

DAI OFFERS A SPACE FOR ARTISTIC RESEARCH AND EXPERIMENT THAT EXCEEDS THE LIMITS OF CONVENTIONAL ART EDUCATION. THROUGH AFFILIATIONS WITH CUTTING EDGE CURATORIAL PLATFORMS AND RESEARCH INSTITUTES THE DAI SEEKS TO CREATE FLEETING COLLECTIVITIES THAT OPERATE AS INTERFACES BETWEEN ART, EDUCATION AND THE WORLD.



SCHOOL FOR ART,
RESEARCH AND EXPERIMENT,
FOR ROAMING, CURATING,
PERFORMING & PUBLISHING

WWW.DUTCHARTINSTITUTE.EU

ARTEZ

DAI

MASTER OF FINE ART

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PROLOGUE



SCHOOL FOR ART,
RESEARCH AND EXPERIMENT,
FOR ROAMING, CURATING,
PERFORMING & PUBLISHING

0.0/ PROLOGUE

.....

“We must mobilize our bodies, our intelligences.”

(Franco ‘Bifo’ Berardi at the Autonomy-Project symposium at the Van Abbemuseum, October 2011)

“But I feel so gay in a melancholy way That it might as well be spring”

(from a song by Astrud Gilberto/Stan Getz)

As I open my laptop at the end of September 2013 with the intention of making a serious attempt to compile a critical reflection on the last five years of the DAI’s existence (which I have been involved in as Head of Programme for the past ten years) required by the Dutch government, in my inbox I find two heart-warming messages from students both in connection with our recent DUTCH ART INSTITUTE ISTANBUL program.

During the preview days of the 13th Istanbul Biennial, DUTCH ART INSTITUTE ISTANBUL combined the final examinations of the 2011-2013 graduates, with the launch of the 2013-2015 academic cycle by bringing 15 graduating artists, 30 incoming and returning students, 12 tutors, guest tutors, friends and members of the public together around a curated final exhibition with new works of art, new performances, new publications, two days of lecture presentations to introduce the upcoming curriculum and amazing, home-cooked meals in a tiny cantina run by friends and relatives of our Istanbul-based alumna Sevgi Ortac, the unsung logistical hero behind this whole, rather demanding operation.

Padraig Robinson, who took possession of his master’s degree in Istanbul amid loud cheers from his teachers and fellow students, now invites me in his brand new capacity as curator an exhibition in Ireland in 2014 to make an artistic contribution based upon the following statement:

“DAI as an organisational artwork, one which is very much about experience and constant movement as opposed to static learning structures. That is to say: I know it is possible to be inspired as an artist outside of making objects and images. Infrastructures are art too!”

Maria Salgado, an incoming student from Columbia, who due to an unexpected visa problem (which was fortunately resolved within a few days) was obliged to remain behind in Istanbul, wrote to me:

“I feel incredibly lucky to have joined the DAI. The sense of community and common welfare is unbelievable. I am super lucky and cannot even describe the amount of thankfulness. I am just getting to know the DAI and everyone involved in it and yet I feel part of it. I was very frustrated today at the airport, and my frustration lead me to a sense of vulnerability as an individual with no say or control, an easy prey for this huge meta system that we think we escape only to find we are more immersed in it than before. The blatant and disgusting truth of being a citizen of this world... Anyway, during the very peak of my crisis I kind of just stood there, blank, uncontrollable tears running down my cheeks, like a defenceless little lamb while everyone around me sorted out my life. More than embarrassing.... but being taken care of with a selfless commitment by a team of unbelievable people. I am deeply thankful.”

Padraig and Maria’s understanding of what could be called the DAI’s intrinsic political anatomy, as well as inducing pride in the inspired DAI team who have made Maria feel so welcome, and pride in the transitory, but nevertheless tangible community that we have created together, also induces a feeling of melancholy.

Melancholy, that is, because I see that the last five years, a period in which the DAI has consolidated into a vibrant space for artistic research and experiment that exceeds the limits of conventional art education, has also been a period in which we have seen so much of our time,

energy, resources, illusions, hope and emotions consumed in a downward spiral of cumulative crises and political, financial and moral scandals - international, national and local. The last of these have occurred within the organisational structure which, very directly, must keep us alive. Worldwide, and closer to home, a number of enormous bubbles have burst, taking with them 'old' powers, norms and values without us really taking the time to ask ourselves in depth what can and should take their place; because daring to think up, put forward, test, research, imagine and share the alternative requires time, integrity, solidarity, imagination, courage and determination.

But in the Netherlands, in part as a reaction to the misunderstood populist attack on the elitism of the arts, a strong centripetal force has developed within the various institutes for culture, education and art, which has in fact had the effect of drawing everything towards the centre. That which eight years ago was still considered relevant and thought-provoking is quickly obliged to become more 'visual', 'enterprising', 'public friendly' and 'understandable', not uncommonly euphemisms for more superficial, commercial, fun, folksy and also more 'Dutch'.

With the artistic research around which the DAI has developed during the last 10 years, without in any regard wishing to avoid discussions within wider society, we want to offer an open space for experiment through exchange and collaboration for students, teaching staff and partner institutions unwilling to accept an art world that is smaller and more bite-sized at the cost of complexity, astuteness, difference, dissent and the surrender of critical criteria to the dominance of PR.

At the DAI, we aim to keep alive a mode of deep curiosity. Having said this, we are also keenly aware of how fragile the position that we occupy as a result of this objective really is - subjected as we are to the framework and dynamics of the Dutch education system. In our case,

control of what we may and may not do has been delegated by the government to ArtEZ, the overarching organisation formed 10 years ago as the result of the merger of various art education institutions, in which our existence is anchored.

During this period, the DAI as 'work in progress' has been subjected to various attempts at conditioning by the management of ArtEZ, sometimes on the basis of the changing guidelines formulated by government and politics, sometimes merely based on notions of efficiency and control. Neo-liberal business models and bureaucratic straitjackets (reminiscent of "Real Existierenden Sozialismus") were imposed, strangely enough, often at the same time on our long-suffering staff.

Endeavours by ArtEZ to impose a single corporate identity and associated top down management matrix on a large number of very diverse art education programmes in multiple towns and cities in the eastern Netherlands, have, following a very serious management crisis (March 2013), been declared a public failure in the media. At present, an interim chair of the Board is occupied with a vision for the future of the organisation as a whole. We are hopeful that the way in which the quite small (in comparison to the ArtEZ- bachelor programmes) and therefore agile, energetic and internationally attuned ArtEZ-master programmes such as the DAI are embedded in a managerial structure with more regional affiliations and concerns, will be re-calibrated in an invigorating way.

Meanwhile the current directors of the ArtEZ Faculty of Art and Design (under whose final responsibility both DAI, the Werkplaats Typografie and the Fashion Masters operate) have expressed their commitment to reducing unnecessary bureaucracy, mechanical planning and centralized communication in favor of knowledgeable, but not necessarily compartmentalized self-steering entities, well suited to locate and to address the very specific communities of art practitioners to which our tutors, (prospective) stu-

dents and alumni (wish to) belong.

Under this, perhaps finally more lucky star we see our obligation to the government to set out, through the five-year accreditation plan, what we stand for as a school, what we have achieved already and what we wish to achieve, very much as a means of marshalling and assessing our thoughts about our own specific future as the DAI. We hope that the eminent members of the assessment committee will not only pass judgement on the results already achieved, but will also be willing to think together with us about the type of art education that we really need in the coming years, and about the best conditions for realising this.

When we reported to the government in 2007 (about the period from 2002 on), we did that with an extensive elucidation of the brand new Bologna idiom in relation to our own, progressive, still-developing programme. An educational format, devised by ourselves and somewhat imposing in nature gave direction at that time to our desire to reform art education by means of an exploration of its potential to affect and transform its 'users'.

It was a time in which we, without being handicapped by fame, and from a location very unattractive to students, hidden on the campus of a university of technology just outside Enschede, a city previously dominated by the textile industry but since abandoned by it and most definitely considered "peripheral" in the Netherlands, launched an unruly, risky, naïve but also very bold project. "Here as the Centre of the World" brought together young artists from 6 cities: Khartoum, Diyarbakir, Damascus, Beirut, Taipei and Enschede. All those involved travelled to one or more cities during 2006 and 2007 in order to take part in a 'common project'.

As simple as this appears on paper, it proved in practice to be anything but for our small organisation and for many of the - up until then -not very well-travelled young artists involved. "With

this project, you are wishing yourself into the world" remarked Irit Rogoff, Professor of Visual Culture at Goldsmiths, University of London in 2007 during an expert meeting in the Appel in Amsterdam, where I had been invited to speak about "Here as the Centre of the World". And so it was indeed, but for the larger organisation ArtEZ it proved to be much more difficult to understand and support our transnational ambitions. The beliefs holding sway at that time within the organisation regarding what a successful artistic practice was were so radically opposed to what we were doing, that we were compelled to explain and defend ourselves at every opportunity. Our successful accreditation in 2007, in which our meticulous, step-by-step account of ourselves received a strong endorsement from NVAO (we were judged as excellent for three programme elements), made our institutional life somewhat more bearable. Having conscientiously complied with the requirements to be measurable and verifiable provided us with the legitimacy necessary to continue along the adventurous path on which we had set out.

In the period since 2007, the program that we offer has become much more richly varied, and the network and image of the DAI has become much more securely anchored in the international sphere of activity. The structural partnership that we have entered into with three of the most intellectually challenging art organisations/institutions in the Netherlands¹ has proven to be enormously fruitful for the internal and external exchange of knowledge and activities.

The adaptation of the programme to the level of the students and vice versa is now so good that mutual cross-pollination occurs in a very organic manner. Formats and blueprints, have been left behind us. We now dare to say that building an institution means living that institution.

Our desire for contingency often makes it difficult to comply with the request of the government in an unequivocal man-

ner: to show ourselves as ourselves, and at the same time to measure with the tools provided by NVAO for that purpose.

With this report we have nevertheless made a sincere attempt in bringing together facts and thoughts, and we express our thanks, in addition of course to our brilliant students, teaching staff and partners, to everyone who has nurtured and supported us during recent times. We would like to give a special word of thanks to all those dedicated individuals within ArteZ who, despite our ongoing critical questioning of the politics of “the institute as institution”, have helped us through thick and thin to become what we are.

November 2013,

Gabriëlle Schleijsen
Head of Program

ARTEZ

DAI

MASTER OF FINE ART

POSTER SELECTION 2011 - 2013

GRADUATION SHOW 2011, ARNHEM

IT TAKES MORE TO STOP US

THE DUTCH ART
INSTITUTE
(MFA ARTEZ)
PRESENTS
YEAR- END
PRESENTATIONS,
EXHIBITIONS,
PERFORMANCE,
PUBLICATIONS
LAUNCH & PARTY
6 JULY 2011
14:00 - 24:00

DAY PROGRAMME
AT DUTCH ART INSTITUTE (MFA ARTEZ) KORTESTRAAT
27, ARNHEM & SHOWROOM, LANGSTRAAT 20, ARNHEM

14:00 - 14:30

Presentation: Space,
The Final Frontier

15:00 - 15:15

Opening: Reading for Writing or
How to Do Things with Theory

15:30 - 16:30

A play, a discussion and a
launch:
WE DIDN'T KNOW ABOUT THE
WHAT, THE WHO OR THE WHY,
SO WE DECIDED ON THE
WHERE.

16:45 - 17:30

Presentation: Re-reading Public
Images

17:30 - 18:00

Launch DAI PUBLICATIONS 2011

18:00 - 18:30

GRADUATION ceremony

18:30 - 19:00

DRINKS AND SOUP FOR ALL

19:00 - 20:00

Opening lecture: Autonomy
Summer School

20:00 - 22:00

Performance: Like Now (would
be good) (IN THE PARKING LOT OPPO-
SITE KORTESTRAAT 27)

21:30 - 24:00

DJ PaulusP and party at SHOW-
ROOM ARNHEM

Dutch Art Institute

D A I
ArtEZ Master of Fine Art



WITH COLLABORATING PARTNERS:

vanabbemuseum

BE YOUR OWN BOSS
I DON'T WANT TO BE PART
OF YOUR REVOLUTION

Casco

Werkplaats Typografie, Arnhem

7 JULY / 12PM / ARNHEM 

DAI ASSEM -BLY 2012



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

**"GROUP
INSTALLING"**
▲▲▲▲▲▲▲▲▲▲
**CURATED BY
GRANT
WATSON**

**PUBLISHING
CLASS
2010-2012**
★★★★★
**BOOK
LAUNCH
CURATED BY
CASCO**

"ROUTINE"
⌚⌚⌚⌚⌚⌚⌚⌚
**GROUP
PERFOR-
MANCE
CURATED BY
IICD**

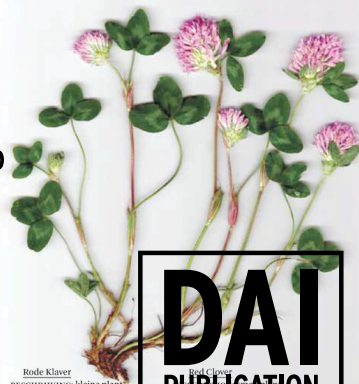
GRADUATION SHOW 2013, ARNHEM

PUBLICATION COLLECTION PUBLICITY, METROPOLIS M MAGAZINE 2013

HANDBOOK FOR THE CITY WILD

TIPS FOR SLEEPING, SHELTER, FOOD, CLOTHING, MONEY, DANGERS, RAIN AND SERVICES GATHERED FROM PEOPLE LIVING ON THE FRINGES OF THE CITY WITHOUT A REGULAR HOME.

