading up to the extensive academy-wide exchange and collaboration of the later years.
- The Basic Year lays the foundation for working independently *and* collaboratively. The level and pace required are high, requiring serious effort, from the very start. At the same time, this year provides the necessary stimulation and encouragement for aspiring artists and designers with an adventurous, receptive and inquisitive attitude. A critical eye and a willingness to collaborate with others are essential conditions to ensure that Students get the most out of the program.
- By the end of the first year, the Student can make an informed choice among the twelve different specializations.

### **5.2 Curriculum full-time Basic Year**

- First Semester (30 ECTS): introduction to the content of the program.
- Second Semester (30 ECTS): preparation for professional studies.

- Total 60 ECTS.
- Course offerings:
  - Mixed Media
  - Sculpture/3D
  - Drawing & Painting/2D
  - Design
  - Theory (Art history, Design theory, Contemporary and critical art theory)
  - Design Studies
  - Field trips
  - Practicum Generale
  - Studium Generale

### **5.3 Transfer to another department**

- Completion of the Basic Year entitles the Student to continue his/her/their studies in a department of the Institution. Sometimes Students find out in the first few months after the Basic Year that they have made the wrong departmental choice. They are then given the opportunity to transfer to another department of the Institution. Departments may refuse a Student only in case of capacity problems. In such cases, a solution will be sought in consultation with the Student Counselor and the Director of Rietveld Academy.
- Students who wish to transfer to another department may do so during the first month of the Academic Year or after the initial assessment.
- Students who join a new department in the second semester do so with reservations: at the end of the Academic Year it will be assessed whether the Student can continue to the next Academic Year, or whether the year must be repeated.
- Students who wish to transfer after the initial assessment may only exercise the right to transfer to

another department if that assessment is satisfactory. If the assessment has not taken place or is found to be unsatisfactory, it is at the discretion of the department to which the Student wishes to transfer.

- The Student who wishes to transfer to another department at any time other than at the end of the first or second semester will contact the Student Counselor to discuss the reasons for the different request. If the Student Counselor sees sound reasons to support the request, the Student Counselor will submit a positive recommendation to the Director of Bachelor to this effect. The student shall make the request for transfer in writing to the Director of Bachelor. Based on this recommendation, the Director of Bachelor will decide whether or not to grant the request.

#### **5.4 The DOGtime Propedeuse Years**

- The DOGtime propaedeutic years (2 years - 4 semesters) offer numerous disciplines related to Unstable Media (UM) and Expanded Painting (EP). Through well-formulated assignments and progressive and constructive feedback, we sharpen our students' interests, technique, research skills and medium choices. At the intersection of stable and unstable media, exciting forms of inter(e)action are to be expected. After a positive final evaluation, students may continue their studies in one of the DOGtime specializations or in one of the full-time departments.

#### **5.5 Curriculum of the DOGtime Propedeuse Years**

- First year (30 ECTS) - first and second semester: introduction to the different parts of the study program.
- Second year (30 ECTS) - third and fourth semester: deepening in the different parts of the study program
- Total 60 ECTS.
- Course offerings:
  - Painting and material research
  - Expanded Painting

- o Sound, Noise and Video
- o Drawing and DOGtime-press (experimental printing/offset printing editions)
- o Augmented Realities - Digital interventions within existing realities
- o Resource Reflection - Reflection and transformations
- o Forensic Aesthetics - Media theory, Evidences and Practical assignments
- o Art and Painting history
- o The Art of War Lectures, research and writing assignments
- o Ecological Cooking- Eco-Cooking, Eco-Farming and Eco-strategies.
- o Visual Art Lab
- o Unstable Media and Internet Lab
- o Field trips
- o Solo Presentations and Group Expositions
- o Studium Generale
- Upon successful completion of the DOGtime propaedeutic years, students may move on to the part-time Expanded Painting (EP) or Unstable Media (UM) courses or to one of the Day School departments.
- The Student chooses in consultation with teachers between program 1 or 2 to continue studying at DOGtime advanced.
  - o Program 1: Expanded Painting, with project(s) outside the academy; and Theory.
  - o Program 2: Unstable Media, with project(s) outside the academy; and Theory.

## **5.6 Choice of specialization**

- During the Basic Year, Students are introduced to the main subjects offered by the Rietveld. At the end of the Basic Year, Students choose a main subject, advised by their professors. The specializations are listed in Article 6.

### **5.7 Compulsory attendance**

- In the Basic Year, attendance is mandatory. In general, it is not possible to complete the Basic Year without adequate attendance at classes. Assessment of this is the responsibility of the supervising teachers of the Institution.

### **5.8 Binding study advice for full-time students**

- Article 7.8b HRA states that at the end of the Basic Year, Students must receive a recommendation on the continuation of their studies. In certain cases, this may be a binding recommendation to terminate the program. The following rules and agreements apply:
- If a Student expects to be delayed in study due to personal circumstances, he/she/they should contact the Student Counselor without delay. Personal circumstances are defined as:
  - o illness, pregnancy, functional disorders (physical, sensory or otherwise) and special family circumstances; and
  - o other circumstances to be determined that have interfered with the progress of the study.
- If it is anticipated that a Student will not be able to successfully complete the study, he/she/they will be notified in writing. This written warning will be given to the Student by February 1 of the current Academic Year. The reason for issuing a warning may be a failing first assessment or absence from the first assessment without a valid reason (no show, 0 ECTS).
- If the second assessment is also negative (0 ECTS), binding study advice may be given. The following applies here: there must be the conviction that the Student will not be able to successfully complete any graduation program.

- Before a binding recommendation is issued, the Student will be given the opportunity to be heard by the Director of Rietveld Academy.
- Before a binding recommendation is issued, the Student Counselor will be heard.
- The Student will receive a written statement detailing, to the extent possible, the reasons for the negative decision and advice on other educational options.
- The binding opinion is issued no later than July 8 of the relevant Academic Year. An appeal against this decision is possible. For more information on this, please refer to Article 5 of the Student Charter.
- A Student who has received a binding study recommendation in the Basic Year cannot apply for a program at the Institution for two years. After these two years, a new application must be made according to the applicable procedure.

