

**EDUCATION AND EXAMINATION
REGULATIONS**

MASTER' S PROGRAMMES

GERRIT RIETVELD ACADEMIE

(SANDBERG INSTITUUT)

ACADEMIC YEAR 2025-2026

~ EN ~

1	SCOPE OF THE REGULATIONS.....	4
2	DEFINITIONS.....	4
3	ADMISSION.....	6
3.1	Admission requirements.....	6
3.2	Admission by exception.....	6
3.3	Admissions Committee.....	7
3.4	Examination for admission:.....	7
3.5	Timetable and proof of admission.....	7
3.6	Preliminary admission.....	8
3.7	Language requirements.....	9
3.8	Expiring date.....	9
4	EDUCATION.....	9
4.1	Objectives.....	9
4.2	Study load.....	10
4.3	Programme.....	10
4.4	General setup of a programme.....	10
4.5	First year.....	11
4.6	Second year.....	12
4.7	Communication.....	12
5	ASSESSMENTS.....	13
5.1	GENERAL.....	13
5.2	Formative Assessments and Summative Assessments.....	15
5.3	Thesis assessment.....	16
5.4	'Sufficient under condition' or 'not sufficient'.....	16
5.5	Mandatory sequence of the components of the programme.....	17
5.6	Organisation of the assessments and degree.....	17
5.7	Expiration date.....	18
5.8	Exemptions (waivers).....	18
5.9	Appeal.....	18
6	STUDY PROGRESS AND COUNSELING.....	18
6.1	Administration of study progress.....	18
6.2	Study counseling.....	18
6.3	Evaluations.....	18

7 FINAL ARTICLES.....	19
7.1 Amendments.....	19
7.2 Publication.....	19
7.3 Effective date.....	19
Appendix - COMPETENCIES FINE ARTS & DESIGN BACHELOR AND MASTER NL en EN.....	20

1 SCOPE OF THE REGULATIONS

- These Regulations apply to teaching and assessing at the master's programmes provided by the Sandberg Instituut in Amsterdam, part of the Gerrit Rietveld Academie (BRIN code 02BY), the Institution.
- These Regulations apply to all Students of the master's programmes of the Institution, irrespective of the Academic Year in which they commenced their studies. There are separate Education and Examinations Regulations (EER) for the bachelor programmes of the Institution.
- Rights and obligations related to these regulations are written down in the Student Charter.
- The main programmes of Sandberg Instituut have the following names:
 - Fine Art (ISAT 49114, Master of Arts in Fine Art and Design);
 - Critical Studies (ISAT 49114, Master of Arts in Fine Art and Design);
 - Dirty Art Department (DAD) (ISAT 49114, Master of Arts in Fine Art and Design);
 - Design (ISAT 49114, Master of Arts in Fine Art and Design); and
 - Studio for Immediate Spaces (SIS) (ISAT 49238, Master of Arts in Interior Architecture).
- Next to that, the Institution starts one temporary programme each year. These are full-time, two year programmes, researching specific urgencies in the arts and/or society. The following programmes are currently organised:
 - Monstrous Futurities: Practices of (Un)learning, (Un)making, and (Un)worlding (ISAT 49114, Master of Arts in Fine Art and Design) finishing summer2027;
 - Lumbung Practice (ISAT 49114, Master of Arts in Fine Art and Design) finishing summer 2026.
- All programmes have similar regulations. Only when indicated explicitly in the articles below do the regulations differ per programme.

2 DEFINITIONS

- In these regulations the following definitions apply:
 - Academic Year: the period starting on the 1st September of a year and ending on the 31st of August of the following year.
 - Certificate of acceptance: written proof of the decision of the

Admissions Committee to accept a candidate.

- o Committee of Examiners: the committee proposed by the Head of Departments that, under the aegis and on behalf of the Examination Board, is appointed to take the assessments at Sandberg Instituut.
- o Competency framework: the nation-wide professional profiles and the accompanying educational profiles for higher fine art and design education in the Netherlands.
- o Education and Examination Regulations: the Education and Examination Regulations of the Sandberg Instituut (EER, Dutch: OER), also referred to as these Regulations.
- o EC: European Credit as referred to in Article 7.4 of the *Wet op het hoger onderwijs en wetenschappelijk onderzoek* (Higher Education and Scientific Research Act, WHW), with which the extent of the component of the programme is expressed. 1 EC equals 28 hours of study (including hours for self-study).
- o Educational Committee: the tutor and Student participation and advisory body that performs the duties as described in Article 9.18 WHW for the Sandberg Instituut.
- o Examination Board: is responsible for guaranteeing the quality of the examinations, and thus for issuing the diplomas. The Examination Board is also the party that supervises compliance with these Regulations on aspects concerning the assessments. In addition, it handles requests and complaints from Students regarding assessments, decides on exemptions and imposes sanctions in the event of fraud and other irregularities.
- o Executive Board: has been tasked with the day-to-day management of the Institution pursuant to Article 4 of the Articles of association of the Institution.
- o Formative Assessment: informal mid-terms or Green Light (no allocation of study points).
- o Institution: Stichting Gerrit Rietveld Academie te Amsterdam, Hogeschool voor Beeldende Kunst en Vormgeving, an institution as referred to in Article 1.3 WHW.
- o OBK: Overleg Beeldend Kunstonderwijs, a network of Dutch Universities of Applied Sciences (in Dutch: hbo) with programmes in fine art and design.
- o Sandberg Instituut: the master's programmes of the Gerrit Rietveld Academie, for which the director of master education is responsible.
- o Admissions Committee: the committee proposed by the Head of

Department that, under the aegis and on behalf of the Examination Board of the Institution and in accordance with the admission requirements, advises which Students are to be admitted to the programme.

- o Semester: part of the Academic Year, the start and end dates of which are stated in the Year Programme.
- o Student: person registered for studies at the Institution.
- o Student Charter: the Student statute of the Institution.
- o Summative Assessment: end of semester assessment (30 EC) - at the end of first year this is to decide if the Student can proceed to the second year, at the end of the second year this is the final examination for graduation.
- o WHW: the Higher Education and Research Act (in Dutch: *Wet op het hoger onderwijs en wetenschappelijk onderzoek*).
- o Year Programme: the general setup of the programme of the Sandberg Instituut as determined by the Executive Board.

3 ADMISSION

3.1 Admission requirements

- The candidate requires a bachelor's degree in the relevant field of the course: Fine Art and Design or Interior Architecture. Please refer to Article 3.2 and Article 3.6 for the exceptions in this regard.
- Furthermore, the candidate must have an artistic capability which is shown by:
 - o the quality and the artistic and/or social significance of the motivation;
 - o a practice that has potential to be developed further through the programme, as reflected during the interview and through the portfolio;
 - o current competencies or qualities (for instance unique identity, reflection and communication capacity) and the capacity for the further development of these; and
 - o the ability to function both autonomously and in a group.
- The candidate must have a sufficient command of the English language, as outlined in Article 3.7.