ARTIST: DORIS DENEKAMP
 WRITERS: BERT AND HOLLY DAVIS & HENRY DAVID THOREAU
 PUBLISHER: DAI I.C.W. WT (BOTH MASTERS ARTEZ)
 ORDER: [HTTP://DUTCHARTINSTITUTE.EU/](http://DUTCHARTINSTITUTE.EU/)



Rode Klaver
 BESCHRIJVING: kleine plant, groot tussens gras
 LOCATIE: op grasvelden, braakliggende terreinen en in bermen
 SEIZOEN: lente - zomer
 BEHEIDING: bladeren en bloemen in salades of gekookt

DAI
 PUBLICATION COLLECTION
 2004 2012


THIRD EDITION OF PUBLISHING CLASS: "HOW TO LIVE TOGETHER"

ARTISTS: HANAN BENAMMAR, AZIZA HARMEL, MAJA HODOŠČEK, ISABEL MARCOS, MARIANNA MARUYAMA, DAVID MAROTO, QUENTON MILLER, PADRAIG ROBINSON & LARRAITZ TORRES

WITH CONTRIBUTIONS BY: BINNA CHOI, CHRISTIAN NYAMBETA & YOLANDE VAN DER HEIDE

TUTORED BY: CASCO
 DESIGNED BY: WERKPLAATS TYPOGRAFIE
 PUBLISHED BY: DUTCH ART INSTITUTE

TO ORDER PUBLICATIONS: WWW.DUTCHARTINSTITUTE.EU



CasCo
DAI

THE SOUTH HIGHWAY

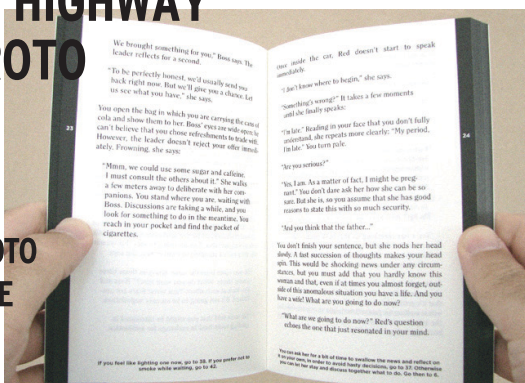
DAVID MAROTO

A GAME BOOK, YOU BECOME THE PROTAGONIST

TEXT: DAVID MAROTO
 DESIGN: CHRISTINE POGATCHNIK

PUBLISHING CLASS, AN IMPRINT OF DAI PUBLICATIONS IS A COLLECTION OF ARTISTS' BOOKS JOINTLY PUBLISHED BY THE DAI AND CASCO I. C. W. THE WERKPLAATS TYPOGRAFIE

WWW.DUTCHARTINSTITUTE.EU



DAI

PUBLICATION COLLECTION PUBLICITY, ON-GOING

1.

1.

4.

9.

8.

BEHIND THIS WALL NOTHING HAPPENED

PUBLICATIONS COLLECTION

14.

2.

Dutch Art Institute at Wildbookmarket 2013

5.

6.

10.

13.

7.

12.

Dutch Art Institute
D A I
Artez Master of Fine Art

GRADUATION SHOW 2013, ISTANBUL



DAI PUBLIC PROGRAMME AT KUNSTVLAAI, AMSTERDAM, 2013

IN
EXACTLY
THIS

DAI

23 NOV-02 DEC '12



DUTCH ART INSTITUTE'S
PUBLIC PROGRAMME AT
KUNSTVLAAI 2012
CLASSROOM A 2-8 & A 2-9,
KUNSTVLAAI MAIN STAGE &
LECTURE ROOM

FORMER SINT NICOLAAS LYCEUM,
PRINSES IRENE STRAAT 21, AMSTERDAM
[HTTP://DUTCHARTINSTITUTE.EU](http://dutchartinstitute.eu)
[HTTP://WWW.KUNSTVLAAI.NL](http://www.kunstvlaai.nl)

INCLUDING:
NICK AIKENS,
INGEBORG ENTROP,
CHARLES ESCHE,
MARK FISHER,
ANNIE FLETCHER,
RANA HAMADEH,
ROSIE HEINRICH I.C.W
EMILIE GALLIER &
ILIJA SURLA,
ANNA HOETJES &
FREDERIK GRUYAERT,
INFORMAL STRATEGIES,
EVA OLTHOF,
EVA SCHIPPERS
A.K.A. SHE-MAN,
GABRIËLLE
SCHLEIJPEN,
VIKI SEMOU,
VANJA SMILJANIC,
MARIJA SUJICA,
STEVEN TEN THIJE,
WITTA TJAN,
HONG-KAI WANG,
OLAV VELTHUIS
& DAI-STUDENTS.
PLUS
DAI-BOOKSHOP



Dutch Art Institute
D A I
ArtEZ Master of Fine Art

1/ PROFILE



1.0 IN A NUTSHELL

1.1 DAI = REAL

1.2 IN A LANDSCAPE

1.3 PARTNERS & NETWORK

○ 1.4 APPLICATION AND ADMISSION

1.5 GLOBAL CAMPUS

1.6 ALUMNI



SCHOOL FOR ART,
RESEARCH AND EXPERIMENT,
FOR ROAMING, CURATING,
PERFORMING & PUBLISHING

1.0/ IN A NUTSHELL

COURSE NAME:	Dutch Art Institute/MFA ArtEZ Institute of the Arts
LEVEL:	Higher Vocational Master Programme
DEGREE:	Master of Fine Art
NUMBER OR CREDITS:	120 EC
LOCATION:	Kortestraat 27, 6811 EP Arnhem
MODE OF STUDY:	Full-time, two year programme
CROHO:	44853
COURSE LAUCHED IN:	2003
LANGUAGE OF INSTRUCTION:	English
INSTITUTE AND DEPARTMENT:	ArtEZ Institute of the Arts, Faculty Art & Design
INSTITUTIONS STATUS:	Funded
INSTITUTE'S QUALITY ASSURANCE ASSESSMENT:	Planned for later
STUDENT/TUTOR RATIO:	1:12.5 exclusive of guest tutors
AVERAGE CONTACT TIME:	> 14 hours per week (spread over 9 DAI weeks and one double project week, not including project seminars outside regular DAI-weeks)

INTAKE & GRADUATION*

<u>YEAR OF INTAKE:</u>	2011	2010	2009	2008	2007	2006
NUMBER OF STUDENTS:	18	13	22	15	18	14
GRADUATION AFTER 2 YEARS:	15	10	13	11	9	11
GRADUATION AFTER > 2 YEARS:	1	1	4	0	6	3

* FIGURES BASED ON ARCHIVE DAI

1.1/ DAI = REAL

When a group of DAI alumni were asked to sum up the essence of the program, they came up with the statement “DAI = real”.

With the word “real” they suggest a state of being that epitomises the DAI’s approach: one which is firmly rooted in the reality of making work, but also in encounters with one another and with the world around us.

The DAI’s radical commitment to such encounters cannot be easily captured in the formal description of the elaborate and serious research programme which the DAI, regardless of its more unruly ideals, also is.

Focussing on visual arts, but explicitly granting attention to the crossovers and interactions with other disciplines and fields of knowledge, the DAI provides emerging artists and other practitioners with a two-year programme taught in English that enables them to deepen their exploration of theoretical, conceptual, curatorial and production aspects of art, both at the forefront and at the fringes of contemporary practice. The DAI aims to promote new perspectives on collaboration and exchange, production and distribution, ethics and aesthetics, and brings together practitioners from all over the world.

The DAI is a ‘fleeting’ community committed to education as a generator of unpredictable change, to art as a model of thinking (with the capacity to shape new ways of life), to knowledge’s potential to become freedom, but also to the questioning of the power politics inherent to the production of knowledge, to the experience of beauty as the beginning of all activism and to resistance to “capitalist realism”*.

On a more concrete level there are three distinctive features that mark the DAI’s unique profile:

1. THE DAI-WEEK PHENOMENON

Rather than requiring its students to be present on a daily basis, the DAI offers an alternative educational environment: students, faculty and invited guests take part in monthly residential programmes of one week, which last from early morning until late at night.

These so-called DAI-weeks are filled with a dense programme of seminars, reading groups, lectures, performances, presentations, a publishing course, and face-to-face conversations. This highly concentrated period of time functions as a pressure cooker for a collective exchange of knowledge that accumulates throughout the year with each new gathering. Students are expected to continue developing their own independent research while engaging with the DAI’s discursive input, workshops and support structure.

During DAI weeks, everyone involved is accommodated in Arnhem. In-house lunches and dinners with students, faculty and guests are important shared moments that mark the communal aspirations of the programme.

2. THE DAI AND ITS ASSOCIATES CONSTITUTE AN “INTERFACE” BETWEEN ACADEMY AND PROFESSIONAL FIELD.

Our long-time partners If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution (Amsterdam), the Van Abbemuseum (Eindhoven) and Casco, Office for Art, Theory and Design (Utrecht), curate and tutor one or two-year projects - commissioned and programmed by the DAI - that are vital to the DAI’s curriculum. These art institutions each have their own perspective and scale, and accord-

* In his 2009 publication “Capitalist Realism”, theorist and 2012 DAI-guest lecturer, Mark Fisher “proposes that within a capitalist framework there is no space to conceive of alternative forms of social structures. He proposes that the 2008 financial crisis compounded this position; rather than seeking alternates to the existing model we look for modifications within the system. The crash confirmed within the populace the necessity of capitalism rather than shake it loose from its foundations” (Wikipedia).

ingly offer a variety of projects that anchor and locate artistic practice within the institutional field, directly involving students in their current programmes and stimulating thinking as well as doing.

3. THE DAI AS ROAMING ACADEMY

Modelled upon the structure of our monthly meetings in Arnhem, the DAI as Roaming Academy offers an itinerant programme that combines courses in the Netherlands with travel abroad. Since 2004, collaborations with various institutions and individuals worldwide have brought students and faculty to Bilbao, New York, Istanbul, Siberia, Tehran, Nanjing, Dublin, Beirut, Bangalore, Texas, Khartoum, Yerevan, Gdansk, Murcia, Liverpool, Dakar and many other places. The DAI's location in Arnhem helps to strengthen its sensitivity to the complexities inherent in the realities of other peripheries. It is in encounters and gatherings such as these, with each other and with collaborators on a local and a global scale, that the DAI aims to express and refine its essence of "being real".

1.2/ IN A LANDSCAPE

SINGULARITY

Our desire to renew the DAI as a *modus operandi* for being in the world as artists, our shared aspiration to stretch the notion of 'education' beyond a formalised structure for knowledge production, beyond art education as the imparting of skills and certainly beyond art education as a hub for 'networking your way into the art world', are qualities which distinguish the DAI from many other programmes in the Netherlands and elsewhere.

Conventional MFA programmes offer more or less private studio spaces, more or less private tutorials and more or less relevant local or global networks. However, nearly all of them stress their commitment to a student's individual

research question - and merely ask for such a research proposal in their application forms. The DAI operates in the opposite way: we invite students to participate in curated, common projects (in which, naturally, a student can only thrive if he or she is able to draw upon a vibrant practice outside DAI). At its best, the DAI functions as a 'work collective' where both students and tutors, regardless of the stage of their careers, consider education and curating as modes of exchange, leading to transformation and to new 'becomings'. This can perhaps be seen as a unique feature that distinguishes our programme from others.

Yet however confident we are about how our special characteristics make us stand out, we do need to face the quite challenging and constantly fluctuating reality of a richly diverse international landscape of numerous, equally ambitious programmes, inside and outside educational frameworks, with which we have to compete for the attention of those prospective students whom we consider to be very 'DAI'. Countless articles and analyses have been published about the ongoing, forceful push by the powers that be for straightforward competition between cities, schools and universities. Boosting 'top quality', preferably with a gold label, has become the most important task for the PR departments of academies and universities in the UK. As ever, they are a few years "ahead" of the Dutch government, which tends to idealise and to copy unquestioningly the corporatisation of British education.

But this is not the place and the moment to lament these developments, however deplorable. Fact is that the DAI at this point cannot avoid paying close attention to the nature and consequences of the inescapable competition between rivaling programmes. We will only consider here our 'friendly competitors', those who are indeed offering something that can be, for a variety of reasons, of interest to our prospective students and may seduce them into declining a place at the DAI. We will briefly sketch the

similarities and differences between the programmes, and shed some light on the different institutional policies (of the larger institutes) that are used to position them and us, more or less successfully, in the national and international landscapes.

We will provide the committee with a print version of "Dutch Masters", a supplement of the April / May 2013 issue of Metropolis M as an appendix which contains extensive, comparative portraits of the most important master's programmes for artists in the Netherlands, allowing us to refrain from including extensive introductory descriptions here.

SIMILAR MASTER'S PROGRAMMES IN THE NETHERLANDS

The Department of Fine Art at the Piet Zwart Institute in Rotterdam, which we regard very highly, was until recently, primarily a programme for serious studio-based artists with a practice firmly anchored in current international discourse. The DAI and the PZ sometimes attempted to attract the same students; for those who aspired to a working space in Rotterdam during their studies, the DAI was clearly less attractive. However, there were also differences in "culture", in terms of the student body and in the choices of tutors and projects, through which most prospective students generally ended up in the course most-suited to their interests. Recently, the current course director Vivian Rehberg has changed direction to some extent; the programme has become less exclusively Western and in several respects closer to the DAI's. It requires considerable insight in order to recognise the differences in content between the programmes, which still exist but which are now rather implicit. As such, the "secondary" characteristics of the course (location, facilities, level of fees, attractiveness of the network) have become more important, and we experience with regularity that prospective students operate as calculating consumers.

The Sandberg Institute in Amsterdam, which was for many years under the

direction of a colourful and wilful "local hero", served another, more nimble and exuberant segment more focussed on the local scene in the capital city. As such, it did not really compete with the DAI, which offers a much more discursive programme. With the arrival of a new director, the successful designer Jurgen Bey, a great deal has changed. In addition to the renewed Sandberg Fine Art department, which displays considerable overlap with our programme, various new departments at the Sandberg have been established that profile themselves very sharply and competitively in areas of research that the DAI had previously "claimed".

Many art schools, in particular the Rietveld Academie (with which the Sandberg is linked), but also the Willem de Kooning Academie (for which the Piet Zwart Institute is the MFA), have focussed strongly on their master's programmes, in a manner visible to everyone in the international professional field. By making cuts in the bachelor's course, the Rietveld has made resources available to allow the Sandberg Institute to grow enormously. In contrast to the subsidiary position of the master's programme within ArtEZ, the Rietveld Academie, the Willem de Kooning Academie and also the HKU in Utrecht have established separate graduate schools with independent names, budgets and directors, measures which contribute directly to the visibility and clout of those programmes. On top of that the Sandberg Institute's tuition fees for non-EU students are half of the DAI's, while the Rietveld, according to a report from the consultancy firm Andersson, Elffers, Felix, nonetheless allocates more money to its master's programme than ArtEZ. The DAI, the Werkplaats Typografie and the Fashion Masters (both high profiled ArtEZ programmes) are currently under a management amalgam of bachelor's and master's programmes without any specific thought to build separate representation, not to mention showcasing.

In chapter 5.2, which addresses Future

Models, we will return to this ongoing, perennial problem - one that thankfully remains outside the students' direct field of view.

DUTCH POST-ACADEMIC INSTITUTIONS OUTSIDE THE EDUCATIONAL FRAMEWORK

Dutch art schools or 'academies' are part of the public educational infrastructure; they must comply with the standards of the Dutch Ministry of Education & Culture from whom funding is granted through a specific education budget.