#### **5.9 Binding study advice for DOGtime Students**

- DOGtime Students receive a recommendation at the end of the second DOGtime Academic Year regarding the continuation of studies. In certain cases, this may be a binding recommendation to terminate the program. In doing so, the following rules and agreements apply:
  - If a Student expects to experience study delays due to personal circumstances, he/she/they should contact the Student Counselor without delay.
  - Personal circumstances include:
    - illness, pregnancy, functional disorders (physical, sensory) and special family circumstances; or
    - other circumstances to be determined that have impeded the progress of the study.
- If it is anticipated that a Student will not be able to successfully complete the program, he/she/they will be notified in writing. This written warning will be given to the Student by June 15 of the first DOGtime Academic

Year. Reasons for issuing a warning may include a failing first assessment or absence from the first assessment without a valid reason (no show, 0 ECTS).

- If the second assessment is also negative (0 ECTS), binding study advice may be given. The following applies here: there must be the conviction that the Student will not be able to successfully complete any graduation program.
- Before a binding recommendation is issued, the Student will be given the opportunity to be heard by the Director of Rietveld Academy.
- Before a binding recommendation is issued, the Student Counselor will be heard.
- The Student will receive a written statement containing, to the extent possible, the reasons for the negative decision and advice on other (educational) options.
- The binding recommendation will be issued no later than July 8 of the second DOGtime Academic Year. This is subject to appeal. For more information on this, please refer to Article 5 of the Student Charter.
- The Student who has received a binding study recommendation in the second part-time Propedeus year cannot re-apply to the program at the Institution for two years. After these two years, a new admission must take place according to the applicable procedure.

#### **5.10 Examinations Basic Year**

- The final assessment of the Basic Year counts as the propaedeutic year. If the Student passes this, he/she/they can proceed to the specialization phase.

### **6 SPECIALIZATION PHASE**

- The post-Basic Year is divided into several specializations; the departments.

#### **6.1 Full-time**

##### **6.1.1 Fine Art**



- The Fine Arts Department trains Students to become professional visual artists, ready to enter the art world and qualified to pursue the best postgraduate and post-academic programs in the Netherlands and internationally.
- Students who join the department step into an ongoing conversation about the possibilities of visual art, both as a thinking discipline and a creative practice. They learn to think critically through making. The undergraduate Fine Arts track involves a shift from considering things "as they are" to a recognition of the complex existence of materials, objects and ideas within changing contexts.
- Studio practice, one-on-one classes, group classes and theory classes form the basis of our educational approach. Throughout the program, Students are invited to participate in field trips, exhibitions, workshops, collaborative projects and group presentations.
- In addition, a curatorial component trains Students in the critical decision-making process regarding the presentation and exhibition of work within a professional art environment.
- Course offerings:
  - Drawing/painting
  - Graphic techniques
  - Sculptures and installations
  - Video/film/sound
  - Photography
  - Performances
  - Art history
  - Art view
  - Philosophy
  - Practical projects

- o Field trips
- o Studium Generale
- o Thesis
- o Public presentation

### **6.1.2 Photography**

- Photographic image is the most efficient means of communication today. It defines the way we see or want to see each other, ourselves, and the world. Our understanding of what and where an image can be is rapidly changing, creating a growing tension between virtual space and our shared physical reality.
- As a Department of Photography that is part of this intense, contemporary visual culture, we feel the need to think critically about our own position and our responsibilities as image makers.
- We strive for a critical attitude that challenges the medium technically, conceptually and theoretically. To this end, we use both digital and analog techniques in our workshop. A studio, darkroom, inkjet machines and advanced scanning are among the facilities offered by the department.
- Together we observe and construct the world, sharing our imaginations with each other. We create order and chaos, embrace the absurd and discover our own logic. In our department, Students join a group of people who think progressively and pursue radical working methods.
- Course offerings:
  - o Photography in the Context of Fine Arts
  - o Theory
  - o Art History
  - o Studio Practice
  - o Exhibitions
  - o (Group) Projects
  - o Visual Research

- o Writing
- o Books, bookmaking
- o Workshops, Guest Teachers, Studio Visits
- o International Exchange Projects
- o Excursions
- o Art Fairs
- o AI - New Technology
- o Studium Generale
- o Thesis
- o Public presentation

### **6.1.3 VAV - moving image**

- VAV-moving image is a department that focuses on research within moving image that is constantly evolving. This means that the curriculum focuses on research, experimentation and innovation.
- We encourage research in various disciplines, including video, film, animation, sound, visual art, performance and new media. It is precisely at this interface between image and sound, analog and digital, factual and fantastic that unique works can be created.
- This allows students to explore specific themes of their choice and find a way to clearly articulate their position as artists in the cultural landscape. Equally important in our teaching is the development of their vision of the significance of their work in society, finding forms and attitudes to communicate their critical outlook.
- Teachers and Students communicate equally about the progress of work. We organize group and individual discussions, presentations, projects and field trips. The department has studios and project spaces and uses the various work areas for instruction in software applications relevant to the various disciplines.

- Course offerings:
  - Fine arts
  - Video/animation/film
  - New media
  - Sound
  - Performance
  - Art history
  - Film history
  - Studium Generale
  - Practical projects (inside and outside the building)
  - How and what after the Academy
  - Field trips
  - Thesis
  - Public presentation

#### **6.1.4 Ceramics**

- The Ceramics Department is primarily what we call "material-oriented. While working with clay, Students learn about their own interests and fascinations. They learn to be open to the possibilities of the material and explore how it relates to their own ideas.
- To enable Students to work with the material so that it can express their ideas, they receive a solid technical introduction to the ceramics process. For example, in our own studio they learn to build forms, make molds, cast, turn and glaze. They learn both traditional and modern techniques.
- There is a constant interaction of experimentation, creation, reflection and concept development among the Students, teachers and technicians in the shared workspace.

- Clay is the core of our discipline, but the Ceramics Department is a place where Students are free to engage with other techniques and materials outside of ceramics. They are encouraged to cross the boundaries of the discipline with their sculptural and spatial work.
- Course offerings:
  - Sculpture/installation
  - Design
  - Material research
  - Concept development
  - Ceramic techniques
  - Reproduction techniques
  - Glaze Theory
  - Internship
  - Projects
  - Field trips
  - Art theory
  - Art and ceramic history
  - Studium Generale
  - Thesis
  - Public presentation

#### **6.1.5 The Large Glass**

- The Large Glass department approaches glass as a sculptural material in contemporary art. We challenge the traditions of "studio glass" and prefer to consider our work as part of the tradition of fine art.
- Throughout the program we learn glass production techniques. Technique is a tool, not a goal. We encourage Students to explore and innovate, and to challenge the material by going beyond the boundaries of

this particular field. In addition to sculptural and spatial work, (combinations with) painting, performance, video and installation work are common forms of expression.