3.2 Admission by exception

- In accordance with Article 7.29 WHW, candidates that do not fulfil the first or third requirement described above can be admitted when

shown exceptional practical or theoretical qualities that demonstrate general suitability to study and take part in the specific programme, and are considered of relevance to develop further for their future professional practice in or related to the artistic domain (work field), as can be judged by other proof of pre-education and/or work experience - showing equality to bachelors level (required entry level).

- If the Admissions Committee judges that the above exception criteria are fulfilled, the chair provides a request for admission to the Executive Board via the Examination Board in writing, using the provided form. When such argumentation is in order, the Examination Board will advise the Executive Board to grant permission to admit and register the candidate concerned. The candidate is informed about their admittance only after the Executive Board has formally made its decision in writing. A copy of this written decision is kept in the relevant Student's file.

3.3 Admissions Committee

- The Admissions Committee is entrusted to decide which candidates are to be admitted to the programme. It consists of:
 - a chair, commonly the Head of Department, with a vote;
 - at least one member that is part of the teaching staff of the Sandberg Instituut, with a vote;
 - the Head of Department, if they are not the chair, with a vote;
 - optionally, an external expert of the work field, with an advisory vote;
 - optionally, a Student, with an advisory vote; and
 - optionally, the director of the Sandberg Instituut, with an advisory vote.

3.4 Examination for admission

- Selection for admission is done by the Admissions Committee. Round 1 is a digital portfolio selection and round 2 are interviews, in accordance with the admission manual of the Sandberg Instituut and with Article 3.5.
- The Admissions Committee assesses by means of an interview with the candidate the conditions related to capabilities as described above.
- To be registered, the candidate is required to provide a certificate as evidence of the bachelor's degree mentioned in Article 3.1, unless the exception of Article 3.2 is applicable.

3.5 Timetable and proof of admission

- The examination for admission takes place once a year. An application

request is done via the application website form of the Sandberg Instituut to the Admissions Committee before the 1st of April of the preceding Academic Year.

- The request consists of a statement of motivation that shows the ambition of the candidate for the specific study as offered by the programme and a portfolio (examples of work) that shows the artistic competence of the candidate, and is uploaded to the application website of Sandberg Instituut.
- The Admissions Committee selects candidates for the examination on the basis of this motivation and the portfolio in a first round. This selection of candidates for examination is invited for an interview, which is the definitive selection round.
- The interview is taken in an 'in person' meeting with the candidate and all members of the Admissions Committee are present. Only when there are reasonable circumstances that do not allow candidates or members of the Admissions Committee to travel, can such meeting be held in an online digital environment (e.g. video conferencing).
- The selection process is finalized before the end of April of the preceding Academic Year.
- The Admissions Committee decides within 3 weeks after the interview if a candidate is admissible. Admission is awarded under the condition that the candidate will fulfil all formal requirements for registration.
- The candidate, when admissible, receives written proof of the decision of admittance. This certificate of acceptance is only valid for the Academic Year in question.
- The admissions can be reopened before the summer holidays if considered necessary by the director of the Sandberg Instituut, after a formal request by the Head of Department.
- A copy of all the findings of the Admissions Committee is kept in the programme's general file.
- A copy of the findings of the Admissions Committee of an admitted candidate is also kept in the Student's file.

3.6 Preliminary admission

- At the request of the candidate who is still preparing for final examination of the required bachelor programmes, the Examination Board of the Institution can decide to award preliminary admission under the condition that the bachelor's degree is awarded to the Student before the 31st of August of the Academic Year preceding the admission.
- When a candidate indicates that the formal issuing of the required bachelor degree is planned later than the 31st of August preceding

the Academic Year, due to circumstances that are beyond the control or responsibility of the candidate concerned, the preliminary admission can only take place if the candidate provides evidence through a letter from the institute issuing the bachelor's degree. The letter must state (i) that the study is fully completed, (ii) the reason for the delay and (iii) at which date the degree will be awarded. This date can be no later than the 1st of December of the relevant Academic Year. The registration of the candidate remains preliminary until proof of the degree is provided to Student Affairs.

- The candidate must always fully register before the 31st August preceding the relevant Academic Year with all other requirements fulfilled for the Student to be allowed to take part in the programme from the start.

3.7 Language requirements

- The Institution has a language policy (the Language Policy Code of Conduct), published on Intranet. Classes at the Sandberg Instituut are conducted in English. Students who do not read and speak English cannot be admitted.

3.8 Expiring date

- The certificate of acceptance contains the candidate's right to be admitted. This right is only valid for the start of the upcoming Academic Year. Should a candidate not have commenced with the programme he/she/they is admitted to at the start of the Academic Year, the candidate must follow the selection procedure again to be admitted to the following Academic Year.

4 EDUCATION

4.1 Objectives

- Within the context of the programme, Students develop their competencies by means of an individual study trajectory that is contextualised by theory and practical parts of the programme and which is based on research in or by art and/or design. The goal of the programme, more specifically, is to empower the Student's identity as an artist or designer, allowing them to develop and master their own methodology, innovate their practice through experimentation and be able to conceptualise and communicate their artistic work.
 - o Final qualifications (or learning outcomes) are listed as as master 'competencies' in the document named 'Competency framework, the professional and educational profile for Fine Art and Design, Spring 2025' provided by the OBK (validated by representatives of the work field and the Vereniging Hogescholen). It is included as an Appendix. In summary:

Artistic creation

The Student can initiate a visual work process from their artistic vision and thus create meaning. Practice-oriented research is characteristic of the work and the working method.

Researching and reflecting

The Student critically examines and considers their practice and that of others in a broad context to articulate, further develop and position their practice.

Connecting with the environment

The Student positions himself as an artist/designer in society from an articulated vision and contributes to developing the (international) professional field.

Working in a practice

The Student is able to create conditions for their own work practice in a way that fits their ambitions, intended roles, and positioning. To this end, the Student can organise and communicate with others.

4.2 Study load

- The programme is full-time and has a study load of 120 credits (EC's). Each semester has a study load of 30 credits. One credit is equal to 28 hours of study, including contact hours with teaching staff and self-study.

4.3 Programme

- In general terms, the programme consists of one four-semester long course that prepares for the professional practice of a fine artist, designer, interior architect, theorist, critic, curator or similar professional practices that are part of or are relevant to the artistic domain, or that prepares for the continuation of studies as researcher (e.g. PD, PhD).
- At the request of a Student and with written permission of the Head of Department, the Student may accentuate within the offered programme by putting more emphasis on specific competencies or learning outcomes, in order to pursue their individual study path towards a specific professional practice.

4.4 General setup of a programme

- Each programme is divided into four semesters. The contents of each semester have a logical progression.
- Each programme description as shared with the Students at the start of the Academic Year includes an elaborated version of the common content of each semester as described in general terms in Articles 4.5 and 4.6.
- This specific setup of a programme is discussed during the yearly meeting with the director of the Sandberg Instituut, with advice by

Sandberg Instituut staff members (general coordinator and educational advisor of the Institution), prior to the summer preceding the relevant Academic Year.