Outside of the educational framework, three different Dutch programmes have had for a long time the status of state-supported institute. Although the Rijksakademie and the Jan van Eyck Academie are traditionally adorned with the word 'academy', they are not entitled (and never wanted) to issue degree certificates. They define themselves as residencies; in the past the artists-in-residence received full grants (whereas master's students have always had to pay for their education and are excluded from Arts Council funding). The initially artist-run "De Ateliers" is the third state-supported institution in the Netherlands where emerging artists are 'mentored' by artists of name and fame during an in-house residency period. Until 2011, the Dutch state spent between €80,000 and €100,000 on a resident at one of the three above-named institutes, in comparison with an average of €16,000 per master's student. As the result of constant complaints by both parties (representatives of art academies and the residency programs) with regards to the unclear division of tasks and target groups, in 2010 the Raad voor Cultuur (Council for Culture) commissioned the consulting firm Andersson Elffers Felix to conduct research on these matters.

Their report concluded that master's programmes exist to provide the graduates of bachelor's programmes an opportunity to work on the deepening of their practice and on specialisation within an educational environment with a

programme and stated educational goals, and one increasingly based on research. The residency programs are principally intended for artists with a proven professional practice, who wish for further development within the freedom of that practice. The post-academic institutions thus form a subsequent step after the master's programme; a third phase, therefore, which in education however manifests itself also more and more in the form of a doctoral programme (to which we will return in chapter 2.8).

For a long period of time, the master's and the residencies appeared to some extent to be in each other's way. If the separation suggested in the AEF report were to be consistently implemented, then nothing could dampen the highly productive harmony between the master's programmes and the residencies. Since the major cuts to cultural funding in the Netherlands in 2011, the budgets of the Rijksakademie, the Jan van Eyck and the Ateliers have been sharply reduced. And while the Mondriaan Fund continues to fund a number of positions in residency programmes for artists already based in the Netherlands, for international artists, positions in residency programmes must now be financed with private funding or other grants and subsidies. As such, the residencies, or "workshops" as they are often called, are less in competition with the DAI. When material advantages disappear, young artists examine the programmes more and more on the basis of content. The claim of "top quality" made by the Rijksakademie and the Ateliers must then be seen in the light of their approach, which is directed at the international art market. Not all DAI students are interested in this.

Until 2011/2012, the Jan van Eyck was a highly renowned sanctuary for deep artistic research by theoreticians, artists and designers. And in this period, it was viewed by the DAI as an inspiring place, one with which we were not at all in competition: the level of their participants, and certainly their theoretical

grounding, was clearly higher than that of our master's students. Since the "populist turn", a new wind has blown through the institute, which continues to receive support on the condition that it adopts another, more public-focussed direction. We see that their recruitment among prospective students comparable to that of the DAI has increased considerably. However, one important difference still remains: a young artist or designer based in the Netherlands who is accepted by the Jan van Eyck will be supported by the Mondriaan Fund, while a young artist who wishes to obtain a master's degree from the Sandberg, Piet Zwart or the DAI must pay tuition fees, must take care of his or her own living cost, and is not eligible for a grant from the cultural budget. Much lower study grants (from the education budget) for continuing studies are only awarded for a period of one year for Dutch students, and sometimes also to other European nationals.

In addition to the funded positions at the residencies, the Mondriaan Fund reserves a fifth of its budget for grants for the deepening of professional practice by artists who wish to follow a programme of study abroad or another form of deepening that convincingly connects with their practice. Yet Dutch master's programmes are excluded from receiving this funding. The recruitment of Dutch undergraduates in particular, as well as foreign students who have obtained their bachelor's degree in the Netherlands, is therefore made more difficult. For this group of students it becomes more attractive to study abroad.

RELATED PROGRAMMES ABROAD

While we have devoted considerable attention to the Dutch landscape surrounding the DAI, we can only briefly address the situation abroad. The BaMa system was intended to harmonise education in Europe and in theory, was to the benefit of students who would be able to easily move to another country, as a degree would have the same value

everywhere. However, if we look around us we see large differences. In Belgium, the bachelor's phase takes three years, and the master's just one. Belgian master's graduates have therefore studied for the same length of time as Dutch bachelor's graduates. In Germany, most states have not introduced the new system; courses there are still four or five years. Recent graduates of bachelor's programmes sometimes attempt to be accepted by renowned five-year programmes such as the Städelschule in Frankfurt for the last two years. In England, where the BaMa system originates, it transpires that almost everything is possible: bachelor's are generally of three years in length, and exceptionally four, and master's of one or two years. As such, one can study for between four and six years.

In Scandinavia and Austria, one need pay (almost) nothing for high quality, stimulating and very relevant programmes (but admission is therefore extremely selective). In the UK and USA, the tuition fees are high to very high almost everywhere; however, this does not necessarily say anything about the quality of the various programmes. As regards content, the DAI feels a strong connection with, among others, the Visual Cultures programme at Goldsmiths in London; within the network of the DAI there are many people teaching or researching within this university department, or with other Goldsmiths courses. This does not diminish the fact that our programme has a completely different profile. Interesting and inspiring comparisons can be made between certain aspects of the DAI and other programmes from Beirut to Bangalore, but in general, our programme has a fairly unique profile in the international landscape.

1.3/ PARTNERS & NETWORK

We believe that the DAI and its associates constitute an interface between the academy and the professional field; due to our rich and continuously evolving network, students are in no way trapped within a closed system of artistic references and affiliations. Although quite outspoken as regards our 'Wahlverwandtschaften', we have also always wanted to create an open space where artists can familiarise themselves with an interesting variety of possible positions from which to speak. Though not necessarily easy, the tension between a variety of types of authorised and unauthorised knowledge is productive. Oscillating between the two poles within our program, 'radical subjectivity' on the one end and 'useful art' on the other, all involved are welcome to critically test ideas, concepts and perspectives that can go beyond any given canon, whether mainstream or subcultural. By delegating a large part of the power (in the form of budgets) to invite guests to our institutional partners and to individual project leaders, we have managed to continuously reinvigorate our Tutor Directory; this is most definitely a 'common project' to which many stakeholders have contributed.

PARTNERS

Compared to where we stood in 2007, it is obvious that a giant leap forward was made when our affiliations with the Van Abbemuseum, Casco, Office for Art, Design and Theory and If I Can 't Dance I Don't Want To Be Part Of Your Revolution intensified and later solidified into annual commissions. Suddenly, from merely working within the context of a school, our students were catapulted into professional surroundings where they were welcome to contribute as semi-professional colleagues. It was and is not of course a given that each and every one of their individual practices will be taken on board by these institu-

tions programmatically. However, both during their studies and as collectives, the students will all have been involved in our partners' public programmes in one way or another. Additionally, quite a few alumni continue to engage in more sustained ways with (one or more of) the DAI's associates.

As we can assume that the Van Abbemuseum, Casco, Office for Art, Design and Theory and If I Can 't Dance I Don't Want To Be Part Of Your Revolution are already quite familiar to the members of the committee, we will refrain from introducing them here and will instead refer only to their websites. In addition, we will briefly explain why these partnerships in particular are such a good match for the DAI, followed by a brief indication of what our collaborations over the past years have generally entailed.

CASCO, OFFICE FOR ART, DESIGN AND THEORY

Casco's critical, well-reflected, imaginative and radically non-hierarchical interventions in complex social processes have proved highly inspirational to DAI students who are equally uninterested in the discourse of the mainstream art world, but who are instead much more interested in the forms of sophisticated art activism of the post-industrial urban context practiced by spaces such as Casco. Furthermore, Casco's fresh, experimental and very smart approaches to art, design and theory as energetically interlinked categories make them the ideal curator for our Publishing Class.

Beginning their educational relationship with the DAI with projects such as We Correspondents in 2009 and gradually developing a very specific curriculum oriented around the act of publishing as a critical art practice that cultivates publicness and allows for forms of dissemination that challenge the constraints of time and space, Casco has over the years invited exactly those artists and thinkers to team up with our students - including Zachary Formwalt, Lawrence Abu Hamdan, Can Altay, Natascha Sadr Hagh-

ghian & Ashkan Sepahvand, Annette Krauss, Chto Delat, AA Bronson, Marina Vishmidt, Christian Nyampeta and many others - who we feel are directly related to the students' existential, political and artistic concerns. In the Publishing Class, students feel that their publishing skills are honed and encouraged in a critical and yet warm and extremely hospitable environment. Last year's project How To Live Together was so highly valued by the participants that a majority of them decided to decline the offer of selecting an alternative project for their second year, as they were very enthusiastic about continuing their commitment to the Publishing Class instead.

CASCO: <http://www.cascoprojects.org/>

WE CORRESPONDENTS: <http://dutchartinstitute.eu/page/697/we-correspondents-a-project-developed-for-dai-by-casco-electric-palm-tree>

HOW TO LIVE TOGETHER: <http://dutchartinstitute.eu/page/3072/co-op-academy-casco-office-for-art-design-and-theory-presents-publishing-c>

PUBLISHING CLASS: <http://dutchartinstitute.eu/page/1627/publishing-class>

THE VAN ABBEMUSEUM

Since the DAI became involved in 2008 with Be(com)ing Dutch, the highly innovative and very timely project and exhibition at the Van Abbemuseum, it has been clear to us that if there is one place in the Netherlands where the elitist and "white cubist" inclination of a museum designed to cater to the needs of the local bourgeoisie has been turned into a place for outright inquiry into the political relationship between art and society, then it is the Van Abbe under the passionate and brilliant leadership of Charles Esche (director) and Annie Fletcher (curator), later joined by Steven ten Thije (research curator) and several others.

The things needed to shake up the quite sybaritic (until budgets were cut) art scene in the splendid isolation of the Netherlands actually happened in the Van Abbe. Topical and pressing questions playing on the DAI's mind (as well

as that of many others internationally), such as "how can art education overcome its middle class orientation", and "how can we get rid of the figure of the artist as the prototypical free subject", and of the artwork as stand-in for freedom, were brought to the fore at the Van Abbe in an energetic and playful way, engaging a new generation of artists, curators and students at the forefront of the contemporary scene. To find international artists and art students speaking affectionately about a museum of name and fame, as if it were their living room, was very inspirational to us in the light of our own dream of the art school as a place where art and research are lived rather than taught. From Becoming Dutch via the Autonomy Project, we gradually moved towards teaming up for the duration of several year long projects such as Useful Art and the current Using the Museum.

VAN ABBEMUSEUM: <http://vanabbemuseum.nl/en/network-and-debate/networks/>

AUTONOMY PROJECT: <http://theautonomyproject.ning.com/>

USEFUL ART: <http://dutchartinstitute.eu/page/2832/co-op-academy-the-van-abbemuseum-presents-useful-art>

USING THE MUSEUM: <http://dutchartinstitute.eu/page/4481/co-op-academy-the-van-abbemuseum-presents-using-the-museum>

SITUATING ARTISTIC PRACTICE (2011-2012): <http://dutchartinstitute.eu/page/1459/situating-artistic-practice-today-a-seminar-on-where-we-are-and-how-we-got-the>

IF I CAN'T DANCE I DON'T WANT TO BE PART OF YOUR REVOLUTION

If two poles indeed exist within our programme, with the Van Abbemuseum obviously located on the 'useful art' part of the map, then IICD has to a great extent contributed to the ability of 'radical subjectivity' to claim its own place on the other side of the spectrum within our programme. IICD brings its spirit of open questioning to the DAI through challenging and experimental workshops in which the broader meaning and possibilities of performance are investigated.

In addition to the reflective capacity of the students, the methods used to do so always involve the body in relation to space, time and material: making with the hands, moving, singing, speaking. The typical research areas of IICD such as feminism, "masquerade", theatricality and affect also leave their traces at the DAI in carefully crafted, intensely concentrated projects. The students were given the opportunity to work together on group performances with artists such as Phil Collins and the recently deceased Ian White, in which the contribution of each individual was treated with the respect so characteristic of IICD (as an institute so involved with how "dialogue" is structured and developed over time). With these and with other fantastic artists from IICD's programme such as Hito Steyerl, Emma Hedditch, Emily Roysdon and many others, the students worked not only in classrooms, car parks, parks, theatres and dance spaces in Arnhem but also in the street, in city squares and in art spaces in Dublin, Gdansk, Bilbao en Dakar.

IICD: <http://www.ificantdance.org/Agenda>

MASQUERADE: <http://dutchartinstitute.eu/page/1924/the-masquerade-the-office-of-lost-gestures-a-project-and-an-event-curated-b>

AFFECTIONALLY YOURS: <http://dutchartinstitute.eu/page/638/affectionately-yours>

AFFECT-PRODUCTION: <http://dutchartinstitute.eu/page/1744/affect-production-tutored-by-phil-collins-curated-by-if-i-can-t-dance-i>

PRACTICE-THEATRE: <http://dutchartinstitute.eu/page/1712/practice-theatre>

WERKPLAATS TYPOGRAFIE

Our long-standing interdisciplinary collaboration with our sister programme the Werkplaats Typografie (another ArtEZ master's programme) has resulted in a wonderful collection of more than 100 artists' publications since 2004. The DAI and the Werkplaats Typografie are not only committed to continuing working together, but are also dedicated to meeting and exploring the possibilities for an improved position and representa-

tion for our master's programmes within the larger structure of ArtEZ (see also Chapter 5.2).

EXTENDED NETWORK & CONCOMITANT PARTNERS AND ALLIANCES

Over the years we have not only engaged in structural collaborations with Casco, If I Can't Dance, the Van Abbemuseum and the Werkplaats Typografie but have also occasionally teamed up with various other individual practitioners and collectives, schools, foundations, platforms and other structures for specific projects and occasions.

Whether in full-blown partnership within the framework of a project, or as part of a brief mutual exploration, students have found our collaborations with partners and friends to be thought provoking, inspiring or simply fantastic. These range from Raw Material Company in Dakar to Bulegoa in Bilbao, Manifesta, the European Biennial of Contemporary Art, the Wyspa Art Institute in Gdansk, Goldsmith's University, Srishti School of Art, Design and Technology in Bangalore, the Open society Institute in Yerevan and all manner of alternative spaces in New York etc. For a small organisation such as ours, our network is a many-branched one. That can be explained perhaps by our curiosity towards partnerships that are not immediately obvious - we are quite adventurous, and are always open to interesting proposals. As we are able to travel with very modest means, we have so far succeeded in avoiding becoming dependent on external subsidy applications. The added value of our motivation to enter into new relationships beyond the most well trodden paths is great. Our students come into contact with practitioners in many parts of the world who, just as they are, are determined to give form to an artistic practice on the basis of their own strengths and on their own terms. The refreshing perspectives on the economics and politics of artistic practice that this will give them will not fail to show their effects in the coming years.