- Students work independently on individual projects. They are guided by their regular teachers and a changing group of guest lecturers. They learn how to participate in analytical and critical dialogue with their teachers and fellow students.
- A high degree of responsibility and autonomy is required to collectively maintain the studio, improve technical skills while challenging ideas and concepts.
- Course offerings:
  - Sculpture
  - Spatial art
  - Material research
  - Concept development
  - Glass techniques (hot and cold techniques)
  - Drawing
  - Field trips
  - Editing
  - Art theory
  - Reading and writing (essays, thesis)
  - Critique
  - Studium Generale
  - Professional practice
  - Thesis
  - Public presentation

#### **6.1.6 Image & Language**

- The Image and Language department is a place for versatile and curious creators with an interest in language. Our goal is to explore the scope of language and its interaction with other media.
- English is our common language and Dutch Students can get feedback on their Dutch texts.
- We approach language from the perspective of literary forms such as prose, the essay and poetry, and encourage Students to also understand language as material, instrument and construction. The various topics alternate between reading and writing, visual work and combining both.
- Parallel to the program's core courses, Image and Language offers a variety of electives to choose from each semester. This means Students can experiment with different forms of image-making, performance, publication making, film(essays), artistic research, translation and philosophy of language - as well as challenging the question of what happens when the boundaries between these disciplines blur.
- Course offerings:
  - Image
  - Language
  - Animation
  - Typeface
  - Movie
  - Art history
  - Studium Generale
  - Work evaluations
  - Practical project
  - Field trips
  - Thesis

- o Public presentation

### **6.1.7 Graphic Design**

- Graphic design permeates our daily lives, subtly weaving itself into our experiences and facilitating human exchange and expression.
- Within the Graphic Design Department, we research, assess and experiment with different methods of communicating through visual tale.
- At the heart of our department is a commitment to providing students with a set of tools essential for effective communication. These tools enable students to articulate ideas, embody concepts and give abstract concepts a tangible form. Key components of our curriculum include typography, image making, editing, design and media theory, and writing and language thinking. We approach this learning process through both analog and digital forms and techniques and in a conceptual way, considering content and context.
- Teaching in the department takes place primarily through assignments, which over time lead to more independent forms of study and the possibility of applied assignments from within and outside the academy. Students are encouraged to develop a productive-critical approach to their work and learn to take responsibility for chosen principles in shaping ideas. We encourage our students to explore the boundaries of graphic design.
- All lecturers in the department are active designers, artists, curators or theorists, so they are close to contemporary practice.
- Course offerings:
  - o Design (Editorial design, Interactive design, Typography, Letter design, Writing)
  - o Image (Photography, Drawing, Video)
  - o Theory (Design and Media History).
  - o Printing techniques (Letterpress, Screen Printing, Offset, Digital)



- o Applied assignments
- o Excursions
- o Studium Generale
- o Script
- o Public presentation

### **6.1.8 Fashion**

- In the fashion department, we invite students to engage with the layering effect of fashion and clothing in society. How do clothes move through different places, cultures, hands, times and lives, taking shape and meaning? We emphasize diversity, acknowledging the changing values, meanings and voices of fashion, and provide a supportive framework focused on dialogue and knowledge sharing.
- We encourage experimental and playful approaches to form, materialization and presentation, and the opportunity to question familiar conceptions of fashion; What is fashion beyond an economic tool? What is the role of the designer beyond individual authorship? By creating a supportive and inviting learning environment within which we challenge and question the hegemonic (Western) fashion paradigm, we aim to find ways to transform fashion into a more social, radical, inclusive, multidisciplinary, sustainable and multivocal practice.
- During various workshops, projects, lectures and field trips, you will be introduced to the current workings, opportunities and challenges of the expanded field of fashion. You will develop your individual approach to critical artistic research and explore collaborative and non-hierarchical ways of working. The work you develop may be clothing, but may also take other forms (e.g. research projects, publications, installations, performances, etc.). A critical, open and enthusiastic study attitude is expected of you, as well as involvement in and contribution to group dynamics and studio culture.
- Structure of the study:

- o First professional year:
  - During your first year in the department, you will explore the vast field of fashion.
  - You will learn to develop concepts and relate them to specific contexts. Theory and practice are closely linked and inform each other in the fashion department. In addition to a conceptual approach, in the first year you will also be exposed to technical and practical processes, including textile engineering classes (in the textile studio) and sewing and pattern-making classes (in the fashion department's sewing studio). Both individual projects and collaborative projects are part of the program.
  - The work you develop can be clothing, but it doesn't have to be. You are also encouraged to explore other forms and formats (e.g. research projects, publications, installations, performances, etc.). A critical, open and enthusiastic study attitude is expected of you, as well as involvement in and contribution to group dynamics and studio culture.
  
- o Second subject year:
  - The second year is dedicated to reflecting, deepening and taking ownership of your work and discovering your position in relation to the world as a critical maker and researcher. You will identify dynamics that may change the current fashion world and experiment with ways to relate to them. Your visual, critical and technical understanding and skills will be further developed. You continue to conduct relevant theoretical and artistic research and know how to integrate this into your making processes.
  
- o Third subject year:
  - Fashion students begin their final professional year with an internship or research trip. You will be supported to tailor this experience to

your specific strengths, ambitions and interests developed in the first years. (Note: the timing of the internship/research trip may be adjusted in the near future, possibly taking place in the second specialization year.)

- After this period, you will focus entirely on your thesis project. You will conduct intensive research and write a thesis on a topic of your choice, related to and in preparation for your self-formulated thesis project. You will work independently and take a proactive attitude in collaborating with your teachers and selected guest lecturers. Your graduation project will be shown to the public during the annual fashion show and final exam exhibition.