- Each Head of Department can propose a programme-specific version within the framework of the general setup provided in Articles 4.5 and 4.6, but must obtain approval at the yearly meeting before the programme is communicated with the (future) Students.
- Major changes must be shared by the director of the Sandberg Instituut with the Educational Committee for approval, before such changes are communicated with the (future) Students.
- In case of specific circumstances which prohibit Students, tutors, heads or staff of the Institution to travel or be present in the educational spaces, it is permitted to modify (parts of) the relevant programme as mentioned below to a digital course.

4.5 First year

First Semester	<p>Introduction, get to know each other, the study, the subject and context, toolbox studying, writing and doing research (methods)</p> <p>Self-initiated projects emphasis on collaboration</p> <p>Projects + assignments</p>	Group + Individual	<p>Assessment</p> <p>30 ECTS</p>
Second Semester	<p>The subject and context, toolbox for studying, writing and doing research (methods), elaboration initial motivation or study question, plan for thesis and final presentation</p> <p>Emphasis on self-initiated projects</p> <p>Projects - department (+ institute) assignments</p>	Group + Individual	<p>Assessment</p> <p>30 ECTS</p>

4.6 Second year

Third Semester	<p>(Box and context: first and second year partially follow a joint programme), finalising thesis, the research-/study question is the basis for the plan of the graduation project</p> <p>Emphasis on thesis and self-initiated projects</p> <p>Projects - department (+ institute)</p>	Group + Individual	Assessment 30 ECTS
Fourth Semester	<p>Execution graduation project</p> <p>Emphasis on self-initiated projects</p> <p>Projects - department (+ institute)</p>	Group + Individual	Assessment (for graduation) 30 ECTS

4.7 Communication

- An introductory text and a general course description of each of the programmes, also intended for informing applicants, is published on the Sandberg Instituut's website.
- The approved set-up of the programme is explained to and discussed with both first and second year Students, each year in the first weeks after the start of the programme (September). In addition, the assessments are explained to and discussed with Students, as described in Article 5.1 and further.
- At the start of all Sandberg Instituut's programmes, Students are informed about their obligatory active participation in each part of the offered programme. At the start of the academic year the Head of Department is allowed (but not obligated) to articulate a minimum percentage for attendance per semester. This is only allowed with written consent of the director of Sandberg Instituut. At the start of the academic year the Head of Department informs the Student about any consequences of not meeting this percentage, such as an extra assignment. The Head of Department is allowed to give permission in writing to not meet this percentage when a Student request a pass with reasons of force majeure.

- At the start of the study, Students are assigned an email account ([name]@sandberg.nl). This email account is used to login at different platforms and intranet, and for internal communication by the Institution or the programme in regards to (inter alia) study content, the planning and other (formal) aspects.
- At the start of the programme (in the first two months of study), Students are informed about the use of the Institution's website CMS.
- At the start of the programme, Students are informed that they are obligated to keep results from their study (images of works, texts, etc.) available for later reference. After each semester they can upload such results to the Sandberg Instituut's website CMS (not public). If applicable, the Sandberg Instituut makes forms available to facilitate this.
- The finished and approved (positively assessed) thesis must be shared digitally with the coordinator of the programme. The thesis must be digitally uploaded to Osiris by Student Affairs. The coordinators of the programmes provide a digital copy of the thesis to this office. The Students are asked to also provide general information about the thesis' content through a form in the Institution's website CMS, through which information about the thesis' content becomes part of the 'Reading Room' and is catalogued in the Institution's library (only with permission by the Student). The thesis must also be submitted in two hard copies before the end of the Academic Year. One copy is for the individual paper Students' file, one for the department's file. Copies can only be used by the academy for publishing purposes with the permission of the Student; any proceeds go to the Student.
- Other copyright-related matters are arranged in Article 4.4 of the Student Charter.

5 ASSESSMENTS

5.1 GENERAL

- At the beginning of each Academic Year the following is explained to the Students: the general setup of assessments, the year planning of assessments, what is to be assessed and with what criteria and what a possible outcome implicates, and the setup of resits and the mutual obligations in this respect.
- The basis for this explanation is the document 'Assessment Guidelines', which describes the Institution's assessment policy. The specific setup allowed for each programme of (informal) Formative Assessments ('mid-term' or 'green light') or (formal) Summative Assessments takes this document as a starting point. Any deviation of the Assessment Guidelines must be approved by the Examination Board in advance of informing the Students, mediated by the director of Sandberg Instituut through a request for consent to the Examination Board.

- No later than four weeks in advance of the assessment, the Students will receive information about the specific planning and setup of the assessment and the composition of the committee of examiners. No later than six weeks in advance of the assessment the Head of Department must obtain approval of these matters from the director of the Sandberg Instituut, who must obtain consent of the Examination Board.
- The Committee of Examiners consists of:
 - the Head of Department (chair, with deciding vote if needed);
 - one or two tutors involved in the programme (with voting rights); and
 - optional members (advisory vote only):
 - programme coordinator
 - director of Sandberg Instituut
 - a Student from another academic year
 - an alumnus
- The Committee of Examiners for the graduation assessment consist of the above members, plus one or two external members (obligatory, with advisory vote).
- External members must be well-informed about the protocol, criteria, and the discipline's professional field to assess results from a professional standpoint.
- In specific circumstances that prohibit a Student to travel or be present, it is permitted to modify the method of the assessments into an online format. This is only allowed after approval is obtained from the director of Sandberg Instituut, who must obtain consent from the Examination Board.
- For the second year of the programme, a defense of the Student's thesis before the Committee of Examiners can also be part of the final assessment (end of fourth semester). If the Head of Department decides to include this, the thesis at the third semester assessment will only be assessed on the formal criteria (finished thesis, word count, referencing, followed (research) trajectory, active participation in relevant workshops or classes).
- Formal preconditions to take part in an assessment are (1) active participation in the programme by the Student and (2) the production of work as a result of studies during the semester which is made available for assessment. When a Student does not fulfil these preconditions they cannot take part in the assessment, and the

conclusion is marked on the assessment form as 'sufficient under condition' or 'not sufficient'.

5.2 Formative Assessments and Summative Assessments

- A formative assessment provides Students with insight in their progression, the quality of their work, and their work process. The 'green-light' assessment and the 'mid-term' assessment are examples. They inform whether the Student and the work is likely ready and at level to participate in the end of year summative assessments with a reasonable chance to get a positive result (for graduation and end of first year respectively). The assessors articulate recommendations to improve aspects. The Students are made aware that this is not a formal assessment and that no ECs are awarded. When the assessors have doubt that the following formal (summative) assessment will reward a positive result and improvement is unlikely to happen in the remaining time, they can advise the Student to not participate in that assessment. The Student is not obligated to follow this advice. If they do, a 'sufficient under condition' or a 'not sufficient' will be registered and a resit can be arranged, granting the Student more time for improvements.
- A summative assessment takes place at the end of each semester. In case of a positive assessment at the end of the second semester or the fourth semester the 30 ECs are registered and Students can proceed to the second year or graduate, respectively.
- The overall judgment of each assessment is either 'not sufficient', 'sufficient under condition' or 'sufficient'.
- The Student is usually informed of the outcome of the assessment and the underlying feedback immediately after the Committee of Examiners has made its decision, or as soon as possible after that, but in any case no later than four weeks after the assessment took place. Furthermore, reflections on the result in line with the criteria, other remarks, advise and, if necessary, agreements, are written down by the Committee of Examiners on the provided forms, of which the Student receives a copy within four weeks after the assessment took place.
- The assessments take the integral study result of an entire semester into account - and with a positive result 30 EC's are given holistically for all activities within each semester, with no grading. When we speak of competencies these are foremost a characteristic of the Student and their process, and are not about what shows in a test-result or a product as such. 'Integrally' means assessing the Students' progress in competency over the entire semester, looking at 'knowledge, skills, attitude' together. Everything is assessed at the end of the semester in light of the Student's motivated effort for further development of a specific practice.