1.4/ APPLICATION & ADMISSIONS

Students (and tutors) at the DAI ideally share:

- an energetic and inventive practice
- an open and reflective mindset
- desire for discourse & critical debate
- care of the self (in the Foucauldian sense)
- love of the world (in the Arendtian sense)

At the DAI, we do not believe that art practice and artistic research, being or becoming an artist, should be restricted to those who have graduated from what are traditionally called fine art departments in art schools. We encourage all those wishing to deepen their exploration of the theoretical, conceptual, curatorial and production aspects of contemporary art practice to apply (i.e. with or without formal training as a visual artist - in the recent past we have welcomed - in addition to visual artists - activists, urbanists, dancers, curators, designers, photographers and researchers with an interest in art production). In order to be accepted, candidates do however need a BFA or a degree-level certificate at the same or higher level in another discipline or field of study. In exceptional cases, an application by an outstanding artist who is not in the possession of a relevant degree may be taken into consideration.

There is no age restriction for study at the DAI, nor is there a set limit to the time span between graduation with a bachelor's degree and application to our master's programme. The DAI seeks to bring together a diverse group of people whom we believe will be able to connect with each other in an interesting way through specific shared questions, rather

than similar backgrounds and life experiences.

LANGUAGE REQUIREMENTS

The DAI sees English as a lingua franca (a working language, bridge language, vehicular language, unifying language), a language used systematically in order to make communication possible between people who do not share a mother tongue. Spoken fluency as well as reading and writing skills in English are essential for students of all nationalities and are assessed by the Admissions Committee.

In case of doubt, the Admissions Committee may ask a candidate to show the results of an English proficiency test: IELTS with a minimum score of 6.0 (overall band score), or TOEFL with a minimum score of 550. Alternatively, the candidate may be asked to read and comment on Alix Rule and David Levine's essay "International Art English" or preferably, Hito Steyerl's e-flux journal article "international-disco-latin"

APPLICATION PROCEDURE

In the first round (portfolio & digital application form), the candidate is asked to respond to specific questions related to his/her current practice, interests and ideas, previous education, the DAI curriculum, the candidate's expectations from the course and the way in which the candidate aims to position her/himself in the (art)world.

Candidates who advance to the second round are invited for a (Skype) interview with one or two members of the Admissions Committee; this conversation focuses on the candidate's artistic practice. In the third and final round, the candidates meet with the Head of Programme and/or the Study Trajectory co-ordinator to discuss motivation and practicalities.

STUDIELINK

In contrast to the standard practice of most other ArteZ courses, which begin

their application procedure with registration via Studielink (the Dutch government's official digital enrolment website), the DAI requires candidates to apply directly to the DAI via our online application form. Only after a candidate has been accepted at the DAI is s/he requested to register via Studielink as a new student, and in so doing indicates their formal intent to enrol in our programme.

The DAI instituted this change to our admissions practice in response to recurring questions, concerns and complaints from numerous potential international applicants about the "early" Studielink registration over a period of several years. These applicants found the following aspects objectionable: 1) dealing with Studielink's complex and impersonal procedures, 2) the disclosure of significant personal data at such an early stage in the application process, 3) the fact that other Dutch Master's programmes did not require this initial registration via Studielink as a precondition for applying to their programmes. Accordingly, we revised our application procedure, since these issues were understood to be strong deterrents to interesting potential students completing their applications to the DAI. This change is fully in line with one of our core values: we attach great importance to the personal approach, the foundation of the working community that the school strives to create.

APPLICATIONS 2009 - 2013

It is relevant to note that the total number of applications in the document on Digoport is not based upon the figures in Studielink, but on the final number of candidates that applied directly to the DAI. A complete file of all applicants since 2009 can be found in the appendix "applications since 2009". All applications from 2011 onwards are archived on the ArtEZ intranet site "leeromgeving", which will be made accessible during the accreditation visit.

DIGOPORT: digital application form

DIGOPORT: applications since 2009

QUALITATIVE ASSESSMENTS

During the past five years, the DAI Admissions Committee has also identified a marked increase in the proportion of high-quality applicants - defined as those who display a high level of critical awareness and professional achievement in their profiles, many of whom are very well-informed about the unique and specific aspects of the DAI's programme, faculty and project offerings. Some of these candidates also indicate that the DAI is their first choice of institution for pursuing graduate studies. These more "targeted" applicants are also much more likely to be accepted, to enrol in the programme, and to successfully complete their studies and graduate from the DAI (limited financial resources and a lack of sufficient grant and scholarship opportunities remain the primary obstacles to working with this otherwise greatly-improved applicant pool).

RECRUITMENT

The relationships and partnerships that the DAI has established with Dutch and international artists and institutions over the years are crucial to the DAI's recruitment efforts, since they are part of the professional field that intersects with the DAI's programme and objectives. Potential students who are recommended by this network of contacts are usually well suited and well aware in advance of the DAI's programme and expectations.

The contacts that DAI alumni make through their professional practice are another important source of high-quality applicants. The vast majority of the DAI's alumni operate in an international circuit, and develop connections that are highly relevant to the DAI. These contacts develop in a two-fold manner: 1) as a measure of the DAI's alumni satisfaction, they continue to support the DAI long after they have finished studying and recommend our course to valued colleagues; 2) art world professionals often recommend the DAI to young artists and practitioners after positive interactions with DAI alumni.

The DAI also takes part in recruitment days organised by various Bachelor's programmes at Dutch art academies. Representatives of the DAI visit graduation exhibitions of most Dutch art academies and meet with or contact interesting young artists potentially interested in our Master's programme; they are warmly invited to visit the DAI during a DAI-week and to stay in contact with us as their professional activities develop.

The DAI ultimately accepts around 15 to 20 students per year. In total, the DAI can offer around 30 to 35 places. The multicultural composition of the student body, and the ensuing widened perspective as regards knowledge and experience, contributes to the open and interpersonal climate at the DAI, and encourages the sharing of other points of view. The DAI's Admissions Committee makes a very conscious effort to create a mixed group of students by interweaving a plurality of visions, experiences, backgrounds and geographies.

1.5/ GLOBAL CAMPUS

"Alumnus Sander Uitdehaag: I have learned the most from the fact that everyone at the DAI wishes to connect the practices of art and life - and brings that desire into practice in the DAI week. As you see each other only one week per month, you feel the importance and the power of mutual friendship. In fact, there was not really a hierarchical relationship between the members of this diverse group of personalities. I have learned a lot from the, sometimes very exhausting, attempts at democratic collaboration. It was just that experience of it being so difficult that was so striking."

It is hard to draw a definitive profile of the DAI student; the range in age, nationality, origin, previous education, experience as artists, life experience and all other distinguishing characteristics of

the individual students is great, particularly when viewed in terms of the relatively modest size of the group. The DAI brings outspoken personalities together who sometimes have conflicting views. We look for powerful, individual 'voices', each capable of telling their own story - but also capable of singing in harmony, of taking part in the colourful community of the DAI and contributing to the unique sound of our 'choir': the previously mentioned 'common project'.

With regards to the artistic aspects of the DAI, in recent years the emphasis has been placed more and more on discursive and performative practices. However this is not necessarily the result of a very strict institutional policy; the DAI remains open in principle to an unlimited array of media, to disciplinary as well as transdisciplinary research. The question of how and the question of why are equally important at the DAI.

The DAI has profiled itself internationally as a programme that is open to young makers from across the whole world who wish to critically research what it means to form part of a "global art world". This term is now used to reflect that the self-evident dominance of the traditional capital cities of art, the famous metropolises of the free West, is waning. The economic success of the BRIC countries and the geopolitical power shifts of the past (and up-coming) 30 years have, as has generally been recognised, lead to a situation in which the most fascinating and urgent developments in art have long since ceased to occur by default in Paris or New York, but more often in Alexandria, Beirut or Delhi. The relatively "peripheral" location of the DAI in Arnhem (and earlier in Enschede) has strengthened our desire to focus more on "the world at large" than on the grachtengordel (city centre elite) in Amsterdam. Since 2003, we have sought to test what a 'global campus' is capable of, where such a thing might be situated, and where it ought to be situated. Our own position as an institution rooted in a Western European cultural tradition dominated by aggressive colonialism

and capitalism is naturally the subject of frequent discussion.

EUROPEANS VS. NON-EUROPEANS

In 2008, the Dutch government, in the slipstream of the Bologna Process agreements and under the influence of the advance of populist right-wing and left-wing parties, eliminated funding for students from non-European countries, whereas previously, Dutch universities and hogescholen (universities of applied science) had received a sum per matriculated student, regardless of his or her nationality. In quick reaction to the 2008 government measure, ArtEZ unfortunately decided to increase the tuition fees for non-EU students, without further research into the possible impact on the content of our programme or consequences for our internationally competitive position. It should be noted that not all management boards of Dutch educational institutions reacted similarly to this government decision (by immediately accepting and instituting a two-tiered tuition scale), which apart from displaying a lack of solidarity was also rather poorly thought-through.

Candidates from outside Europe who were clearly motivated by our programme were forced to choose other, much cheaper programmes. Within three years, we experienced a drastic reduction in the number of enrolled non-EU candidates. In 2012-2013, for example, only a single non-European was accepted and managed to matriculate at the DAI.

To our great delight, ArtEZ has quite recently decided to award a few much more generous grants to students from outside the EU, allowing for the difference in tuition fees between European and non-EU students to be brought down to a more reasonable level. And possibly as an immediate consequence of the availability of these grants, already a clear change has already taken place this year: we are once again receiving strong applications from all parts of the world. During our introduction week in Istanbul, it became immediately apparent that

such a cosmopolitan group of young artists¹ could generate an enormous amount of mutual curiosity and turbulent energy.

It is perhaps interesting to include mention of the fact that we have been able this year, for the first time, to welcome as an unpaid researcher/auditing student for a one-year period, Alirezah Keymanesh, a young theatre maker from Tehran. This has been possible thanks to a collaboration with two NGO's including the UAF (Universitair Asiel Fonds). Additionally, and in close partnership with the Van Abbemuseum, we have been able to accept Malina Karimi Suliman as a student, a graffiti artist from Kabul who has faced great difficulties as a result of her artistic activities. The DAI remains highly motivated by the prospect of working more frequently with other parties in the future in order to help exceptionally motivated artists who have faced political or social opposition to develop new perspectives in their artistic practice.

DIGOPORT: enrolled non-EU candidates

YOUNG ARTISTS: <http://dutchartinstitute.eu/people/students/current>

UAF: <http://www.uaf.nl/home/english>

DIGOPORT: Beurs Alirezah Keymanesh

¹ In 2013-2014 academic year, our matriculated students have the following (sometimes double) nationalities: The Netherlands (5), Tunisia/Netherlands (1), UK (5), Germany (1), Belgium (1), Lithuania (1), South Africa/Portugal (1), France/Algeria (1), Spain (2), Italy/US (1), Ireland (2), Iran (1), Israel (1) Afghanistan (1), India (1), Mexico (2), Chile (1), Columbia (1), Australia/UK (1), PR China (1), Taiwan (1), US/Israel/Austria (1), Canada (1).

In their responses in the 2012 ArtEZ Alumni Survey, 88.5% of DAI graduates described their practice as international. They named 26 countries where they are active as art professionals; these included various European countries and, among others, South Korea, Turkey, Qatar, Lebanon, Israel, South Africa, Chile, Mexico and Egypt.

1.6/ ALUMNI

At the DAI, we take pride in the fact that our alumni continue to keep us informed about their activities long after they have graduated. We invite* alumni to send us regular updates (via group mailings and face book, but often they choose to inform us via more personal mails and invitations) about the experimental directions they have chosen as artists, researchers, performers, curators, writers, project managers and educators. By keeping us updated about their voyage into the 'professional', they continue to connect us to a world of potentialities. We follow their careers and findings with great interest; in return for what we learn from their explorations, we are committed to supporting them in a variety of ways.

WEBSITE

Over the years our website has developed into an extensive database of the Dutch Art Institute and everything related to it and it offers our alumni several means to connect with interested internal and external visitors;

- STUDENT DIRECTORY: links to their websites
- WORLD: publishes news, their announcements and invitations
- ALUMNI EMBASSY: this entry is still being developed, as we would like to publish a series of extensive commissioned articles about our high profiled alumni and their practices. To begin with, we highlight the practices of a selection of active alumni with quite diverse practices
- DAI PUBLICATIONS: we publish information about each artist book that we made and books can be ordered.
- STUDENT DIRECTORY: <http://dutchartinstitute.eu/people/students>
- WORLD: <http://dutchartinstitute.eu/>

- ALUMNI EMBASSY: <http://dutchartinstitute.eu/people/alumni>

- DAI PUBLICATIONS: <http://dutchartinstitute.eu/printed/publications>

NETWORK

The DAI also keeps alumni up-to-date about our current programme by sending them our monthly DAI-Bulletin. We keep them in the loop of our network, by informing them about opportunities such as open calls for residency programmes, exhibitions and seminars. Alumni are also invited (and exceptionally also facilitated) to events and projects (such as the Autonomy Project's summerschools or the 2013-2014 Outside Academy) organised by the DAI and our partner institutes. Gabriëlle Schleijsen frequently sends information regarding specific professional opportunities to selected alumni whose interests and work field are related to these opportunities and upon request we are happy to produce letters of recommendation and support.

The closed section of the DAI website features a large and up-to-date mailing list containing the contact details of all alumni who wish to remain in touch with the programme.

Of the 34 respondents to the most recent ArtEZ Alumni Survey (a 41% response rate), 28 stated that they receive information regarding professional opportunities, and 23 indicated that they receive the DAI-Bulletin. 14 stayed in touch with the DAI through events and projects organised by the DAI and its partner institutes, and 17 through events and courses open to graduates.

Another interesting opportunity for sustainable relations between alumni and the DAI, follows our mission as Roaming Academy. We are very open to consider

*The recent ArtEZ Alumni Survey indicates that this request is appreciated by 80% of our 2008-12 graduates. Further, they were asked their opinion regarding the postings about students, alumni and tutors published on the DAI website and 92% of respondents found this information to be important.

collaborative or orientation projects in cities or areas where our alumni are actively involved in the cultural field and we warmly welcome their proposals, their advice and help in building interesting connections. Several alumni have been engaged as location managers during projects.