- Course offering:

- Concept development & realization
- Theory: critical reflection (reading, charting and writing)
- Artistic research
- Textile workshop: hands-on technique lessons
- Sewing workshop: sewing and pattern making classes
- General education
- Mixed media and design skills (2D, 3D and digital)
- Workshops, guest lectures, studio visits & (international) excursions
- Collaboration
- Preparation for professional practice
- Studium Generale
- Internship
- Thesis
- Public presentation

### 6.1.9 Jewellery - Linking Bodies

- The *Jewellery - Linking Bodies* Department at the Gerrit Rietveld Academy approaches the field of jewellery as an independent art form at the interface between applied arts and fine arts. The foundational character of the department relies on the belief that this interface offers space for students to explore the boundaries of disciplines: jewellery and beyond. The students' personal artistic development as well as their ability to develop collective practices are crucial in this respect. By examining the significance of jewellery in varying contexts and stressing its role as the significance of bringing bodies into contact with one another and our environment, the department seeks to draw attention to and focus on what is in-between, investigating in detail what puts us into relation.
- During the study several jewellery techniques are taught; students investigate in a wide range of materials guided by tutors with different professional and cultural backgrounds. For the curriculum, artistic interdisciplinary projects in specific contexts, within the academy and with external partners such as field academy, (museum) collections, hospitals or universities, are key.
- Course offering:
  - Material research
  - Visual / Senses research
  - Concept development and realisation
  - Reading and writing class
  - Design methods
  - Jewellery techniques: hands-on technique lessons
  - Basic techniques
  - Studium Generale
  - Practicum Generale
  - Collaboration projects with field research

- o Progress discussions (individual and group)
- o Collective group projects
- o Subject-related guidance
- o Technical guidance
- o Guest teachers (body theory, art history etc.)
- o Guest lectures
- o Workshops (performance, research skills, etc.)
- o Studio visits
- o Excursions
- o Presentations and exhibition practice
- o Preparation for professional practice
- o Thesis
- o Public presentation

#### **6.1.10 designLAB**

- A lab is a place to ask questions, conduct experiments, conduct research and test ideas. At designLAB, we work in a similar way. Making and thinking are two processes that are completely and inextricably intertwined.
- At designLAB, we work with objects and spaces. We question elements of our environment - their functionality and materiality - to create new ways of experiencing the world. Driven by curiosity and the urge to experiment, we explore familiar crafts and techniques, looking for new ways to create and think. We are thinkers by making.
- At designLAB we want to explore and cross the boundaries of what design can be or what design can offer.
- We invite Students to explore their role as autonomous designers, but also to engage with a collective body. We equip them to become intuitive and radical makers.

- Course offerings:
  - Material/shape/technique
  - (3D) drawing
  - Design research
  - Technical research
  - Social research
  - Design critique and design reflection
  - Visual communication and presentation
  - Editorial design (Exhibition, Publication)
  - Projects
  - Field trips
  - Studium Generale
  - Internship
  - Thesis
  - Public presentation

#### **6.1.11 TXT vision**

- The TXT department operates under three major umbrellas that connect three major concepts to each of our years. For the four-year academic plan 2021-2025 those core concepts are locality, resilience and restitution.
- During the first year, students focus on the idea of localities: what are our local environment, local history and local social and economic infrastructures? What materials are outsourced locally, what techniques have long been here? How have geography and weather influenced the way we make? How are bodies and personal stories connected to these places?
- In the second year, the concept of resilience comes up. Resilience is a tricky word, but we like to think of it as something that is flexible. So for us, resilience

actually stands for flexibility. How flexible can our bodies and minds be? How can we focus on our personal/local missions while stepping back and thinking about larger/global issues? How are flexibility and spontaneity connected? How do they affect our performativity?

- Finally, in the third year, we explore the word restitution. How can we take care of what we have, what we know? How can we restore what has been lost? Now that we have learned to connect with larger questions, what does it take to rewrite our personal stories and shared histories? What do we leave behind to do that? And, more importantly, what goes beyond restitution?
- General information about the department:
  - Theory, philosophy, reading and (creative) writing play an important role in identifying the historical, aesthetic, social, political and material value of textiles and works of art.
  - In the weaving and textile workshops, students learn various techniques for making and printing textiles. During their studies, they translate these techniques into different fields in their work and research.
  - Students work on both individual and group projects. The experiments may result in new materials, autonomous work or socially engaged statements in the form of a text, publication, performance, installation, object(s) or intervention in public space.
  - Historically, the TXT section stands for textiles, as well as text. Both words come from the Latin word tessere, which means weaving. From the very beginning, that relationship between materiality and the written word has been explored from different perspectives. That makes TXT a department for making and thinking, for hands and head.
- Course offering:
  - Material research
  - TXT Theory

- o History of textiles
- o Individual project
- o Editorial skills
- o Creative writing
- o Extensive drawing
- o Methods Beyond
- o Weaving and Text
- o Performance
- o Textiles & weaving techniques
- o Internship
- o Guest lectures/workshops
- o General study program
- o Preparation for professional practice
- o Exhibitions
- o Mentorship
- o Excursions
- o Thesis
- o Public presentation

### **6.1.12 Architectural Design**

- The Department of Architectural Design focuses on the production of the built environment - from the scale of a domestic interior to the city as a whole - through reflection, fabrication and speculation.
- Space is both personal and political. We combine spatial intuition, architectural knowledge, artistic practice, political engagement, critical inquiry and multidisciplinary research.
- We work at the intersection of the real and the imagined:



the past, the present and the future. Through speculative design studios, collaborative practice, workshops, theory seminars and research labs, students learn to think about and intervene in the relationships between events, things, systems, experiences and places.

- Architectural design is understood here in its broadest sense, ranging from buildings, interiors, scenography, urban design and public space to infrastructure, interfaces, networks, materials, organisms and beyond.
- Students are introduced to and work with the tools and media of architectural design, including drawings, models and the like. At the same time, students are given space to develop their independent artistic, architectural and spatial practice through material experimentation and theoretical exploration.
- Students learn to design space at various scales of complexity and detail, including interiors, buildings and public spaces.
- The development of independent spatial practice is facilitated by an internship that students complete in the second year of the department.
- By the end of the course, each student will have developed their own perspective on the role of architectural design and the material agency of spatial practice in society.
- Course offerings:
  - Interior design
  - Building design
  - Public Space design
  - Physical model making
  - Digital modeling and rendering
  - Drawing
  - Exhibition design and making
  - Material experimentation

- o Architectural history
- o Contemporary architectural theory
- o Speculative fiction and worldbuilding
- o Independent research
- o Internship; Field trips
- o Studium Generale
- o Thesis
- o Public presentation

## **6.2 DOGtime**

- Dogtime Senior Years EP/UM: a distinction between Expanded Painting and Unstable Media can be made by their different theoretical inputs: art theory / media theory and the physical digital or analog response to this and the visual repercussion and choice of platform on this. However, overlaps are encouraged and supported. The combined Expanded Painting and Unstable Media classes encourage the mutual exchange of knowledge, experience and opportunities.