5.3 Thesis assessment

- The thesis has to be completed, approved and assessed by the thesis tutor before the end of the third semester. The result of this assessment is part of the integral study result assessment of that semester within a summative assessment setup as described above. A Head of Department can decide that the third semester is fully focussed on the thesis, in which case the thesis is the only study result of the semester. A second reader is obligated to contribute to the assessment and is foremost invited to approve the initial outcome of the thesis tutor, but can also articulate additional feedback to the Student. After approval, it can be decided by the Head of Department to plan a thesis defense with a Q&A before the Committee of Examiners at the final assessment (for graduation) so as to allow the thesis' content (research result) to be brought in relation to the practical end work. In any case, the (written down) assessment of the thesis by the tutor at the end of the third semester is taken into account when articulating the overall conclusion of the final assessment.
- The Student must ensure to follow the rules regarding submission of the thesis in Article 4.7.

5.4 'Sufficient under condition' or 'not sufficient'

- When the outcome of a summative assessment is 'sufficient under condition' or 'not sufficient', 15 ECs or 0 ECs are registered respectively. The Student is given the opportunity to take an extra or replacement assessment as a 'resit'. This resit is always organised within the same academic year.
- A written agreement is made between the Student and the Head of Department in the form of a plan that aims at a (new) presentation of work or other results that will be re-assessed at the resit. The plan must be clearly related to the deficiency that led to the initial outcome and a concept must be approved by the director of the Sandberg Instituut.
- When the outcome of a formative assessment (mid-term or green light) is 'not sufficient' the Student and the Head of Department make a written agreement on how to progress with the study. The plan must be clearly related to the deficiency that led to the outcome.
- When the outcome is 'not sufficient' at the assessment at the end of a second semester (at the end of the first year) or fourth semester (at the end of the second year), even after a resit, the Student cannot pass from the first year to the second year or graduate, respectively. The Student must re-register for another year and makes a written agreement with the Head of Department on how to progress with the study. The plan must be clearly related to the deficiency that led to the outcome and must be approved by the director of Sandberg Instituut.
- When the above situation happens to a Student of a Temporary Programme

in the second year, the Student is allowed to re-register for an Individual Study Trajectory in a third year. The Student and the coordinator of these trajectories articulate a study plan together including moments for assessments. Such a trajectory has a minimum number of hours for tutoring, guidance and availability of workshops. The plan must be clearly related to the deficiency that led to the outcome 'not sufficient' and must be approved by the director of Sandberg Instituut.

5.5 Mandatory sequence of the components of the programme

- Admittance to the second Academic Year is only possible when the assessments in the first Academic Year are both judged 'sufficient'.
- To take part in the summative assessment at the end of the first year, the assessment of the previous semester result must have been judged 'sufficient'.
- To take part in the final summative assessment ('graduation'), the assessment of the previous semester result must have been judged 'sufficient'. This implies the thesis must be assessed 'sufficient' by the thesis tutor and the second reader. When the thesis assessment has a 'sufficient on condition' as result, the Student is informed about what aspects need improvement (the 'conditions') and a resit is planned at or around the same moment of the green light assessment, at least six week before the graduation assessment.
- When the thesis was assessed as 'not sufficient' (not completed, or too many deficiencies) the Student can take part in the assessment of the practical end work, but not graduate. The Student is then allowed to take a resit of the thesis assessment within the academic year, but after the graduation assessment. With a positive result of both assessments the Student is graduated.
- When a Student chooses not to take part in the resit of the thesis or when the resit is not sufficient, the Student must re-register and redo the second year to be able to graduate.

5.6 Organisation of the assessments and degree

- The Student must obtain approval by the Head of Department of their graduation project proposal prior to starting with the graduation project. The Student must also provide a proposition for the tutors intended to further supervise the realisation of the graduation project.
- Students that have a form of disability (formally recognised and made known to the Student counselor of the Institution) have the opportunity to take assessments in a manner that is tailored as much as possible to the disability. The Examination Board must approve this setup and must seek expert advice in this respect if necessary.
- When the Student has passed all assessments with a positive result (has been awarded 120 ECTS in total), the Student graduates and the

Master of Arts degree is awarded to the Student by the Examination Board.

- The degree will be marked on the certificate of the examination (diploma) and on the supplement, with an indication of the name of the department (or programme) and of the relevant field.

5.7 Expiration date

- The expiration date of an assessed semester is after two years. When a Student stops or interrupts their study the validity of an assessment expires. Only the Examination Board can make exceptions to this rule, following a Student's written request.

5.8 Exemptions (waivers)

- Exemptions (for parts of a programme or assessments) are not allowed.

5.9 Appeal

- A decision of the Committee of Examiners or the Examination Board can be appealed at the Examination Appeals Board (CBE) within six weeks after the outcome was provided to the Student. Please refer to Article 5.2 of the Student Charter for further information in this respect.

6 STUDY PROGRESS AND COUNSELING

6.1 Administration of study progress

- The coordinator of the programme registers the results of the assessments and feedback using the provided forms and keeps these digitally in the Student's individual file. These files are kept in a Teams folder that is accessible to the Head of Department, the director of Sandberg Instituut and the education policy advisor. Relevant documents are made available to the Examination Board on request. The forms are shared after each assessment digitally with Student Affairs, who will upload them in Osiris.
- Student Affairs provides insight to the Student of their registered study results (ECs) on request.
- The Institution archives the results for at least 10 years.

6.2 Study counselling

- If problems occur that hinder a Student's study progress, the Student is referred to the Student Counsellor of the Institution to consider possibilities for counselling.

6.3 Evaluations

- The Institution highly values meaningful interaction through dialogue between the Head of Department, the director of Sandberg Instituut, staff and Students to work on the quality of education together. The Heads of Department, mentors and tutors have regular conversations with the Students about (the quality of) the education, regarding, amongst others, the content of the curriculum, the parts of programme and the way of teaching. Staff members organize yearly group meetings

with the Students to exchange mutual findings, needs and expectations. Based on these discussions, adjustments and joint agreements are made between the Heads of Department and the Students.