ALUMNI AND THEIR PRACTICES

The Dutch Art Institute is proud of its graduates, most of whom have found or created a place for their work in the field of art: only 2.9%, or one respondent of the most recent ArtEZ Alumni Survey, indicated that they were no longer professionally active in the cultural field.

In the 2012 ArtEZ Alumni Survey, 27 alumni (79%) have their own practice, while 32% work in the cultural field or combine work in the cultural field with their own practice. Only 1 respondent indicated that s/he no longer works in the cultural field. And in the 2013 National Student Survey, students gave the DAI 4.3 out of 5 points for preparing them for their professional practice in general, and 4.4 out of 5 for contact with the professional field.

CURATORS & ORGANISORS

Graduates of the Dutch Art Institute are active across a broad spectrum both as visual artists and in combination with other activities such as PhD research (please refer to 2.8), as (independent) organisers/ curators (Taf Hassam at Goleb in Amsterdam, Nikos Doulos at Expodium in Utrecht, Maja Hodosec at the Center for Contemporary Art in Celeia; Kristy Trinier (Banf, now enrolled at EGS) Juhee Youn, Vittoria Soddu and others), or as activists; Sevgi Ortac in Istanbul and Yota Ioannidou in Athens. Others have found their way to a variety of more commercial local or international segments of the art world, such as painters Hidenori Mitsue and Carlijn Mens and photographer Barbara Wagner, performer Jolanda Jansen, sculptors Paul Segers and Suzanne van Rest.

(GUEST)TUTORSHIPS

A number of our graduates work (or have worked) as (guest) tutors or project leaders at several academies in the Netherlands, such as the Rietveld Academy in Amsterdam (Emilio Moreno, Taf Hassam, Jort van der Laan and Doris Denekamp), ArtEZ (Eva Olthof, Lauren Alexander, Rana Hamadeh, Teresa Diaz Nerio and Mu Xue), The Royal Academy of Art in The Hague (Rana Hamadeh and Lauren Alexander), The Utrecht School of the Arts (Yoeri Guepin), Leiden University (Xia Xin) and AKV/St. Joost in Den Bosch (Paul Segers).

EXHIBITIONS AND PERFORMATIVE EVENTS

A substantial number of our graduates are regularly invited to exhibit and to give presentations or workshops in the Netherlands and abroad.

Here we list a selection (the World section at the homepage of our website allows for a much broader overview):

The 2013 Athens Biennial (Yota Ioannidou, Nikos Doulos, Fotini Gouseti, Lauren Alexander & Foundland); Palais de Tokyo (Goncalo Sena); The International Performance Art Association (IPA) in Istanbul (David Maroto); 11th Istanbul Biennale and CEC ArtsLink in New York (Lado Darahkvelidze) Kochi Muziris Biennial (Taf Hassam) Insa Art Space, Seoul (Juhee Youn) NGBK in Berlin (Sevgi Ortac), Casino de Luxembourg (Julien Grossmann), SMBA, Amsterdam (Doris Denekamp and Informal Strategies) Galerie Bertrand, Paris (Yoeri Guepin). Teresa Diaz Nerio (Tramway, Glasgow), Rana Hamadeh has been particularly active participating in the 12th Biennale de Lyon and presenting at the Lisson Gallery, London and Beirut Art Space, Cairo , Witte de With in Rotterdam and the New Museum in New York and more.

RESIDENCIES

A number of DAI alumni have also been awarded funded residencies. These

include Eva Olthof (Mondriaan Fund, Valparaiso, Chile), Rana Hamadeh and later Lauren Alexander / Foundland (Mondriaan Fund, Cairo, Egypt), Doris Denekamp (Mondriaan Fund, IASPIS, Stockholm), Anna Hoetjes (Fonds BKVB, LIA, Leipzig), Taf Hassam (Meet the Factory, Prague) and Julien Grosmann (Kunstlerhaus Bethanien, Berlin).

Collaborations through connections with partner-institutes: Veridiana Zurita performing worldwide in If I Can't Dance's Five Sisters (Guy de Cointet) and furthermore Anna Hoetjes, Emilio Moreno, Teresa Diaz Nerio, Barbara Wagner, Marija Sujica invited by IICD to participate/contribute in a variety of ways. Aziza Harmel and tutor Doreen Mende are planning a residency in Tunisia. Doris Denekamp contributed to Casco's events. Mariana Maruyama, Anna Dasovic and Sarah Jones contributed to public Noah Language School events, after a working session at the DAI.

And finally it is perhaps relevant to know that most alumni of the DAI consider their practice to be international (88% Alumni Survey 2012). When asked in the same survey where they are active, our alumni mentioned 23 countries besides the Netherlands: Belgium, Germany, Finland, France, Greece, Italy, Luxembourg, Austria, Poland, Romania, Turkey, UK, Canada, Chile, China, Egypt, Israel, Mexico, Qatar, Syria, USA, South Africa and South Korea.

DIGOPORT: Alumni Survey 2012



2/ PROGRAMME

2.0 INTRODUCTION

2.1 COHERENCE

2.2 COMPETENCES IN USE AT THE DAI

2.3 CURRICULUM 2013 - 2014

**2.4 DAI-WEEK FROM DAY TO DAY IN
2013 - 2014**

2.5 DAI MEETS DUBLIN-DESCRIPTORS

2.6 COURSE LOAD

**2.7 EXAMINATIONS AND LEARNING
OUTCOMES**

2.8 BACHELOR, MASTER, PHD

2.0/ INTRODUCTION

"Today the 'Academy' is seen not as the fixed-site, Know-All Centre but as a straggle of self-organizing educative-creative events and conjunctures, each springing up afresh from scratch, as it were, for whatever art research project. The Academy becomes less a monolith establishment, more a series of micro-labs or nano-labs that take shape within a band of knowledge practices." (Sarat Maharaj in Art & Research, Vol. 2. No. 2 Spring, 2009)

Since 2003, the DAI's educational programme has developed through a process of systematic adaptation. At the beginning of this period, the construction of the programme was orientated around the dualities of 'private' and 'public', terms that were - to some extent - used ironically. They represented two domains in which art can flourish, both on the side of production and on the side of reception. We embraced these problematic categories in an attempt to endow radically subjective positions within our educational programme with an underground existence. ArtEZ's management in the early years of the DAI had for a long time placed very forceful emphasis on the instrumentalisation of art in the public domain, wanting it to become the DAI's "specialism". Although we were very interested in breaking open the domination, still very much present in the Netherlands, of "autonomous art" as a veiled projection of the bourgeoisie on the claim of freedom of the sovereign artist, we were also very much concerned that there was an uneasy political "hidden agenda" with the purpose of raising art in the public domain to the position of a specialism. Our students found it interesting to examine the artistic calling and its 'public' and 'private' contexts from various perspectives, but wanted most of all to combine these various perspectives in a fickle, hybrid practice. And so it was that our programme emerged in an organic manner, a pro-

gramme in which both the autonomous and a more public, applied context could be combined without too much needing to be said about the matter.

Since 2007, we have not only left rigid 'models' behind us, but have also made our educational programme so 'fluid' that it is possible to dispense it into different 'communicating vessels' each year.

It is our ambition to create a working environment in which students and tutors are brought together in small research units, with care and on the basis of content as well as intuitive considerations. Conventional selection criteria based on level, media or discipline play no role in this process.

In 2012-2013, the DAI introduced divergent trajectories for first- and second-year students. However, a critical evaluation of this structure involving students and tutors made it clear that there was a strong preference among the students for a shared programme involving both year groups. As a result of this evaluation, all students in 2012-2013 will participate in projects and classes on the basis of affinities.

Students are asked to write a brief statement of motivation for each project on offer in which they must describe how they could potentially relate to each and every project. On the basis of these statements, the project leaders are asked to create a 'dream team' of potential participants whom they feel will form the strongest group. Finally, the Head of Programme attempts to merge students' statements and tutors' wish lists in order to create balanced groups that accommodate everyone's preferences (constraints being some possible variations of student groupings and the maximum number of participants that each group can allow without compromising the project).

Breaking free of the fixation with abstract educational models represents a liberation, one which leads to unruly

ways of research and collaboration that we expect a great deal of. We expect this not even so much in the very short term, in the sense of "pieces of work" or "final results", but in fact hope that in the slightly longer term we will have propagated a working and thinking climate that students can further disseminate once they have graduated.

The curriculum, outlined in this chapter, is a permaculture, an ecosystem designed with a light touch, one that can continuously transform. We do our very best to integrate the required infrastructure of competences, tests and learning objectives into our porous practice in as non-essentialist a manner as possible.

2.1/ COHERENCE IN PRACTICE



Someone superficially studying our curriculum would perhaps conclude that little coherence exists between its various elements. The projects in particular are often very much independent, all-encompassing research programmes for which the title "master of fine art" is much too restrictive and prescriptive. These various projects do indeed reflect a "plurality of visions". It is for this reason that the (inherited) name of our programme and the new context that we have created for it, in the form of a short blurb or subtitle, are so important. They symbolise the coherence between the various elements, affiliations and activities.

DAI: SCHOOL FOR ART, RESEARCH & EXPERIMENT, FOR ROAMING, CURATING, PERFORMING & PUBLISHING

It will be generally understood that this subtitle or blurb can act as a container for associative notes capable of feeding us, or as descriptions capable of placing our projects, courses and classes in a clear context.

SCHOOL

- We see school as an open space for self-creation.

"We do not need teachers who know more but teachers who remind us that we are already experts; we learned our first language ourselves." (Ruth Sonderegger during the Autonomy project symposium in the Van Abbemuseum, October 2011).

ART

- Art should not picture the world, but believe in the world.
- We join art's struggle with the commodity form, we are not only creating works, we are creating conversation/discourse.

"Can art mean something if you don't speak any of the European languages?" (Gayatri Chakravorty Spivak, professor at Columbia University during her lecture Alter globalization and conceptual art for Be(com)ing Dutch at the Van Abbemuseum in 2007)

RESEARCH

Not research around an object of study, as that is too classically framed, but an expanded space for thought.

EXPERIMENT

- Outcome unknown and open-ended
- DAI itself is an experiment (see alumni about DAI in 5.0)

ROAMING

Our goal is the construction of enduring connections and the achievement of critical insight into the historical foundations and the political and ecological implications of exchange and travel in the global art world.

CURATING

- Curators work with artists rather than with with artefacts



- We curate, as school
- We bring artistically 'sensitive' curators and artists open to "the curatorial", into contact with each other
- We seek methods of integrating curation and education because we believe that this can create an interesting and important crossover zone

PERFORMING

"In summary, ...it is about doing, and it is about seeing; it is about image, embodiment, space, collectivity, and/or orality; it makes community and it breaks community; it repeats endlessly and it never repeats; it is intentional and unintentional; innovative and derivative, more fake and more real. Performance's many connotations and its varied intellectual kinships ensure that an interdisciplinary conversation around this interdisciplinary site will rarely be neat and straightforward."
 (Jackson, Shannon, *Professing Performance: Disciplinary Genealogies*, *The Drama Review*, vol. 45, nr. 1, Spring 2001, with thanks to *If I Can't Dance*)

PUBLISHING

"Each year, the MA fine art students of the DAI collaborate with graphic designers of the Werkplaats Typografie to each create an individual publication deriving from their practices. It is a unique opportunity for some of the most exciting young artists and designers in the Netherlands to collaborate and experiment, and always produces imaginative and critically attuned publications that push the medium of the book and what this can mean for artistic practice into new directions. Over the years, this has developed into an exceptional and wide ranging body of publishing full of original thinking, and has put the course at the DAI firmly on the map as one of the best and most original Fine Art MA's in Europe." (Emily Pethick, director *The Showroom*, London)

2.2/ COMPETENCES IN USE AT THE DAI

Through the years the DAI, in keeping with our practice of critical self - renewal, has continuously refined a set of criteria such that we now have a strong working framework in place for assessment. Students must demonstrate having attained a satisfactory level of competency at a minimum in each of these areas in order to successfully complete their studies and be awarded a degree.

At the present time, there is no nationally- or internationally-recognised descriptive set of professional competences for fine art courses at the Master's level.

In formulating our final competences, we have consequently built upon the applicable HBO (hogere beroepsonderwijs - higher professional education) bachelor's fine art course competences. However, as the competences for the HBO bachelor's degree are fairly general, the competences that our master's students are expected to attain should, naturally, be of a more specific nature and have therefore been adapted to standards agreed upon by a relevant selection of our core tutors, project leaders and partner institutions. These have been most recently updated during faculty meetings in April and May 2013. Interestingly enough, most students and tutors have proven to be quite eager to apply these assessment criteria during their evaluations. It appears that this aspect of the Bologna Accords offers opportunities for adaptation and fine-tuning and therefore has become a useful pedagogical tool.

The DAI currently assesses the following areas of competency:

1. Praxis
2. Discovery and innovation
3. Realisation, management of creative potential
4. Presentation and communication
5. Contextualisation
6. Critical insight and analysis

- 7. Collaboration
- 8. Transcultural awareness & skills

These eight competences are clearly defined and elaborated upon in the following sub-objectives:

1. PRAXIS

- The student has furthered his/her energetic and inventive practice.
- The student has developed a more intrinsic understanding of the intellectual, aesthetic and methodological formation of her/his artistic practice and is able to make this manifest both in collaboration and on an individual basis.
- The student is able to maintain an aesthetically, ethically and strategically informed practice in complex situations and under shifting conditions.
- The student thrives in an environment of critical discourse and debate.

2. DISCOVERY AND INNOVATION

- The student has acquired substantial new insights concerning the form and content of his or her research and is open to their continuous transformation.
- The student can manage the uncertain outcome(s) of experimentation.

3. REALISATION AND MANAGEMENT OF CREATIVE POTENTIAL

- The student is capable of independently directing and monitoring his/her working process, and bringing it to a conclusion.
- The student has the ability to organise his or her working situation and is capable of creating a functional basis for his or her artistic practice, achieving a good balance between "poetry" and "economy".
- The student is capable of producing work that does justice to his or her personal insights and views but also,

where relevant, to those of other parties.

- He or she can generate sustainable alternatives or at least provisional solutions to problems that occur during the working process.

4. PRESENTATION AND COMMUNICATION

- The student has positioned him/herself within the field of artistic practice and is able to claim and articulate this position.
- The student is capable of presenting his or her work and reflecting upon it before professionals and the general public.
- The student has the ability to make his or her work public through participation in exhibitions, symposiums, and other relevant platforms and is able to effectively negotiate this with relevant parties.