### **6.2.1 DOGtime Expanded Painting**

- DOGtime's Expanded Painting program draws on the rich tradition of painting and the history of depiction. Students explore the boundaries of painting by going beyond the physical dimensions of the classic stretched canvas and using materials other than paint, such as sound, video, performance and ecological strategies. Individual or group conversations take place at their workstations on the 7e floor of the B&C building, or in presentation spaces or online. In DOGtime3, the 2 reviews and exhibitions take place outside the academy.
- EP - examples
  - o Painting and sound/Video/Photography/Performance/Installation/ /Drawing/Object/Analog -Digital printing/Texts/Artist book.

- Hybrid/crossovers to UM-related art are also guided in EP.
- Offered EP education, years 3, 4, 5:
  - Concept/Content/Context guidance and the creation of an Autonomous portfolio
  - Having exhibitions organized outside the academy and participating in exhibitions and public presentations within the academy
  - Technical skills/programs and software support will be offered as needed.
  - Material/form/content/presentation guidance
  - Theory & Cultural studies & Crosslinks, individual presentations and group discussions on art, theory, medium and society, research & writing assignments and projects outside the academy
  - Guest lecturers
  - No Black Hole lectures, including by alumni on future-practice, and fund requests.
  - Guidance thesis track and validation thesis by EP or UM thesis instructor.
  - Excursions
  - Elevator pitch
  - Green-Light Questionnaire
  - Final exam publication, text and image contribution guidance
  - Final exam and graduation exhibition

### **6.2.2 DOGtime Unstable Media**

- DOGtime Unstable Media encourages students to generate works/projects for an online environment and/or in physical (public and or institutional) spaces. UM students' work ranges from (generative) software art and web art, and Data / A.I. / Bio / Ecology-related art to

interactive installations and hybrid performances in which art, nature, technology and science interact.

- Supervision of student-created or developing works is provided by faculty with UM backgrounds and/or practices. Hybrid crossovers to EP are also supervised at UM.
- Offered UM education year 3,4,5:
  - Interactive design and practical assignments.
  - Non-human collaborations/ alternative collaborations
  - Instable Media and New Media Theory, with research, writing assignments and projects
  - Technical skills/programs/software support will be provided as needed.
  - Concept/Content/Context guidance and creation of an Autonomous portfolio
  - Having exhibitions organized outside the academy and participating in exhibitions and public presentations within the academy.
  - Elevator pitch
  - Guest lecturers & Practical Projects
  - No Black Hole lectures, including by alumni on future practice, and how to apply for funds.
  - Study excursions
  - Guidance thesis track and validation thesis by EP or UM thesis instructor.
  - Green-Light Questionnaire
  - Final exam publication, text and image contribution guidance
  - Reviews and DOGtime reports
  - Final exam and graduation exhibition

### **6.3 Mandatory attendance**

- The specialization phase has an attendance requirement. In general, it is not possible to complete the Academic Year without sufficient attendance in classes. The assessment of this is up to the supervising teachers.

#### **6.4 Internship**

- A required part of most specializations is completing an internship period outside the academy or completing a practical assignment. The internship period takes place at the end of the third Academic Year or the beginning of the fourth Academic Year and lasts approximately three months. Admission to an internship is possible only with the express permission of the department head. Using an internship plan, the Student indicates the purpose of the internship and the relevance of the internship within his/her/their development in the study. The internship period is concluded with a report and a presentation.
- The specializations with such a mandatory internship period are:
  - designLAB;
  - TXT
  - Architectural Design
  - Ceramics
  - Fashion
- For the other specializations, an internship is not a mandatory course of study, but it is possible. If required, the Student concerned needs the express written permission of the head of the department for such an internship.
- The specializations that do not include such a mandatory internship period are:
  - Fine Art
  - Photography
  - VAV - moving image
  - Jewellery - Linking Bodies

- o The Large Glass
- o Graphic Design
- o Image and Language
- o Unstable Media (DOGtime)
- o Expanded Painting (DOGtime)

## **6.5 Exchange with an academy abroad**

- It is possible for Students to study abroad for a period as part of an exchange with another academy. Exchange is only possible in the first semester of the third Academic Year. The exchange takes place in consultation with the exchange coordinator. Exchange can only take place with selected academies on the basis of a plan prepared by the Student and approved in advance by the Head of Department.
- Assessment at the end of an exchange period is based on a presentation by the Student.

### **6.5.1 Exchange in the second semester**

- In exceptional cases, an exchange with a foreign academy in the second semester is possible. This can only be done with the express written permission of the department head. Exchange in the second semester may lead to study delay.

### **6.5.2 Exchange students from abroad**

- Students from a foreign academy who attend an exchange program for a period of time are attached for that period to the department to which they have been admitted. They are entitled to study supervision and the use of the academy's facilities during that period. The department in which the Student attends the exchange program is responsible for introducing the Student within the department and supervising the Student by a tutor.
- During the exchange period, Students must attend classes and participate in assessment. If the assessment is positive, they may receive a statement to that effect.

## **6.6 Credits for specialization phase full-time**

- Second year full-time subject-specific components projects development of own visual language theory:
  - first semester 30 ECTS
  - second semester 30 ECTS
- Third full-time year subject-specific components projects development of own visual language exchange/internship theory:
  - first semester 30 ECTS
  - second semester 30 ECTS
- Fourth year full-time subject-specific components:
  - internship development of own visual language 30 ECTS
  - Theory paper and presentation of examination work 30 ECTS
- For each Academic Year: transfer to the next Academic Year takes place only after a satisfactory assessment in the second semester, by which 60 ECTS have been obtained.

## **7 STUDY GUIDANCE AND STUDY PROGRESS**

- The Institution strives to develop talented Students into independently working artists and designers. Good individual guidance is of great importance in this regard. This guidance is primarily provided by the teachers of the department. In some cases, however, a Student may require specific supervision.
- The Institution has established a Student Advisory Service, which Students may contact if they feel they are not making the desired progress.

### **7.1 Mentors**

- Most departments have mentors. Each group of Students has a teacher as a designated mentor. The mentor is the first person the Student should contact with any (study) problems and whose job it is to observe and refer. The mentor may refer the Student to the Student Counselor or a counselor. In exceptional cases, the mentor may apply for

a modified study program. In departments that do not have mentors, the department head fulfills this role.