- The Institution annually participates in the National Student Survey (NSE). If the percentual response from the Students at the National Student Survey is sufficient, the results will be fed back at programme level. The results are discussed by the chair of the Executive Board and the director of the Sandberg Instituut, who in turn submits proposals for improvement to the Participation Council (MR) of the Institution and the Educational Committee. Students who leave the programme prematurely are asked the reason for their departure in an exit survey.

7 FINAL ARTICLES

7.1 Amendments

- Amendments to these Regulations are proposed by the director of the Sandberg Instituut to the Executive Board after consultation with the Heads of Department, the education policy advisor, the Examination Board and the Education Committee. The amended Regulations are established by the Executive Board after approval has been obtained from the education committee and the Participation Council of the Institution respectively.
- Changes to these Regulations cannot be applied to an Academic Year in progress, unless the interests of the Students are not harmed in any way.
- Furthermore, changes to these Regulations cannot adversely affect any Student with respect to a decision that was made concerning them in accordance with a prior version of these Regulations.

7.2 Publication

- The Institution will make these Regulations known to all stakeholders in an appropriate manner. The Institution will do the same with all relevant guidelines that are formulated by the Examination Board.
- Anyone interested can obtain a copy of these Regulations or any other regulation referred to in these Regulations (i) at request, via the secretary of the Examination Board or the coordinator of the programme, (ii) via the intranet, or (iii) the 'internal affairs' link on the website of Sandberg Instituut.

7.3 Effective date

- These regulations enter into force on the day following their adoption or amendment by the Executive Board.
- Entry into force takes place only after the Participation Council of the Institution and the Educational Committee have provided approval.

1. ARTISTIEK CREËREN	
Bachelor kunstenaar / ontwerper	Master kunstenaar / ontwerper
<p>De Student kan een beeldend werkproces in gang zetten en werk maken waarin makend onderzoek een plek heeft. Met het werk en met een werkwijze creëert de Student betekenis.</p>	<p>De Student kan vanuit een eigen artistieke visie een beeldend werkproces in gang zetten en daarmee betekenis creëren. Praktijkgericht onderzoek is kenmerkend voor het werk en de werkwijze.</p>
<p>De Student zet intuïtie en verbeeldingskracht in tijdens het werk- en maakproces. In het werk wordt een verhaal, betekenis, manier van denken of ingrijpen manifest, evenals een eigen stem. De Student heeft een sterk begrip van de werking en de zintuigelijke ervaringen die het werk oproept.</p> <p>Het omgaan met het niet-weten, het onverwachte, is inherent verbonden aan de praktijk van de kunstenaar of ontwerper. De Student is in staat om twijfel en onzekerheid in grillige werkprocessen toe te laten en te gebruiken. Door om te gaan met risico's in het werk ontwikkelt de Student zelfvertrouwen om als kunstenaar/ontwerper in een beweeglijke, ook internationale wereld te werken.</p> <p>De Student gaat experimenterend en onderzoekend te werk. Al denkend, observerend, doende, makend, veranderend en (be)werkend ontwikkelt de Student op eigen wijze (artistieke) methodes en strategieën, en kan deze laten zien. Met behulp van een eigen werkwijze kan de Student alternatieve oplossingsmogelijkheden, scenario's, beelden en verhalen scheppen. De Student kan eigen werk en werkwijze blijvend ontwikkelen, in een dynamisch, interdisciplinair werkgebied.</p> <p>De Student bekwaamt zich in relevante en uiteenlopende (digitale) media, technieken,</p>	<p>De Student zet intuïtie en verbeeldingskracht in tijdens het werk- en maakproces. In het werk wordt een verhaal, inzicht, artistieke visie, betekenis, een sterk begrip van de werking van beeld, een manier van denken of ingrijpen manifest.</p> <p>Het omgaan met het niet-weten, het onverwachte, is inherent verbonden aan de praktijk van de kunstenaar of ontwerper. De Student is in staat om twijfel en onzekerheid in grillige werkprocessen toe te laten en te beïnvloeden in de verdere ontwikkeling van de praktijk. De Student kan zelfsturend werken binnen veranderende omstandigheden en omstandigheden naar eigen handzetten.</p> <p>De Student gaat experimenterend en onderzoekend te werk. Al denkend, observerend, makend, veranderend en (be)werkend ontwikkelt de Student op eigen wijze (artistieke) methodes en strategieën met een eigen signatuur. Vanuit eigen onderzoeksvragen kan de Student alternatieve vraagstukken en mogelijkheden, werkwijzen, scenario's, beelden en verhalen</p>

<p>materialen, ambachten en technologieën, ten behoeve van het werk en de ontwikkeling van een eigen positionering. De Student toont ethisch besef ten aanzien van de betrokkenheid van anderen, materiaalgebruik en toepassing van technologie. Bij keuzes in het werkproces toont de Student zich bewust van de impact die het maken en produceren van werk kan hebben op de sociale context en het milieu.</p>	<p>scheppen. Het onderzoek is van betekenis voor het (internationale) werkgebied van kunstenaars/-ontwerpers, en daarbuiten.</p> <p>Dit artistieke proces is gefundeerd op brede kennis en ervaring met relevante theorieën en uiteenlopende (digitale) media, technieken, materialen, ambachten en technologieën, en stelt de Student in staat om doelgericht en regisserend keuzes te maken, het werk te realiseren en te presenteren.</p> <p>De Student toont ethisch besef ten aanzien van de betrokkenheid van anderen, materiaalgebruik en toepassing van technologie. Bij keuzes in het werkproces toont de Student zich bewust van de impact die het maken en produceren van werk kan hebben op de sociale context en het milieu.</p>
---	---