5. CONTEXTUALISATION & RESEARCH

- The student is capable of conducting independent research at a masters' level.
- The student is capable of developing ideas in relation to research.
- The student researches and relates to recent developments in both art and society and can analyse, express and communicate his or her findings in a well-considered way.
- The student has the ability to distinguish the interconnectedness between his or her work and that of colleagues in the same and other disciplines.
- The student is able to select relevant professional literature and to use it to substantiate his or her work.
- The student has gained a sound understanding of the relevant platforms in the professional field.

6. CRITICAL INSIGHT AND ANALYSIS

- The student is able to understand the variation in the impact that his or her



- work can make in different contexts.
- The student is capable of critically reflecting on choices made while researching and developing work.
- The student understands the consequences of particular choices and is able to justify them in an elaborate way.
- The student can react in an open and receptive manner to the criticism of different professional parties.
- The student is able to consider, analyse, identify and evaluate not only his or her own work but also that of others.
- The student shows artistic and intellectual generosity when providing critique to peers and colleagues.

7. COLLABORATION

- The student is capable of committing to the outcome of a collaborative process.
- The student has the ability to collaborate in projects that are built upon shared rather than individually conceived plans, showing empathy and respect for the differing roles, responsibilities and areas of interest of the parties involved.
- The student has acquired an awareness of community around a praxis and is able to develop and benefit from meaningful professional networks.

8. TRANSCULTURAL AWARENESS:

- The student knows how to present his or her praxis in a variety of contexts.
- The student is capable of working in multidisciplinary, interdisciplinary, transcultural and/or transnational communities and contexts.
- He or she is able to recognise and handle sensitive issues in a transcultural context with empathy.

The student is aware of the continuing need to educate him/herself in order to

function in a cosmopolitan community.

2.3/ CURRICULUM 2013-2014



This academic year, the DAI curriculum will once again be offered in the form of ten DAI-weeks.

The first of these is our introduction week. During DAI-week number nine, in June, all students and core tutors will be present for a "lecture presentation marathon" by the students, a plan put in place to respond directly to a recent faculty recommendation in order to promote the development of a fuller picture of student development and increase exchange between educational partners (students and tutors) and colleagues across project lines.

Each of the curators of the three Roaming Research Academies will programme the tenth DAI-week at the time of year most suited to the specific requirements and contours of his/her project. During this "week" (lasting at least 10 days), each will travel together with their students to either Marfa, Texas (with a side trip to Mexico City); Santiniketan and Delhi, India; or Addis Ababa, Ethiopia. The remaining seven DAI-weeks will take place in Arnhem on a monthly basis.

Dates for all DAI-weeks are published on the website

WEBSITE: <http://dutchartinstitute.eu/practical/calendar>

SUMMARY OF ALL PROJECTS AND COURSES OFFERED IN 2013-2014:

1. CO-OP ACADEMY

Each year, the DAI presents three projects with a duration of one year based on specific research questions, curated and tutored by our structural partners Casco, If I Can't Dance and the Van Abbemuseum. All students are re-

quired to enroll in one of these projects, comprised of seminars, workshops and individual tutorials during the DAI-weeks, self-tuition outside the DAI-weeks, occasional participation in events that take place outside the DAI-weeks, and participation on location during research trips (as applicable). Co-op Academy aims to bring together a variety of practitioners in curated projects on the basis of shared questions and concerns. Students develop skills and acquire more knowledge through artistic and theoretical research, production and collaboration.

**CO-OP ACADEMY
(ETCS 12 CREDITS PER PROJECT)**

Competences that will be reinforced:

1. Praxis
2. Discovery and innovation
3. Realisation and management of creative potential
4. Presentation and communication
5. Contextualisation & Research
6. Critical insight and analysis
7. Collaboration

A) CASCO, OFFICE FOR ART, DESIGN AND THEORY PRESENTS: PUBLISHING CLASS IV: COMMUNITY IN PRINT

Tutors and Visiting Lecturers: David Senior, Gwen Allen, Can Altay, Benjamin Thorel, Ricardo Basbaum and Nasrin Tabatabai & Babak Afrassiabi (Pages). Project leader: Yolande van der Heide. Framework: Binna Choi

Community in Print focuses on serial publishing inspired by art publishing enterprises that took place for the most part in series form. These include magazines prevalent in the 1970s such as the Whole Earth Catalog (an American counterculture catalogue published by writer Stewart Brand) and the collective General Idea's FILE magazine, as well as more contemporary examples such as artists', critics', philosophers', and writers' workgroup Chto Delat's newspaper of the same name, the bilingual magazine Pages (which looks into the Iranian context and is initiated by Nasrin Tabatabai & Babak Afrassiabi), and artist

Can Altay's journal Ahali. These projects are united by their self-institutional agency. Whether the vehicle is a journal, a magazine or a periodical, they all create spaces for ongoing, self-disciplinary practices of artistic research, which in turn, forms a community of readers, and interferes in existing cultural spheres.

We call upon participants to develop their own magazine or any other form of serial publication, with the first edition launched over the course of the 10 months of sessions. Realising this course objective relies on establishing methods of long-term inquiry, which we find essential to singular artistic practices. Emphasis is also given to the operation of feedback from communities with whom the publications attempt to engage. The students are thereby encouraged to exchange with their readership, fostering a generous network of ideas and activities. In this manner, publishing is understood as a "tool" of self-education and self-constituency that can be used in the development of communities.

Publishing Class IV continues to collaborate with the Werkplaats Typografie in designing publications. Publishing Class is an imprint of DAI Publications, a collection of artists' books jointly published by the Dutch Art Institute (DAI) and Casco - Office for Art, Design and Theory in collaboration with the Werkplaats Typografie (more about DAI Publications in Chapter 5.1) Within as well as outside the DAI, this printed matter functions in important ways as exemplars of DAI student work. The concept and framework for Publishing Class has been developed by Binna Choi, director of Casco. Yolande van der Heide, publishing coordinator of Casco, is the managing editor of the class.



B) IF I CAN'T DANCE I DON'T WANT TO BE PART OF YOUR REVOLUTION PRESENTS: APPROPRIATION AND DEDICATION

Tutors and Visiting Lecturers: Matthew Lutz-Kinoy, Gerry Bibby, Sara van der Heide, Snejanka Mihaylova, Emily Roysdon. Project leaders: Tanja Baudoin and Vivian Zihlerl. Framework: If I Can't Dance I Don't Want To Be Part Of Your Revolution

If I Can't Dance's course is constructed around sessions with regular tutor Matthew Lutz-Kinoy, and sessions with Commissioned Artists Gerry Bibby, Sara van der Heide, Snejanka Mihaylova and Emily Roysdon. Core tutor Matthew Lutz-Kinoy is a Berlin-based artist who brings elements of theatre, music and dance together in a practice that manifests itself in a broad variety of mediums (ceramics, textile, print, painting, live performance). Matthew will join us for four sessions this year, with the most intense period towards the end of the year, and a one-week working period outside the DAI week. The project will culminate in a collective performative work, developed with Matthew, and presented publicly at the close of the academic year.

The course is also closely interwoven with If I Can't Dance's programme, and participating DAI students attend the individual presentations of works by Gerry Bibby, Sara van der Heide, Snejanka Mihaylova and Emily Roysdon in Amsterdam, and the series of public conversations with the artists which will take place following every performance at the IICD's offices in Amsterdam.

Each of these artists has an interest in working performatively, but each approaches the notion of performance from their own position. This means that the specific form and content of their work determines what performance means to them. For the workshop, the artists are asked to introduce their work to the participants, and to take an aspect central to their current working method-

ology as a guiding principle in exploring ideas about performance. Alongside a shared interest in working performatively, all five artists - have adopted a responsiveness to If I Can't Dance's current field of research, "appropriation and dedication".

This field of research expresses an interest in how acts of appropriation - or making something one's own - might be considered as acts of acknowledgement, homage and mutual influence. Each of the artists has an articulated idea of how to configure a relationship with other practices and fields and how to make use of "source material", for example through research into authorship and originality, or by adopting strategies of infiltration. All five invited artists have experience with collaborative work in their practices.

The project aims to explore questions about what collaboration means, what aesthetic and ethical questions arise when working collaboratively, possible forms collaboration can take on (co-creations, making connections between different fields, but also as consultations or dramaturgy), and in how authorship at different moments needs to be shared, or conversely, claimed.

C) THE VAN ABBEMUSEUM PRESENTS "USING THE MUSEUM"

Curator and Course Coordinator: Nick Aikens. With: Steven ten Thije, Charles Esche, Annie Fletcher, Gemma Medina, Christiane Berndes, Diana Franssen, Daniel Neugebauer and guest lecturers

"Using the Museum" will examine the use of the museum in the twenty-first century. The starting point is the notion that art's perceived role in and value to society is changing. With the demise of ideological binaries between East and West, avant-garde art is no longer positioned as a symbol of a liberal, free society. Therefore the question of art's "use" or "use value" to society has to be re-calibrated - for artists, institutions and the public. This allows us to re-think art

not as an autonomous activity, detached from the world, but rather as a tool to be used. Equally, the institutions that house, activate and produce art can become sites to be used - by artists and by a wider public.

“Using the Museum” will be divided into three stages spanning theoretical, curatorial and artistic practices. The first will aim to understand and problematise the theoretical underpinnings of the Van Abbemuseum’s approach, by examining three of the words deployed by the institution to define its activities: transparency, agency and dispersion. This stage will comprise seminars and discussions in Arnhem, in which a series of texts will be examined. The second phase will move to the museum itself, drawing on two models of presentation in the museum: the collection display “Once Upon a Time”, spanning the twentieth and twenty-first centuries, and “The Museum of Arte Util”, a project that asks artistic practice and the museum itself to respond directly, concretely and on a 1:1 scale to urgent issues in the world. This phase will include site visits to the museum and workshops with various curators and artists involved in the two projects. The third and final stage will be the production of a project in Eindhoven in the summer of 2014, which will draw on the theoretical, curatorial and artistic case studies looked at throughout the year. The parameters of the project will be decided amongst the members of the group and during the second phase of the project.

2. ROAMING RESEARCH ACADEMIES

Roaming Research Projects entail both individual as well as collaborative research and production following specific curated trajectories of one year, offered by invited curators and their guests and selected partnering organisations. These will begin with a process of “matchmaking”: each student can only participate in one of these three Roaming Research Projects. Participation in each project requires full presence during DAI weeks (seminars, workshops and individual

tutorials), self-tuition outside the DAI weeks, occasional participation in events that take place outside the DAI weeks and participation in workshops etc. on location during the 10th DAI week, a transnational research trip of 10 or more days. Students not only engage with artistic and theoretical research, but also with curatorial concepts and methods, as well as production and communication strategies.

ROAMING RESEARCH ACADEMY (ECTS 12 CREDITS PER PROJECT)

Competences that will be reinforced:

1. Praxis
2. Discovery and innovation
3. Realisation and management of creative potential
4. Presentation and communication
5. Contextualisation & Research
6. Critical insight and analysis
7. Collaboration
8. Transcultural awareness

A) TRAVELLING COMMUNIQUÉ: FROM BELGRADE, SEPTEMBER 5, 1961

Tutors and Visiting Lecturers: Doreen Mende, Theo Eshetu, Zoran Erić, Kodwo Eshun, Armin Linke and others. Framework by Doreen Mende

The major aim of the course is the development of the student’s ability to decide, to focus on and to process a particular aspect within a complex research subject such as the geopolitics and productions of the Non-Aligned Movement (NAM) and its relevance today. Each student is expected to develop his/her own individual work, supported by the course curriculum as well as the course tutor and guest tutors. The working methods consist of reading texts, discussing other works, commitment to thought exchange in the group, open-mindedness to experimentation, transcultural thinking, geopolitics and an interest in research and theory - all as sources for the research process and as ways of finding the appropriate means of artistic articulation during the year.

Each course's session of two days takes place with the core tutor as well as different guest tutors (artists, film makers, curators, theorists). On the first day, guest tutors will introduce projects in order to provide a foundation for deep and comparative discussions during the plenary group session; one or two sessions will take place without guest tutors in order to further the process of updating and exchange within the group. During the second day, the students will have face-to-face meetings with tutors and guest tutors in order to discuss their individual works in detail.

This project will require independent research from the participating student, such as reading and researching archival photographs from the Museum of Yugoslav History in Belgrade, but also into further forms of production in relation to an inquiry into the NAM's modes of production. The photographic archive of the Museum of Yugoslav History is available for research, but is not compulsory as working material. In other words, it is possible to work with archival material, or indeed any other material, if a certain relevance in relation to the project's concerns can be demonstrated.

The project group will undertake a journey to Ethiopia in early 2014, and in particular Addis Ababa, in order to meet artists, thinkers, and theorists and to learn about the effects that the Non-Aligned Movement had in Ethiopia. In preparation for the journey, each course session contains a short presentation (20-30 min.) about a specific aspect or protagonist in relation to contemporary Ethiopia; the short presentations will be prepared by one or two students each session (research material will be provided, further research/proposals are welcome). The aim of the trip to Ethiopia is not to produce a work in relation to Ethiopia, but rather to understand the particularity of the Ethiopian horizon within a political initiative on a global scale. What impact did the NAM have in Ethiopia? What did the NAM activate and produce in terms of architectures, narratives and knowledge from an

Ethiopian perspective? In which way(s) has the NAM moment of 1961 extended into the Ethiopia of 2013, if at all?

The DAI students in the project *Traveling Communiqué* will participate in their first "public moment" during the exhibition *After Year Zero* at the Haus der Kulturen der Welt in Berlin and are also invited for a public presentation/exhibition at the Museum of Yugoslav History in Belgrade in April 2014.

B) WELCOME TO ECONOTOPIA - COMMONS OF THE CONTEMPORARY

Tutors and Visiting Lecturers: Renée Ridgway, Anke Bangma and Wayne Modest (KIT, Amsterdam), Jakob Jakobsen, T.J. Demos, Claire Pentecost, Stephanie Rothenberg and others.
Framework by Renée Ridgway

The concept of enclosure brings to mind the delimiting some form of spatial terrain in a field of wide openness, reining in the freedom to roam. But by the very nature of building fences or even walled gardens, delineation occurs, giving rise to the idea of property and building as constructs of power. The marking of territories was enacted by Europeans, whether in the physical space of land deemed part of a colonial empire, or in the lines and cross-hatchings of 16th century Dutch cartography on parchment. This act of mapping "unclaimed" areas is still performed in the 21st century, but in the realm of digital data. China's Great Wall, visible from outer space, has now been replaced by a virtual great "firewall" of China. As knowledge and opinion become more difficult to access, transmission only becomes possible through cracks in the infrastructure. High-tech surveillance systems monitor borders, keeping tabs on migrants through "technotopia".