## **7.2 Student Counselor**

- Students with personal and/or study problems may contact the Student Counselor. The Student Counselor can provide support and advice regarding study skills, such as planning, communication and a reflective approach. The Dean can also refer a Student to other people or agencies that can help the Student more specifically. Counseling by the Student Counselor lasts as long as needed. The Student Counselor has regular meetings with the counselor.

## **7.3 Coaching**

- Students who feel that they are at a dead end in their development and whose teacher or mentor cannot provide sufficient help can receive counseling. This guidance is given in the form of conversations about the Student's work and helping him/her/they get back on track. The tutor guides the Student based on his/her/their work and work attitude. Counseling ends as soon as the Student is able to break the deadlock.
- At the beginning of the Academic Year, the counselor contacts Students who need to repeat a year. During the Academic Year, Students may be referred to the counselor by teachers or the Student Counselor. The earlier a Student is referred, the more likely he/she/they will be able to receive counseling.

## **7.4 Program Study Skills**

- For Students who have difficulty planning, processing, reflecting and communicating, there is the opportunity to participate in a five-week study skills program. This study skills program takes place three to four times a year. The start of the study skills program is announced on the intranet.

## **7.5 Adapted study program**

- In certain cases, it may be desirable for Students to follow a modified program of study. Students who have talent but experience difficulties in developing it may receive individual guidance. This can be done in class,



but also outside of class with guidance from tutors who have been specifically requested for that Student. These tutors receive additional compensation for individual tutoring.

- Students who clearly have difficulty keeping up with the standard program of study, even with guidance, may be eligible for a modified program of study.
- Requests for a modified program of study are submitted to the Director of Rietveld Academy by the mentor or, in smaller departments, by the department head in consultation with the Student Counselor.
- In addition to supervision by specific teachers, the Student may also be supervised by the coach and the Student Counselor. In this case, the coach and the Student Counselor will maintain intensive contact regarding the Student.
- If an application is granted, the Student Counselor will draw up an agreement between the Institution and the Student, defining the program of study, who the supervising teachers will be, when assessments will take place and what the consequences will be if the Student's development lags behind. The Head of Department is responsible for this procedure. There is regular consultation with the Student Counselor regarding the Student's development.

#### **7.6 The responsibilities of the supervisors**

- The task of the specific tutors is to guide the Student from his/her/their own perspective. The supervisor's responsibility is to provide general, substantive support to the Student. The responsibility of the Student Counselor is to guide and support Students in the area of study skills.

### **8 EVALUATION OF EDUCATION**

- The Institution values meaningful interaction; by talking to each other, staff and Students work together to improve the quality of education.
- The director Rietveld Academy, head teachers, mentors and

teachers have regular discussions with the Students about education, such as: the content of the curriculum, the lessons and the way of teaching. Mutual needs and expectations are exchanged. Based on these conversations, adjustments are made and joint agreements are made.

- In addition, the academy is required by law to participate annually in the National Student Survey (NSE). If the student response to the National Student Survey is sufficient, the results are fed back to the departments at the departmental level. The overall results are discussed by the Board and submitted with improvement proposals to the Institution's Participation Council and the Rietveld Education Committee.
- Students who leave the academy early are asked about the reason for their departure.

## **9 ASSESSMENTS**

### **9.1 Reviews**

- Two assessments are held each Academic Year. At that time, the Student presents the work he/she/they have created during the previous term to the Assessment Committee. This committee consists of the supervising teachers of the Student in question.
- During the assessments, the supervising teachers look at visual skill, effort, presentation, technical aspects, development, communication about the work and the ability to think about and analyze the work.

#### **9.1.1 Form of ratings**

- The Student gives a presentation of the work he/she/they have made in the previous term. The Assessment Committee of the respective Student attends this presentation and discusses with him/her/they the work, the work process and the development made. The committee reaches a joint conclusion by mutual agreement. The result of this assessment is communicated to the Student the same day, at least orally.

#### **9.1.2 Announcement of ratings**

- Assessments are not open to persons outside the Academy.

In exceptional cases, a Student may submit a request to the Head of Department for third parties to participate in the assessment. Such a request will be assessed in consultation with the Rietveld Examination Committee. The making of video and audio recordings of the assessment is not permitted.

### **9.1.3 Exemptions**

- Exemption of program units within a semester is delegated by the Rietveld Examination Board to the appropriate department head. All other exemptions must be submitted in writing and accompanied by relevant supporting documents.
- Students should submit requests for exemptions in writing, accompanied by relevant evidence and with written approval from the appropriate department head, to the Rietveld Examination Committee.

### **9.2 Assessments and Exams for Students with Disabilities and Limitations**

- For Students with a (functional) disability, there is the possibility of an adapted assessment and final examination. The Student and the relevant main teacher make agreements about the program of study to be followed and the related assessments and/or final exams. These agreements are recorded in writing and regularly evaluated and adjusted. The Student Counselor plays a supervisory role in this process.

### **9.3 Results/inspection**

- The results of the assessment and any comments and agreements thereon will be recorded in writing. Within 4 weeks of the relevant assessment, the Student will receive a signed copy of this. The relevant Head of Department shall ensure that the record of study results is maintained in such a way that each Student can obtain an overview of the results achieved by him/her/they in relation to the department's education and examination program. Similarly, substantive written assessments are made available to Student Administration within 4 weeks of the completion of the assessment. Students may request a summary of the results of their assessments from Student Administration.

- The academy keeps student results for 10 years.

#### **9.4 Awarding of credits**

- As a result of the assessments, Students are awarded credits according to the *European Credit Transfer System* (ECTS).
- The allocation of ECTS is as follows:
  - Award ECTS per assessment for two assessments per year:
    - Satisfactory = 30 ECTS
    - Doubt = 15 ECTS
    - Unsatisfactory = 0 ECTS
  - Transition to the next Academic Year with 60 ECTS
  - Conditional transfer to the next year if 45 ECTS are obtained
  - Retake the academic year if Students obtain less than 45 ECTS

#### **9.5 Retakes**

- A Student who received a failing grade in the first semester will retake the assessment in the second semester.
- A Student who has received a failing grade on the assessment in the second semester of an academic year will not transfer to the next academic year.
- A Student who was unable to attend a test may retake it only if there is a valid reason for his/her/their absence. A valid reason exists if the circumstances that prevented the Student from attending are not the Student's fault. This will be at the discretion of the Head of Department. In cases of illness, the Student must submit a notification from the attending physician to the Student Counselor.

#### **9.6 Transition requirements**

- Transfer to a subsequent academic year is possible only after a satisfactory assessment after the second semester.