2. ONDERZOEKEN EN REFLECTEREN

Bachelor kunstenaar / ontwerper	Master kunstenaar / ontwerper
<p>De Student kan kritisch en vanuit meerdere perspectieven eigen werk en werkwijze en dat van anderen beschouwen. Daarmee kan de Student het eigen ontwerper- of kunstenaarschap verdiepen, meer gelaagd maken en positioneren.</p>	<p>De Student onderzoekt en beschouwt kritisch de eigen praktijk en die van anderen in een brede context, met als doel de eigen praktijk te articuleren, verder te ontwikkelen en te positioneren.</p>
<p>De Student heeft grip op de manier waarop keuzes worden gemaakt in het werkproces en de persoonlijke waarden, vraagstellingen en ambities die deze keuzes sturen. De Student kan de intuïtief ontstane of bewuste keuzes bespreken en relateren aan het werk, het publiek, de omgeving of de grotere context.</p> <p>De Student kan het werkproces documenteren. Daarmee ontwikkelt de Student eigenaarschap over werk en werkwijze.</p> <p>De Student hanteert en ontwikkelt vanuit een open en experimentele houding artistieke onderzoeksmethodes om het werkproces te beïnvloeden en het werk inhoudelijk te verdiepen. De Student maakt gebruik van bronnen en toont daarbij ethisch bewustzijn.</p> <p>De Student neemt initiatief om uitwisseling van feedback en inspiratie op te zoeken. Door in gesprek te gaan met anderen over artistieke methodieken en over inhoudelijke onderwerpen, vanuit interesses, positionering en/of vraagstelling, draagt de Student bij aan een gesprek over het werk.</p> <p>De Student heeft een nieuwsgierige, onderzoekende en ondernemende houding naar andere disciplines, perspectieven, werkpraktijken en manieren van denken. Door het delen van bevindingen met collega-Studenten en met het werkveld</p>	<p>De Student ontwikkelt een gearticuleerde visie op de rol van kunstenaars/ontwerpers door de eigen artistiek beeldende praktijk en die van anderen kritisch te onderzoeken. De Student kan onderzoekend relevante vragen en complexe onderwerpen adresseren en regie voeren over het proces. Daarbij kan de Student implicaties van eigen keuzes en beslissingen tijdens het creatieve proces duiden, verantwoorden, documenteren en delen met collega's, publiek, belanghebbenden binnen en buiten uiteenlopende (internationale) discoursen en podia.</p> <p>De manier van onderzoeken leidt tot nieuwe artistieke onderzoeksmethodes en nieuwe kennis. Met een onderzoekende houding transformeert de Student perspectieven, werkpraktijken en manieren van denken over ontwikkelingen in het (internationale) werkgebied.</p> <p>De resultaten dragen bij aan de ontwikkeling van het werkgebied en op manieren van werken van kunstenaars/ontwerpers, al dan niet discipline-overstijgend. Het gebruik van bronnen is een onderdeel van het artistieke onderzoeksproces, en de Student</p>

<p>bevraagt de Student ook eigen denkwijzen, werkwijzen, werk en positionering.</p>	<p>toont in de opzet en uitvoering van onderzoek een ethisch bewustzijn.</p> <p>De Student verbetert en ontwikkelt het eigen werk, werkwijze en praktijk doorlopend. Door actief te participeren in discourses en podia en door uitwisseling van feedback articuleert de Student ambities die gepaard gaan met de eigen professionele rol.</p>
---	--

3. VERBINDEN MET DE OMGEVING

	Bachelor kunstenaar / ontwerper	Master kunstenaar / ontwerper
	<p>De Student positioneert zich als kunstenaar/ontwerper zowel inhoudelijk als relationeel in de (internationale) contexten waarin deze werkt.</p>	<p>De Student positioneert zich vanuit een gearticuleerde visie als kunstenaar/ontwerper in de samenleving en draagt bij aan de ontwikkeling van het (internationale) werkveld.</p>
	<p>De positionering van de Student is weloverwogen en wordt belichaamd in het werk en werkwijze. Daartoe heeft de Student contextueel onderzoek gedaan.</p> <p>De Student kan de waarde van deze positionering duidelijk maken in de (internationale) context waarin de Student werkt. De Student kan weerbaar en wendbaar omgaan met veranderende omstandigheden en verschillende benaderingen van kunst maken en ontwerpen, door open te staan voor nieuwe kennis, inzichten en vaardigheden en deze te verwerven.</p> <p>De Student zoekt op een eigen manier verbindingen met de omgeving ten behoeve van het werk en het werkproces, als methode van artistiek onderzoek.</p> <p>De Student kan perspectieven van anderen toelaten in het werk en werkproces en laat zich daardoor raken en inspireren. Dat kunnen bijvoorbeeld actuele ontwikkelingen in de samenleving zijn, activiteiten van collega-makers of bronnen uit het verleden.</p> <p>Kunstenaars/ontwerpers werken in relatie tot en samen met anderen. Samenwerken, uitwisselen en communiceren zijn in het werkproces cruciaal. De Student zoekt actief</p>	<p>De Student hanteert een gearticuleerde visie op de positionering van de eigen praktijk in het internationale werkveld. Daarmee toont de Student ziens- en denkwijzen over de veranderende samenleving en over het werkgebied.</p> <p>De Student gaat wendbaar en weerbaar om met veranderende omstandigheden in uiteenlopende contexten en ontwikkelt vandaaruit nieuwe kennis, inzichten, vaardigheden en benaderingen van kunst maken en ontwerpen.</p> <p>De Student is initiatiefrijk - al dan niet binnen een samenwerkingsverband - en maakt gebruik van (ontwikkelingen in) de omgeving. De Student zet analyserend en beschouwend verbindingen met de omgeving in binnen het artistiek onderzoeksproces. De Student ontwikkelt daarmee perspectieven op de wereld en houdt rekening met ethische kaders, binnen samenwerkingsverbanden en breder maatschappelijk.</p> <p>De Student kan met het oog op een duurzame werkpraktijk en complexe, langdurige werkprocessen proactief relatienetwerken onderhouden, inzetten, aanpassen en uitbouwen. De Student creëert mogelijkheden voor eigen werk, bijvoorbeeld door</p>

	<p>verbindingen met anderen om het werken verder te brengen. De Student heeft zicht op diverse vormen van (collectieve) samenwerkingsverbanden, zowel binnen als buiten het eigen vakgebied.</p> <p>In samenwerkingen kan de Student een passende bijdrage leveren en een eigen stem laten horen, en inclusief omgaan met de verschillende rollen, verhoudingen, motivaties, verantwoordelijkheden, belangen, stemmen en specifieke kwaliteiten.</p> <p>De Student ontwikkelt inzicht in de rol die kunstenaars/ontwerpers kunnen hebben in eenvoudige, onderling afhankelijke systemen. De Student onderzoekt de eigen rol als maker in werk- en productieprocessen en de implicaties hiervan voor de mens, milieu en maatschappij. Hiermee scherpt de Student het bewustzijn aan dat het eigen werk en werkproces deel uitmaken van een groter, ook internationaal, geheel: samenleving, natuur, geschiedenis.</p> <p>De Student verhoudt zich met werk en werkwijze tot de wereld, waarbij o.a. ecologische, sociale, technologische, en economische vraagstukken en transities een rol spelen.</p>	<p>opdrachten en projecten te initiëren en te verwerven, maar ook door gezamenlijk op te trekken, kennis uit te wisselen en tot collectieve vormen van werken te komen.</p> <p>De Student kan regie voeren over werkprocessen in een samenwerkingsverband en strategisch en inclusief omgaan met de verschillende rollen, verhoudingen, motivaties, verantwoordelijkheden, belangen, stemmen en specifieke kwaliteiten.</p> <p>De Student onderzoekt de rol die kunstenaars/ontwerpers kunnen hebben in complexe, onderling afhankelijke systemen. De Student reflecteert op de (eigen) rol en positie van de kunstenaar/ontwerper in verhouding tot mens, milieu en maatschappij. De Student neemt met werk en werkwijze een positie in de wereld in, waarbij o.a. ecologische, sociale technologische, en economische vraagstukken en transities een rol spelen.</p>
--	--	--