Our contemporary landscape is measured by the extent of our personal mobility. The ability to freely cross borders grants privileges to some citizens over others, just as social media has become the preferred citizen agency,

sapping genuine reform through a kind of placebo effect.

Welcome to Econotopia, commons of the contemporary addresses areas of transgression, ranging from institutions of culture to contemporary hubs of spectacle and the Internet. A portmanteau of "economy" and "topia", the term econotopia was coined by artist Stephanie Rothenberg and draws on Foucault's term "heterotopias", which he employs in an analysis of social and cultural spaces. These delineations include geopolitical conflicts, border crossings, gender-bending, cultural configurations of nature, and the creation of meccas of contemporary art. Within these non-hegemonic spaces, physical forms or states of mind offer inherently social "spatiality". Museums and libraries, spaces where learning takes place, have now shifted temporalities – from timelessness to real time. Along with the ability to relinquish representation, we now instead incorporate simulation, with technological advancement playing a decisive role. Accessible via algorithm-driven engines crawling their contents, online sites are searchable on the basis of supplied "keywords", through which topographies of the future are constantly being drawn up, encircled, noted and even traded on the stock market. Cultures coded within these, and the performative search queries of individuals, are shaping new spaces of production within the confines of these virtual worlds, rearranging information flows and giving rise to open source technologies. These "etopias" incorporate the obsessive quantification in present day society, in which public commons are co-opted as private concerns, and proprietary software, personal information and other forms of data transferral are consciously or unconsciously exchanged for free use or access.

Participants in Welcome to Econotopia - commons of the contemporary are asked to contribute to this project through their own work and research culminating in a final presentation in Marfa, Texas at the end of the residency period. The

Marfa residency includes the Summer School Marfa curriculum. This will be an intensive 18-day residency in Marfa with participants from CCA (California College of Art), students and tutor Shaun O'Dell, USC Roski M.A. Art and Curatorial Practices in the Public Sphere programme and the Sandberg Institute, Amsterdam. During the year, participants are asked to reflect on the interests and works of the invited tutors. Active participation in discussions during the DA1-week and within the project group is required. There will be occasional readings assigned by guest tutors, which will be discussed during the seminars.

The project is co-organized by TAAK. <http://taak.me/?lang=en>

C) TO MAKE A WORK - MOTIVATION, AFFINITY, CIRCUMSTANCE

Tutors and Visiting Lecturers Grant Watson, Wendelien van Oldenborgh, The Otolith Group, Alice Creischer and Andreas Seikman, Adrian Rifkin, Andrea Philips, Ricardo Basbaum. Framework by Grant Watson

The aim of this course is to explore what it means to make a work of art, and by extension, to be an artist in an increasingly internationalised art world. As a group we will consider this question in relation to three terms - motivation, affinity and circumstance - as well as the development and completion of a work by each student during a period of one year.

The course will be led by curator Grant Watson and artist Wendelien van Oldenborgh, and will derive substantially from the research developed by them as curator and artist respectively. Grant Watson is Senior Curator and Research Associate at the Institute of International Art (Iniva) whose curatorial work has been substantially engaged with questions of international practice through exhibitions and research collaborations. Wendelein van Oldenborgh is an artist who has developed a body of film and



• slide works that explore incomplete and unresolved histories, including the tangled lines between different geographies and temporalities.

• Importantly, the course will involve a series of field trips to visit places and works that help develop the question of what it means to make a work of art from a number of perspectives, geographies and histories. The most significant of these will be a trip to India to experience key works of Indian Modernism, made in the 1930s and 40s and situated on the campus of Kala Bhavan, the art faculty of Visva-Bharati University, Santiniketan in West Bengal, India, established by Indian poet and polymath Rabindranath Tagore in 1919. This was the same year in which the Bauhaus was founded, and the school formation was influenced by Bauhaus ideals. Notably, the school sought to bypass British colonial education systems and become part of a process of decolonisation, cultural revival and modernism. Kala Bhavan produced some of India's leading modernist artists including Nandalal Bose, Ramkinkar Baij and Behodbehari Mhukerjee, who made large-scale public works which can still be seen on the campus. These artists tried to synthesise local conditions and questions with a larger international perspective, within a situation culturally and politically charged. This trip will provide an opportunity to think about the context in which these works were made in relation to our chosen terms - motivation, affinity, circumstance - and compare them with our situation today. Guest artists The Otolith Group, who plan to make a film about Tagore, will travel with the group. The Otolith Group will undertake preliminary research for the film on the campus; DAI-students will have the chance to engage in this process.

• The course will consider other avant-garde movements and how they invent new forms and visit the exhibition "Kazimir Malevich and the Russian Avant-Garde" at the Stedelijk Museum in Amsterdam. Additionally, a selection of avant-garde films will be programmed by

Jacob Korczynski and screened at intervals throughout the year. A number of leading contemporary artists, including Alice Creischer and Andreas Seikman, the Otolith Group and Ricardo Basbaum, will be invited to contribute to the course and consider what it means to make a work from the perspective of their own practice. Most importantly, these questions will be developed through a process whereby each student makes a single work over the course of the year, which will become an important vehicle for them to consider the motivations, affinities and circumstance of their own practice and share this with the group.

The course is part of a larger research project with the Institute of International Visual Arts (Iniva), Goldsmiths University, NGBK (Berlin) and the Arts & Humanities Research Council (AHRC) with the opportunity for students to participate in a forum on Tagore at NGBK in Berlin in April 2014.

HOW TO DO THINGS WITH THEORY

Seminars, individual tutorials and guest lectures tutored and curated by Alena Alexandrova, Bassam el Baroni and Jorinde Seijdel

Guestlecturers in October, November and January: Philippe - Alain Michaud, Marieke Borren, Walid Sadek.

How to do Things with Theory consists of a monthly theory seminar/plenary session, a Friday afternoon lecture delivered by a guest speaker, and one-on-one meetings between each student and his/her tutor in support of individual developments culminating in Master's theses.

After careful "matchmaking", each student teams up with one of the three DAI theory tutors, and will be stimulated and supported by this same person throughout the course of their entire (two year) study. The focus during the first year is on developing research skills and laying out the foundations of central

question for the thesis, formally submitted by the end of the year as a thesis proposal, during the second year the students will engage in further research and in writing their thesis.

The thesis is a written text designed to help students develop the skills necessary to formulate relevant questions that strengthen their artistic practices, and simultaneously allow them to position their work in a broader context. At the DAI, theory is seen as a field that should provide students with conceptual tools and strategies for their creative practices. The border between theory and creative practice is porous, and allows for interpenetration of ideas and approaches. Each student's thesis must be supported by a concentrated reading of at least six relevant titles, a minimum of 10,000 words and in English. DAI tutors, as well as conscientiously selected independent external reviewers/examiners, evaluate all DAI Master's theses.

For the How to do Things with Theory plenary sessions, DAI students are required to read, discuss and briefly introduce theoretical texts from various fields. They develop skills in reading and formulating questions for further inquiry and are directly supported in this with a workshop dedicated to the practical issues of research and writing.

The Friday lectures, programmed alternately by Alena Alexandrova, Bassam el Baroni or Jorinde Seijdel and delivered by a distinguished guest provides a broader context and an opportunity chance to become acquainted with current discourse and curatorial projects.

HOW TO DO THINGS WITH THEORY (ETCS 13 CREDITS)

Competences that will be reinforced:

2. Discovery and innovation
3. Realisation and management of creative potential
4. Presentation and communication
5. Contextualisation & Research
6. Critical insight and analysis

SEMINAR ALENA ALEXANDROVA : Anarcheologies

Keywords: apparatus, archive, atlas, infrastructure, images of images, in/visibility, counter-appropriation, counter-history, breaking chronologies, negative space, cartography, infrastructure, materiality, mediality, subjectivity, anarcheology

This theory seminar relates to Alena Alexandrova's current curatorial and research project, entitled Anarchaeologies, and is envisaged as an open space to discuss ideas, issues and questions that are relevant to the students' practices. The seminar aims at juxtaposing and exploring three key moments in current art practices: intervening in the space of the archive, giving new visibility to analogue media and reinventing the strange apparatus of the image-atlas (as imagined by Aby Warburg). Recycling images, obsolete media devices, or industrial ruins poses questions of time and obsolescence, yet it also gives a new life and visibility to those objects. Deprived of their usual functionality, images, media ruins and archives become opaque and autonomous, impossible to incorporate into an economy of meaning. As much as this can be seen as an impulse to reconsider the narratives of history, to retrace alternative possible histories and facts, it is also a desire to reflect on the very infrastructure of the apparatus of the archive and of the image, as well as a concern with a more intimate and subjective mode of the production of meaning.

For each seminar the required reading will be two texts, articles or chapters, concerning the question of the image in different perspectives: art theory, visual studies, philosophy and media theory and which in combination create tension, resonate with each other and open up further questions. The seminar's proposed texts will be adjusted and modified by taking into account students' interests and needs. The reading list remains open but will most likely include extracts by: Aby Warburg, Philippe-Alain Michaud,

Georges-Didi Huberman, Roland Barthes, Philippe Lacoue-Labarthe, Jean-Luc Nancy, Jacques Rancière, Jacques Derrida, Claire Bishop, Vilém Flusser, Raoul Ruiz, Bruno Latour, Keith Moxey, Gilles Deleuze, Hans Belting, Christine Buci-Glucksmann, Marie-José Mondzain, Adrian Rifkin, Alexander Nagel, Walter Benjamin, Peter Sloterdijk and Raymond Bellour.

SEMINAR BASSAM EL BARONI: Agitationism

Agitation is what Immanuel Kant termed the brain's activity at the precise instant when one attempts exercise judgement to determine something that has not been determined before. Times of increased agitation are those in which individuals, groups, or professional fields, etc. attempt to determine and pass judgement on something that is in a fluctuating and indefinable state. In art, politics, and the media spheres, agitationism is on the rise as we sense an urge to judge the current moment of heightened political unrest and increased social demands, and to speculate on the possibilities for a different future. However, the language, the vocabulary and the imagination that can turn these demands, feelings of being wronged, injustices and hopes into something more than a continuous series of dissatisfactions, but rather into a valid structured alternative, is not yet there, not yet possible.

In between this impossibility and the attempt to determine a shape and an outlook for this contemporary moment, there is a strong sense of agitationism in life, in art, and in theory. The seminar will draw on this notion of agitationism, capturing the struggle between an intellectual desire for alternate futures and the realistic temperament that identifies an eternal sameness. Tracing the apprehension, the agitation and the relentlessness that is produced by the urge to determine something and label it while its characteristics are always fluctuating and undecided, the seminars will look at dissatisfaction as a motor for

differently imagining the political, cultural, educational, judicial, and artistic fields.

Featuring a wide range of texts by, among others: Jean-François Lyotard, Antonio Negri, Ray Brassier, Michel Henry, Gayatri Chakravorty Spivak, Adi Ophir, Arthur Schopenhauer, Maurice Blanchot, Avital Ronell, Luis Camnitzer, Walid Sadek, Liam Gillick, Mark Fisher, Suhail Malik, David Joselit, Jalal Toufic.

SEMINAR JORINDE SEIJDEL: Illegal Acts

Keywords: citizenship, state, nationality, identity, refugee, immigrant, bare life, asylum, surveillance/control, mobility, in/exclusion, equality, rights, justice, transgression, violation, crime, punishment, biopower

This seminar focuses on contemporary regimes of illegality. From cultural and political-philosophical perspectives, it will investigate how "the quality or state of being illegal" is constructed and legitimised today, and how it is simultaneously being undermined and damaged. Particular attention will be paid to the question of how such regimes affect cultural production.

Regimes of illegality affect the scope of and access to our commons. Authorities force regimes of illegality upon us in order to control us, making us complicit in marginalising and excluding more and more people, while at the same time assuming that everybody is potentially illegal (as expressed by increasing identity control). Participants in the seminar will try to better understand the way these regimes (understood as "defining sets of rules and policies") operate by reading and discussing texts and watching films about the subject matter, and by giving lecture presentations and completing small writing assignments. They will try to break open current regimes of illegality in order to be able to better position our own practices. Principal questions: Which discourses sustain current regimes of

illegality? What does it mean to not be a legal citizen today? How are regimes of illegality part of cultural politics and cultural production?

Reading list: Hannah Arendt's "We Refugees", Giorgio Agamben's essays "The Origins of Totalitarianism", "Beyond Human Rights" and "Homo Sacer", Jacques Ranciere's "Sovereign Power & the Bare Life" and "Dissensus: On Politics and Aesthetics", as well as additional texts by Juan M. Amaya Castro, Marieke Borren, Saskia Sassen, Marc Schuilenburg, Bulent Diken, Brian Holmes and others.

THE KITCHEN/NOT THE RESTAURANT /LECTURE-PRESENTATIONS & LECTURE-PERFORMANCES BY DAI-STUDENTS

Every DAI-week, one full day is dedicated to several student lecture-presentations; each student is required to participate on at least two occasions over the course of the academic year. Selected students present an update on their research in the form of a 20 minute lecture-presentation or lecture-performance to an audience comprised of their fellow students, the Head of Programme and each month's two invited guest respondents (theoreticians, curators, artists). Every student presentation begins with a carefully phrased question posed to the guest and the audience. Keeping the response on hold for the duration of the student's presentation, the guest respondents are then asked to engage with the student's question, live, on the spot, in the form of a spoken reflection/response fuelled by and in connection with the presentation. Gabriëlle Schleijsen, Head of Programme (lightly) moderates the discussion between the guests (and audience members).

In June 2014, in the presence of all core tutors/project leaders, an additional and extended session of student lecture-presentations will take place and will serve as the basis for each student's year-end final assessment.

THE KITCHEN/NOT THE RESTAURANT (ETCS 10 CREDITS)

Competences:

1. Praxis
3. Realisation and management of creative potential
4. Presentation and communication
6. Critical insight and analysis

WEB PRESENCE

During the course, each student is required to maintain or develop a convincing web presence. Upon nearing graduation, students may submit new websites and/or existing websites for evaluation by the Head of Programme who will judge if the quality of this web presence at that point is in line with programme standards. Points will be accredited accordingly.

WEB EVALUATION/PRESENTATION (ETCS 3 CREDITS)

Competence:

4. Presentation and communication

OUTSIDE ACADEMY

In addition to the various compulsory components, the DAI also offers our students the opportunity to take part in lively and challenging projects organised by or with third parties outside the DAI curriculum for additional study points/credits. We also extend this invitation to DAI alumni (though obviously, no credits are involved).