### **9.7 Conditional transition**

- In some cases, a Student will be given the opportunity to retake the final test in a subject year during the first test of the following Academic Year (conditional transition). This will be done only with the express written permission of the head of the department concerned, which clearly defines the conditions the Student must meet in order to make the transition final.
- If the retake is evaluated positively, the Student continues the program of the Academic Year to which he/she/they were conditionally admitted.
- If the retake is evaluated negatively, the Student will continue with the program of the previous Academic Year.

### **9.8 Transition to another specialization**

- Sometimes a Student realizes that he/she/they are not studying in the right department and wants to transfer to another department. This is possible under the following conditions:
  - Transfer takes place at the end of the first or second semester, but preferably at the end of the second semester.
  - The Student contacts the department head of the new department for this purpose at the end of the previous Academic Year. The department head of the current department will also be involved.
  - Students who wish to transfer after the initial assessment can only exercise the right to transfer to another department if that assessment was satisfactory. If the assessment did not take place or was unsatisfactory, it is at the discretion of the department to which the Student wishes to transfer to agree.
  - Students who join a new department in the second semester do so with reservations: at the end of the

Academic Year, it will be determined whether the Student can continue to the next Academic Year, or must duplicate the year.

- o Departments may refuse a Student only in case of capacity problems. In such cases, a solution will be sought in consultation with the Student Counselor and the Director of Rietveld Academy.
- o The Student who wishes to transfer to another department at any time other than at the end of the first or second semester will contact the Student Counselor to discuss the reasons for the request. If the Student Counselor sees sound reasons to support the request, the Student Counselor will submit a positive recommendation to the Director of Bachelor to this effect. The student shall make the request for transfer in writing to the Director of Bachelor. Based on this recommendation, the Director of Bachelor will decide whether or not to grant the request.

## **9.9 Irregularities and fraud**

- Fraud is defined as the actions or omissions of the Student with the intent to make it wholly or partially impossible for the examiner to form an accurate opinion of the Student's knowledge, understanding and skills. Plagiarism as part of fraud is the appropriation of the intellectual work of others and then making it public as your own work. Copyright infringement is when someone copies a copyrighted work without seeking the author's permission.
- Procedure for suspected fraud:
  - o If the teacher suspects any form of irregularity or fraud during the preparatory phase of an examination, the teacher will give the Student a chance to improve.
  - o If the examiner(s) suspect(s) fraud in the Student during an assessment, the chairperson of the committee shall notify the Examination Board in writing as soon as possible.
  - o If, after examination by the Examination Board and after hearing the examiner and the Student, an irregularity or fraud is established, the Examination

Board may declare (the result of) the assessment invalid, in case of serious fraud, the Institution Board may permanently terminate the registration of the person concerned on the proposal of the Examination Board.

- o If fraud or plagiarism occurs with the knowledge and/or cooperation of a fellow student, that student is complicit; corresponding guidelines and procedures apply.

#### **9.10 Final Exam**

- The final examination consists of a presentation of the Student's work created in the final year of study.
- The final examination is administered by the Commission of Examiners, consisting of teachers who have supervised the Student concerned in the last year of study, and one or two external experts. The committee elects a chairperson from among the internal members.
- The committee visits the presentation and interacts with the Student about the work, the work process and the development made.
- The committee decides by a simple majority. In case of disagreement, the verdict shall be based on the simple majority of votes. In case of a tie, the chairperson's vote is decisive. The result of the examination is communicated to the Student orally, preferably on the same day.

#### **9.11 Admission requirements for the final exam**

- Students wishing to take the final exam must meet the following requirements:
  - o Transition from the penultimate year of study to the final year of study.
  - o Successful completion of internship, if required.
  - o Have handed in a theoretical paper that has been assessed as satisfactory. In consultation with the head of the department and the thesis supervisor, the thesis may be written in Dutch.

- Made satisfactory progress in the final year of study, as evidenced by a satisfactory assessment in the final year, the so-called green-light assessment.

#### **9.11.1 Green-light review**

- The green-light assessment is the assessment moment at which the progress of the study process in the final examination year is reviewed. Granting a green light expresses confidence that the Student will be able to pass the final examination.
- If the Student received a doubt (orange) or failing grade (red) in the green-light assessment, he/she/they will be given the opportunity to retake the assessment. This must be done by May 15 of that Academic Year.
- If the Student has not received a satisfactory green-light assessment by May 15 of that Academic Year and the retake is also unsatisfactory, he/she/they cannot graduate in that Academic Year.
- The course to follow is then as follows:
  - The Student again makes the green-light assessment at the end of that Academic Year.
  - If the green-light assessment is sufficient, the final exam will take place in December of the following Academic Year.
- In the second semester of that Academic Year, the Student will be supervised as much as possible by the same instructors as in the first semester; beginning in September of the following Academic Year, the Student will be supervised by the instructors who teach the Student in question in the final examination year.

#### **9.11.2 Final exam exhibition**

- The study concludes with a joint final exam exhibition at the end of the Academic Year.
- The work to be shown during the exhibition will include (a selection of) the work created for the final examination, possibly supplemented by work created earlier during the study. The selection of the work to be



presented is made in consultation with the head of the department.

- In principle, the final examination takes place at the end of the Academic Year. This may be deviated from by mutual agreement.
- A Student graduating at any other time during the year may participate in the final exam exhibition held at the end of that same academic year.

### **9.11.3 Retake**

- A Student has the right to retake an examination for which a failing grade has been obtained. This is done in consultation with the head of the relevant graduate program and the supervising teachers. A Student who retakes an examination in the following Academic Year has the right to participate in the final examination exhibition at the end of the same Academic Year.

### **9.12 Certificate/Diploma**

- Students who have passed the final examination of the bachelor's degree receive the diploma from the Institution along with the diploma supplement, which lists the program of study and the graduation course.

#### **9.12.1 Degree**

- All Students who passed their final exams earn the Bachelor's degree: Bachelor of Arts in Art and Design.

### **9.13 Study Statement**

- Students who terminate their studies early after the examination of the Basic Year are entitled to the Institution's study statement. The Study Statement shall indicate at least the program followed, the number of years of study, the number of credits obtained and the program followed.

### **9.14 Profession**

- A decision of the Board of Examiners or the Examination Board of the Institution may be appealed to the Examination Appeals Board (CBE, formerly Cobex) within 6 weeks of the decision being provided to the Student. See

Article 5 of the Student Charter for more information on this.