4. WERKEN IN EEN PRAKTIJK

Bachelor kunstenaar / ontwerper	Master kunstenaar / ontwerper
<p>De Student kan condities voor een eigen werkpraktijk tot stand brengen, passend bij de eigen positionering. De Student kan daartoe organiseren en communiceren met anderen.</p>	<p>De Student kan condities voor een eigen werkpraktijk realiseren, op een manier die past bij de ambities, beoogde rollen en positionering. De Student kan daartoe organiseren en communiceren met anderen.</p>
<p>Om als kunstenaar en ontwerper in de praktijk te kunnen werken, organiseert de Student een passende werkomgeving. De Student weet eigen werkprocessen te faciliteren en kan een veilig werkklimaat creëren. De Student gaat wendbaar om met de fysieke en sociale werkomstandigheden en stelt waar nodig de condities van de werkomgeving bij.</p> <p>Het vraagt zelfvertrouwen en lef om de juiste werkomstandigheden te creëren, tijd en artistieke vrijheid te claimen, over financiën te onderhandelen, initiatiefrijk en ondernemend te zijn, en een rol te nemen in (interdisciplinaire) samenwerkingen. De Student heeft daar inzicht in en ontwikkelt vertrouwen in de eigen positionering, kwaliteiten en ambities.</p> <p>Om mogelijkheden en kansen te zien in het werkveld en die aan te gaan, heeft de Student inlevingsvermogen, inventiviteit en verbeeldingskracht nodig. De Student neemt initiatieven om tot werk te komen, bijvoorbeeld door opdrachten en projecten te initiëren en te verwerven, maar ook door gezamenlijk en interdisciplinair op te trekken, kennis uit te wisselen en tot nieuwe vormen van werken en werkpraktijken te komen.</p> <p>De Student kan on- en offline communiceren over het eigen werk, werkwijze en positionering als onderdeel van een werkpraktijk. Ook kan de Student inzage geven in het creatieve werkproces en in</p>	<p>Om als kunstenaar en ontwerper in de praktijk te kunnen werken organiseert de Student een passende werkomgeving. De Student weet eigen werkprocessen te faciliteren en kan een veilig werkklimaat creëren. De Student gaat wendbaar om met de fysieke en sociale werkomstandigheden en stelt waar nodig de condities van de werkomgeving bij.</p> <p>De Student heeft zelfvertrouwen in de eigen positionering, kwaliteiten en ambities en kan vanuit visie de juiste werkomstandigheden creëren, tijd en artistieke vrijheid claimen, over financiën te onderhandelen, initiatiefrijk en ondernemend zijn, en in samenwerkingen een leidinggevende rol innemen.</p> <p>Om mogelijkheden en kansen te zien in het werkveld en die aan te gaan, heeft de Student inlevingsvermogen, inventiviteit en verbeeldingskracht nodig. De Student neemt initiatieven om tot werk te komen, zoals door opdrachten en projecten te initiëren en te verwerven, om gezamenlijk en interdisciplinair op te trekken, kennis uit te wisselen en tot nieuwe, ook collectieve vormen van werken te komen.</p>

<p>onderzoeksactiviteiten. De Student maakt keuzes in wat, aan wie en op welke manier en met welke middelen gecommuniceerd wordt. Een eigen stem en beeldtaal vormen hier een integraal onderdeel van. De Student speelt met en onderzoekt de gevolgen van de communicatie voor verschillende groepen.</p>	<p>De Student kan on- en offline communiceren over het eigen werk en het werkproces als onderdeel van de eigen praktijk. Inherent aan het artistieke werkproces en het doen van onderzoek daarbij is het delen met andere belanghebbenden van de resultaten als nieuwe kennis in uiteenlopende discoursen en podia. De Student voert regie over de manier waarop en de middelen waarmee wordt gecommuniceerd in aansluiting op de artistieke visie van waaruit de Student werkt.</p>
--	--

1. ARTISTIC CREATION		
	Bachelor of Arts / Design	Master artist / designer
	The Student is able to initiate a visual creative process and produce work in which creative research plays a role. The Student creates meaning through their work and working method.	The Student can initiate a visual work process based on their own artistic vision and thereby create meaning. Practice-oriented research is characteristic of the work and working method.
	<p>The Student uses intuition and imagination during the work and creative process. The work manifests a story, meaning, way of thinking or intervention, as well as a unique voice. The Student has a strong understanding of the effect and sensory experiences that the work evokes.</p> <p>Dealing with the unknown and the unexpected is inherently linked to the practice of the artist or designer. The Student is able to allow and use doubt and uncertainty in unpredictable work processes. By dealing with risks in their work, the Student develops the self-confidence to work as an artist/designer in a dynamic, international world.</p> <p>The Student works in an experimental and investigative manner. Through thinking, observing, doing, making, changing and working, the Student develops (artistic) methods and strategies in their own way and is able to demonstrate these. Using their own working method, the Student can create alternative solutions, scenarios, images and stories. Students can continuously develop their own work and working methods in a dynamic, interdisciplinary field.</p> <p>Students become proficient in relevant and diverse (digital) media, techniques, materials, crafts and technologies for the purpose of their work and the development of their own positioning. Students demonstrate ethical awareness with regard to the involvement of others, the use of materials and the application of technology. When making choices in the work process, Students demonstrate awareness of the impact that creating and producing work can have on the social context and the environment.</p>	<p>The Student uses intuition and imagination during the work and creative process. The work manifests a story, insight, artistic vision, meaning, a strong understanding of the effect of images, a way of thinking or intervening.</p> <p>Dealing with the unknown and the unexpected is inherently linked to the practice of the artist or designer. The Student is able to allow doubt and uncertainty into unpredictable work processes and to influence the further development of the practice. The Student can work independently within changing circumstances and shape circumstances to their own advantage.</p> <p>The Student works in an experimental and investigative manner. Through thinking, observing, creating, changing and working, the Student develops (artistic) methods and strategies with their own signature in their own way. Based on their own research questions, the Student can create alternative issues and possibilities, working methods, scenarios, images and stories. The research is relevant to the (international) field of work of artists/designers and beyond.</p> <p>This artistic process is based on broad knowledge and experience with relevant theories and diverse (digital) media, techniques, materials, crafts and technologies, and enables Students</p>

		<p>to make purposeful and directed choices, realise their work and present it.</p> <p>The Student demonstrates ethical awareness with regard to the involvement of others, the use of materials and the application of technology. When making choices in the work process, the Student demonstrates awareness of the impact that creating and producing work can have on the social context and the environment.</p>
--	--	---