## **10 CONCLUSION AND IMPLEMENTING PROVISIONS**

### **10.1 Changes**

- Amendments to these Teaching and Examination Regulations are proposed by the Rietveld Examination Committee to the Executive Board after approval by the Program Committee. The Director Rietveld Academy has an advisory role regarding such proposals to the Program Committee.
- After careful consideration, the Executive Board may adopt proposed amendments to these Education and Examination Regulations and send them to the Participation Council for approval.
- Amendments to these Teaching and Examination Regulations cannot be applied to a current Academic Year unless the interests of the Students are not harmed in any way.
- Furthermore, amendments to these Education and Examination Regulations may not adversely affect a Student with respect to a decision made with respect to a Student in accordance with an earlier version of these Education and Examination Regulations.

### **10.2 Publication**

- The Institution shall make these Teaching and Examination Regulations known to all stakeholders in an appropriate manner. The Institution will do the same with any relevant guidelines formulated by the Rietveld Examination Board.
- Interested persons may obtain a copy of these Teaching and Examination Regulations or any other regulations referred to in these Teaching and Examination Regulations (i) upon request, through the secretary of the Rietveld Examination Board or the head of the program, (ii) through the intranet, or (iii) the 'internal affairs' link on the institute's website.

### **10.3 Effective date**

- These regulations shall take effect on the day following their adoption or amendment by the Executive Board.
- This is done only after obtaining the consent of the Institution's Participation Council and the Rietveld Education Committee.

## **APPENDIX: VISUAL ARTS AND DESIGN BACHELOR'S COMPETENCIES**

### **Creative ability**

**1. Students are able to create authentic visual work that is research-based and demonstrates artistic vision. The work creates meaning and is based on the personal ambition of the artist/designer.**

- 1.1 Students create work, for which they define the terms and/or develop the idea that forms the basis for the concept, through association, analysis and interpretation of an external issue.
- 1.2 Students transform knowledge, intuitions and impressions into visual work and do so in an exploratory, experimental and reflective manner and/or use imagination, originality and inventiveness to translate the idea into a design.
- 1.3 Students create work using media, techniques and materials and make full use of their effects in the realization of the work.
- 1.4 Students address the principles of concept and/or visual work in a constructive, inventive, creative and alert manner, from an artistic vision.
- 1.5 Students create work that demonstrates a personal vision or theme based on their own distinctive style.
- 1.6 Students place their vision, ambition and work in a broader cultural and social perspective and take responsibility for it.
- 1.7 Students apply practice- and/or theory-based research methods to develop and improve work.
- 1.8 Students create meaning that is of value to people, culture and society.

### **Ability to reflect critically**

**2 Students are able to examine their own work and practices and those of others through observation, analysis,**

**problem definition, positioning and evaluation.**

- 2.1 Students articulate their personal development as artists/designers in relation to their artistic vision and work.
- 2.2 Students continually question their work and methods and use their findings to develop it further.
- 2.3 Students evaluate their work and methods, allowing her to oversee the consequences of choices and decisions and justify them in retrospect.
- 2.4 Students judge their own work in terms of its artistic value and the extent to which it reflects their intentions. Students assess the work of others in terms of its artistic value and the extent to which it reflects the intentions of the creator.
- 2.5 Students take a critical position in relation to their own field, the social context and the current situation in relation to their work and practice.
- 2.6 Students evaluate the results of research and use them for critical reflection.
- 2.7 Students ask critical questions, are open to questions from others and accept feedback in a constructive manner. Possess capacity for growth and innovation.
- 2.8 Students are able to continually develop and enhance their own work and working methods, contributing to the development of the profession, the field, the culture and society as a whole.
- 2.9 Students are open to new knowledge, understanding and skills, acquire them and, as a result, can cope with changing circumstances.
- 2.10 Students want to further develop their artistic vision and writing.
- 2.11 Students use their findings for the further development of their body of work and professional position.

2.12 Students use their findings to contribute to the field and society.

2.13 Students develop their own actions and work by applying feedback from others.

### **Organizational ability**

## **3 Students are able to establish and maintain an inspiring and professional work environment.**

3.1 Students organize their work process, seeking an inspiring balance between design activities and activities that create the conditions for those design activities.

3.2 Students develop their own work process and have a grasp of all aspects of that process and how the associated disciplines interact.

3.3 Students take the necessary professional actions to ensure their long-term ability to work professionally as artists/designers.

3.4 Students negotiate organizational, financial and substantive aspects of their professional practice with clients and other stakeholders.

3.5 Students make contacts relevant to their network and are able to maintain this network.

### **Communication ability**

## **4 Students will be able to articulate their ideas, concepts, work, methods and artistic vision to professionals and wider audiences, both within and outside the field.**

4.1 Students apply oral and written skills to present and explain their own work and practice to professionals and a wider audience.

4.2 Students communicate in words and pictures about their work and working methods and generates awareness about their work.

4.3 Students explain their work and working methods to others outside the field and their own discipline, bridging the gap to the public domain.

4.4 Students articulate their position in the field and

in society.

### **Contextual awareness and engagement**

#### **5 Students are able to adopt an active and critical attitude toward the context in which they work.**

- 5.1 Students relate their work to that of fellow professionals past and present. As a result, Students make connections between their own discipline and other artistic disciplines in an international context. Students effectively draw on diverse social and cultural sources of inspiration and are able to articulate and recognize these in their work.
- 5.2 In their work, Students focus on the viewer/user and acquire the knowledge necessary to effectively engage with the audience/users.
- 5.3 Students hone their artistic ambitions at the interface between their intentions and public perception of them.
- 5.4 Students have a vision of the role and position of visual art and/or design and the profession in society.
- 5.5 Students have an overview of the players within the professional field and use this to establish a position within the future professional field.
- 5.6 Students anticipate technological advances and are able to apply them in their work while ensuring high quality.
- 5.7 Students evaluate and discuss subject-related topics with other professional artists.

### **Ability to cooperate**

#### **6 In a collaborative setting, Students are able to independently and actively contribute to the development of an artistic product or process.**

- 6.1 Students achieve their own artistic goals in concert with others.
- 6.2 Students are aware of their own qualities and identity and apply them effectively in a

collaborative context.

- 6.3 Students adopt a strategic and respectful approach to the various roles, responsibilities, interests and qualities within the partnership.
- 6.4 Students contribute to multidisciplinary collaborations from their own discipline.