2. RESEARCH AND REFLECTION	
Bachelor of Arts / Design	Master artist / designer
<p>Students are able to critically examine their own work and working methods, as well as those of others, from multiple perspectives. This enables Students to deepen, diversify and position their own design or artistic practice.</p>	<p>Students critically examine and reflect on their own practice and that of others in a broad context, with the aim of articulating, further developing and positioning their own practice.</p>
<p>The Student has a good grasp of how choices are made in the work process and the personal values, questions and ambitions that guide these choices. The Student can discuss intuitive or conscious choices and relate them to the work, the audience, the environment or the larger context.</p> <p>Student can document the work process. In doing so, the Student develops ownership of their work and working methods. The Student uses and develops artistic research methods from an open and experimental attitude in order to influence the work process and deepen the content of the work. The Student makes use of sources and demonstrates ethical awareness in doing so.</p> <p>The Student takes the initiative to seek out feedback and inspiration. By engaging in conversation with others about artistic methodologies and substantive topics, based on interests, positioning and/or questions, the Student contributes to a conversation about the work.</p> <p>The Student has a curious, inquiring and enterprising attitude towards other disciplines, perspectives, working practices and ways of thinking. By sharing findings with fellow Students and with the professional field, the Student also questions their own ways of thinking, working methods, work and positioning.</p>	<p>The Student develops an articulated vision of the role of artists/designers by critically researching their own artistic visual practice and that of others. The Student is able to address relevant questions and complex topics in an investigative manner and to direct the process. In doing so, the Student can interpret, justify, document and share the implications of their own choices and decisions during the creative process with colleagues, the public and stakeholders within and outside various (international) discourses and platforms.</p> <p>The research method leads to new artistic research methods and new knowledge. With an investigative attitude, the Student transforms perspectives, working practices and ways of thinking about developments in the (international) field of work.</p> <p>The results contribute to the development of the field and to the working methods of artists/designers, whether or not they transcend disciplines. The use of sources is part of the artistic research process, and the Student demonstrates ethical awareness in the design and execution of research.</p> <p>The Student continuously improves and develops their own work, working methods and practice. By actively participating in discourses and platforms and by exchanging feedback, the Student articulates ambitions that are associated with their own professional role.</p>

3. CONNECTING WITH THE ENVIRONMENT

	Bachelor artist/designer	Master artist / designer
	<p>The Student positions themselves as an artist/designer both in terms of content and relationships in the (international) contexts in which they work.</p>	<p>The Student positions themselves in society as an artist/designer based on an articulated vision and contributes to the development of the (international) professional field.</p>
	<p>The Student's positioning is well-considered and is embodied in their work and working methods. To this end, the Student has conducted contextual research. The Student can clarify the value of this positioning in the (international) context in which they work.</p> <p>The Student can deal with changing circumstances and different approaches to art and design in a resilient and agile manner by being open to new knowledge, insights and skills and acquiring them.</p> <p>The Student seeks connections with the environment in their own way for the benefit of the work and the work process, as a method of artistic research.</p> <p>The Student can allow perspectives of others into the work and work process and is thereby moved and inspired. These can be, for example, current developments in society, activities of fellow creators or sources from the past.</p> <p>Artists/designers work in relation to and together with others. Collaboration, exchange and communication are crucial in the work process. The Student actively seeks connections with others in order to further their work. The Student has an understanding of various forms of (collective) partnerships, both within and outside their own field.</p> <p>In collaborations, the Student can make an appropriate contribution and make their own voice heard, and deal inclusively with the different roles, relationships, motivations, responsibilities, interests, voices and specific qualities.</p> <p>The Student develops insight into the role that artists/designers can play in simple,</p>	<p>The Student applies an articulated vision to the positioning of their own practice in the international professional field. In doing so, the Student demonstrates views and ways of thinking about the changing society and the field of work.</p> <p>The Student deals with changing circumstances in diverse contexts in an agile and resilient manner and, from there, develops new knowledge, insights, skills and approaches to making art and designing.</p> <p>The Student is enterprising - whether or not within a collaborative partnership - and makes use of (developments in) the environment.</p> <p>The Student uses analysis and reflection to establish connections with the environment within the artistic research process. In doing so, the Student develops perspectives on the world and takes ethical frameworks into account, both within collaborative partnerships and in society at large.</p> <p>With a view to sustainable working practices and complex, long-term work processes, the Student can proactively maintain, utilise, adapt and expand relationship networks. The Student creates opportunities for their own work, for example by initiating and acquiring assignments and projects, but also by working together, exchanging knowledge and arriving at collective forms of working.</p>

<p>interdependent systems. The Student explores their own role as a creator in work and production processes and the implications of this for people, the environment and society. In doing so, the Student sharpens their awareness that their own work and work process are part of a larger, including international, whole: society, nature, history. Students relate their work and working methods to the world, in which ecological, social, technological and economic issues and transitions play a role.</p>	<p>The Student can manage work processes in a collaborative partnership and deal strategically and inclusively with the various roles, relationships, motivations, responsibilities, interests, voices and specific qualities.</p> <p>The Student investigates the role that artists/designers can play in complex, interdependent systems. The Student reflects on the (own) role and position of the artist/designer in relation to people, the environment and society.</p> <p>The Student takes a position in the world with their work and working methods, in which ecological, social, technological and economic issues and transitions play a role.</p>
--	--

4. WORKING IN A PRACTICE	
Bachelor of Arts/Design	Master artist / designer
The Student can establish conditions for their own work practice that are appropriate to their own positioning. To this end, the Student can organise and communicate with others.	The Student can create conditions for their own work practice in a way that suits their ambitions, intended roles and positioning. To this end, the Student can organise and communicate with others.
<p>In order to work as an artist and designer in practice, the Student organises a suitable working environment. The Student knows how to facilitate their own work processes and can create a safe working climate. The Student is flexible in dealing with physical and social working conditions and adjusts the conditions of the working environment where necessary.</p> <p>It takes self-confidence and courage to create the right working conditions, claim time and artistic freedom, negotiate finances, be enterprising and entrepreneurial, and take on a role in (interdisciplinary) collaborations. The Student understands this and develops confidence in their own positioning, qualities and ambitions.</p> <p>In order to see and seize opportunities in the professional field, Students need empathy, inventiveness and imagination. Students take initiatives to find work, for example by initiating and acquiring assignments and projects, but also by working together and interdisciplinarily, exchanging knowledge and developing new forms of working and working practices.</p> <p>Students can communicate online and offline about their own work, working methods and positioning as part of a work practice. Students can also provide insight into the creative work process and research activities. The Student makes choices about what, to whom, how and by what means to communicate. Their own voice and visual language form an integral part of this. The Student plays with and explores the consequences of communication for different groups.</p>	<p>In order to work as an artist and designer in practice, the Student organises a suitable working environment. The Student knows how to facilitate their own work processes and can create a safe working climate. The Student is flexible in dealing with physical and social working conditions and adjusts the conditions of the working environment where necessary.</p> <p>The Student is confident in their own positioning, qualities and ambitions and can create the right working conditions based on their vision, claim time and artistic freedom, negotiate finances, be enterprising and entrepreneurial, and take a leading role in collaborations.</p> <p>In order to see and seize opportunities in the professional field, the Student needs empathy, inventiveness and imagination. The Student takes initiatives to find work, such as by initiating and acquiring assignments and projects, working together and interdisciplinarily, exchanging knowledge and developing new, including collective, forms of working.</p> <p>Students can communicate online and offline about their own work and work process as part of their own practice. Inherent to the artistic work process and conducting research is sharing the results with other stakeholders as new knowledge in various discourses and</p>

		forums. The Student directs the manner and means of communication in line with the artistic vision from which the Student works.
--	--	--