This year we have partnered with BAK in Utrecht and See You In The Hague (a joint enterprise involving many organisations) to join in offering DAI students (and alums) participation in four intensive, collaborative, 3-day workshops. All of these engage in the areas of art, politics and activism and aim to imagine alternative ways of dealing with some of the urgent political issues of our time.

See You In The Hague: http://www.stroom.nl/activiteiten/manifestatie.php?m_id=8234826

BAK: <http://dutchartinstitute.eu/page/4477/outside-academy-connects-with-new-world-summit-academy-for-cultural-activism>

2.4/ DAI WEEK: DAY TO DAY 2013-14

Monday is dedicated to the Co-op Academy, three projects developed by one of the DAI's partner institutions: the Van Abbemuseum in Eindhoven, Casco - Office for Art, Design & Theory in Utrecht, and If I Can't Dance, I Don't Want To Be Part Of Your Revolution in Amsterdam. Evening: continuation Co-op Academy.

On **Tuesday**, our 35 students, organized according to project participation, have individual face-to-face meetings with some of the approximately 10 tutors and guest tutors of the Co-op Academy and the Roaming Research Academy (tutors meet with roughly 8 students each). Evening: School-wide guest lecture.

Wednesday is set aside for the Roaming Research Academy, comprised of three one-year projects along curated trajectories conducted by independent core tutors, their guests and selected partnering organisations that stimulate both individual as well as collaborative research and production. Evening: DAI Salon.

Every **Thursday** during DAI-weeks, we organise "The Kitchen/Not the Restaurant", one full day of scheduled lecture-presentations by students. And running concurrently: individual tutorials with theory tutors Alena Alexandrova, Jorinde Seijdel and Bassam el Baroni. Evening: Round-table discussion with Gabriëlle Schleijsen.

Friday is reserved for "How To Do Things With Theory".

Morning: Parallel seminars for smaller groups of students led by Alena Alexandrova, Jorinde Seijdel and Bassam el Baroni.

Afternoon: Curated guest lecture (open to the public - if not otherwise stated this will take place in the Museum of Modern Art, Arnhem (MMKA)).

2.5/ DAI MEETS DUBLIN DESCRIPTORS

In order to determine whether the Dutch Art Institute's MFA degree measures up to international standards (for higher education but not specifically formulated for studies in any one discipline or field, e.g. Fine Arts), the Dublin Descriptors¹ (Knowledge and Understanding, Applying Knowledge and Understanding, Reflection, Communication, Learning Skills) have been applied in order to group the various final proficiencies currently in use at the DAI:

KNOWLEDGE AND INSIGHTS:

1. Praxis
2. Discovery and innovation
4. Presentation and communication
5. Contextualisation
6. Critical insight and analysis
7. Collaboration

APPLYING KNOWLEDGE AND INSIGHTS:

1. Praxis
3. Realisation, management of creative potential
4. Presentation and communication
5. Contextualisation
6. Critical insight and analysis
7. Collaboration
8. Transcultural awareness & skills

CRITICAL THINKING:

1. Praxis
2. Discovery and innovation
5. Contextualisation
6. Critical insight and analysis

COMMUNICATION:

4. Presentation and communication
7. Collaboration
8. Transcultural awareness & skills

LEARNING SKILLS:

2. Discovery and innovation
3. Realisation, management of creative potential
5. Contextualisation
6. Critical insight and analysis

¹ The Dublin Descriptors are the cycle descriptors (or "level descriptors") developed in 2003 and adopted in the Qualifications Framework of the European Higher Education Area. They offer generic statements of typical expectations of achievements and abilities associated with awards that represent the end of each of a (Bologna) cycle or level.

KNOWLEDGE AND INSIGHTS: possess demonstrated knowledge and understanding that is founded upon and extends and/or enhances that which is typically associated with the attainment of a Bachelor's degree. Provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.

APPLY KNOWLEDGE AND INSIGHTS: can apply their knowledge, understanding, and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.

REFLECTION: have the ability to integrate knowledge, handle complexity, and formulate judgments (even with incomplete or limited information); includes exercising due consideration of the social and ethical responsibilities linked to the application of their knowledge and judgments.

COMMUNICATION: can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.

LEARNING SKILLS: have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

2.6/ COURSE LOAD

As part of the ongoing development of the programme, and in response to the findings of the previous accreditation audit², the DAI continues to make efforts to balance the study load over the two years of the course. For example, in "How To Do Things With Theory", the foundation course for the writing of the thesis has been moved to the first year, thus creating more space in the second year.

Informal monthly round-table meetings between students and head of programme Gabriëlle Schleijsen and/or other staff members serve as important sources of information regarding the thoughts and concerns of the students. Informal, individual exit meetings with graduating students also give an indication of the workability of the programme.

The efficacy of our institutional responses to concerns about the equal distribution of our course load over the two years of our program can be measured by the National Student Survey: while students in 2010 rated the "balance" of the DAI's course load at 3.5 points (out of a maximum of 5), in 2013 the result had increased to 4.6. And when students were asked to compare their course load (as reflected by ECTS credits) with their estimation of the actual amount of work required, they reported little deviation from their expectations by awarding us a score of 4.6 points in 2012 (up from 3.5 in 2010).

DIGOPORT: National Student Survey

IN 2013-2014, THE CREDITS FOR THE PROGRAMME COMPONENTS ARE AS FOLLOWS:

CURRICULUM DUTCH ART INSTITUTE FROM SEPTEMBER 2013 ECTS CREDITS FIRST YEAR (INTAKE 2013)

Co-op Academy (1 of 3 projects)	12
Roaming Research Academy (1 of 3 projects)	12
How To Do Things With Theory (1 of 3 projects)	13
Lecture-presentations	10
Web evaluation	3
Participation DAI weeks	10

² "The study load is high - something that is for that matter accepted by the students - but, in the opinion of the panel, the course employs sufficient measures in order to ensure that this high study load does not have a negative (blocking) effect on the development of the students" (2007 NVAO Accreditation Report on the DAI)

- CURRICULUM DUTCH ART INSTITUTE
- FROM SEPTEMBER 2013
- ECTS CREDITS SECOND YEAR
- (INTAKE 2012)
-
- Co-op Academy 12
- (1 of 3 projects)
- Roaming Research Academy 12
- (1 of 3 projects)
- How To Do Things With Theory 13
- (1 of 3 projects)
- Lecture-presentations 10
- Web presence 3
- Participation DAI weeks 10
-
-
- Total ECTS credits 1st year: 60
- Total ECTS credits 2nd year: 60
- Total ECTS credits over two years: 120

SPECIAL NEEDS

For students with special needs, ArtEZ has developed a protocol. In the DAI's House Rules, and on the ArtEZ website, students are referred to the student counsellor for any advice and support needed to successfully complete the course.

It is possible for students diagnosed with dyslexia to successfully participate in all components of the DAI's curriculum. The DAI faculty takes pride in the extra support and effort that is given to students whose impairment might otherwise delay their studies. Where in the past we have facilitated alternative ways of concluding projects, such as allowing for an oral presentation instead of a written thesis, today we are proud to conclude that with a substantial intensification of the tutoring in connection with thesis writing, all students who indicated that they were suffering from dyslexia succeeded in graduating on schedule. Thesis tutor Alena Alexandrova notes in fact that these students frequently approached the writing assignment in the most inventive manner.

2.7/ EXAMINATIONS AND LEARNING OUTCOMES

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For an understanding of the dynamics of our school, it is essential to be aware that the DAI does never repeat the entire programme with the same projects and content. Our programme is annually adapted so that it - as closely as possible - reflects the ongoing discussions between students, staff, tutors and partners in the light of actual and relevant discourse outside the DAI. The same applies for our assessment and grading trajectories: they are continuously under scrutiny. And while we find ourselves debating the ethics and the aesthetics of these educational tools, we are well aware that while the outcome of these debates may be pending for ever, we have to comply to the most coherent system that we can manage right now. This, in any case, must be a system which helps students to be self-critical and pro-active.

Our strong increase in respondents' scores to the question regarding assessment and evaluation in the National Student Survey from 2010's meagre 3.08 to 2013's very positive 4.55 (out of 5) demonstrates that we have significantly improved in this area in recent years. We continue to work towards further renewal, without losing sight of the current student bodies interests.

As outlined in sections 2.1 and 2.2, the 2013-2014 DAI programme consists of several yearlong projects, and a project of two years in length in the case of How To Do Things With Theory. We have consciously decided to give the course a permeable structure, in which it is difficult if not impossible to label parts of the curriculum with one specific learning goal or one specific outcome. Theory, for instance, is an important and integrated part of every DAI project. In the same way, artistic research goes hand in hand

with writing the thesis. As a result, and as a consequence of the long and intense trajectory of each project, most projects will assess a broad range of competences and sub-competences. Before the start of each year, the relevance as learning goals of each of these competences in the separate projects is defined, determined and agreed upon by all core tutors of the projects. These goals are clearly linked to the programme's final competences.

Students are informed about the competences and sub-competences and their relationship with each project during the first round-table meeting in Arnhem at the start of each year. During this meeting they also receive a copy of the Education and Examination Regulations.

The terms 'formative' and 'summative' have been introduced to us by the ArtEZ Education & Quality Department in order to distinguish ways of assessing and we have committed ourselves to apply them in the description of this year's educational trajectory. At the end of the year we will evaluate their relevance for our way of working with the students.

FORMATIVE ASSESSMENT

Formative assessment takes place throughout the year, and culminates in the awarding of credits in a final assessment. Participation in the DAI-weeks is essential for this process, as these are the moments during which the student, in individual as well as in group meetings, demonstrates progress in his/her artistic results and receives feedback and advice regarding future developments.

a) During each DAI-week, the thesis tutors conduct individual meetings with all of their students. Guest tutors will meet with selected students whose research directly relates to their own. The core tutors of the Co-op Academy and the Roaming Research Academy have the choice to hold individual meetings with their students either every DAI-week or every other DAI-week; the core tutors of some projects prefer to have prolonged

individual meetings with their students (lasting up to 90 minutes) every second month, whereas the tutors of other projects prefer to hold shorter meetings each DAI-week. Depending on the size of the group, the guest tutors of the projects will meet with all or with a selection of the students.

b) Every DAI student is required to give a lecture-presentation (see Section 2.3, Sub-section "The Kitchen/Not The Restaurant") twice a year to an audience consisting of invited independent guests (experienced mediators or artists), their fellow students and, occasionally, members of the general public. To avoid viewing things in isolation, an additional-lecture presentation in the presence of all core tutors/project leaders will be organised in June. This will function as students' final assessment of their overall performance/learning trajectory during the year (first-year students) or the two years (second-year students). The Head of Programme will award this (after extensive discussions with the full team) final and summative assessment, which is documented on video, with 'excellent, good, satisfactory, pass or insufficient'.

The DAI considers written reviews to be very important for students. In order to give students insight into how project leaders of the Co-op Academy and the Roaming Research Academy (known in 2012-2013 as the Roaming Academy) experienced their input, accomplishments and developments, the leaders of both projects are asked to write a short statement about their project and a review of each student's participation.

SUMMATIVE ASSESSMENT

At the end of each year, the leaders of all projects are asked to file an evaluation form for each first- and second-year student individually (see examples in digoport). In this summative assessment, they grade the various competences relevant to the project and award a grade reflecting the overall participation of the student in the project. For each project, this overall grading results in the award-



ing of credits.

The projects of the Co-op Academy are curated by one of the partner institutes. Evaluations are conducted by an examiner representing the partner institute in collaboration with one or more of the project's core tutors. Both are appointed by the ArteZ exam committee.

The projects which form the Roaming Research Academy are graded by the project leaders, who are appointed by the ArteZ exam committee.

The final thesis resulting from How To Do Things With Theory is graded by the thesis tutors. The grade awarded is based upon his/her approval of the final text resulting from the two-year trajectory of the project. Following this approval, an invited independent reviewer approved by the Head of Programme writes a review of the thesis. This reviewer is not appointed as an official examiner, but functions more as a confirmation or an opponent of the tutors' approval. But this is purely theoretical discussion and does not influence the grading of the thesis.

In all cases, the Head of Programme is extensively informed throughout the year regarding individual students' progress. This happens in (informal) meetings with the tutors, and is supported and informed by the Head of Programme's personal observations, as she is present as a moderator for all three of the student's annual lecture-presentations.

The credits for participation in the DAI-weeks and for the student-artist's website/web presence are awarded by the Head of Programme. The DAI offers no formal instruction for the development of a website. However, should students require technical support, this is available during (and by appointment between) the DAI-weeks.

With the Outside Academy, the DAI occasionally offers students the opportunity to participate in projects organised by

(or together with) third parties outside of the main curriculum. Students who wish to participate may be asked to submit a written motivation; the Head of Programme and/or the organising institutes select participants.

Further, the DAI can award a student a maximum of 5 points annually for activities outside the DAI curriculum. These points, which can be used to compensate for DAI-weeks missed as a consequence of these activities or in preparation for them, are based upon the level of professional effort required for these activities. Points can only be accredited when a) the DAI receives sufficient and verifiable information regarding the student's involvement in an activity - which must also be published on the DAI's website b) the activity is judged to be relevant for the student's professional practice and/or development.

GRADING

Student grades for all projects are collected and compiled by DAI staff and presented for discussion during the faculty meeting. Final qualifications and overall results are evaluated using the following scale: excellent, good, satisfactory, pass or insufficient.

As members of our tutorial team have expressed the wish for a greater degree of differentiation in grading, the DAI is currently investigating options for a more refined system, and expects to introduce alternatives this year.

VALIDITY, RELIABILITY AND TRANSPARENCY

Assessments must be valid, reliable and transparent. We ensure this through the following measures:

- There is an assessment form for each assessment.
- The qualifications and competences reflect the assessment criteria.
- The faculty, consisting entirely of active participants in the professional

field, has carefully defined the assessment criteria.

- In order to remain up-to-date and self-critical, the DAI engages in constant dialogue with the professional field, which includes the current students and alumni.
- The sum total of the summative assessments covers all the qualifications and competences.
- The assessment forms, the Education and Examination Regulations, the Course Guide and the annual plans are all published on the DAI website, in the DAI bulletin or in the Electronic Learning Environment.
- The rules and guidelines of the Education and Examination Regulations and the assessment procedures are clear and unambiguous.

EXAM COMMITTEE

The Exam Committee oversees the quality of all tests, exams and evaluation criteria, mediates in disputes, and plays a role in granting exemptions for both programmes. A full description of the Exam Committee's tasks and areas of responsibility can be found in Chapter 7 of the Education and Examination Regulations (OER). The Exam Committee is organised at the level of the Faculty of Art & Design, of which the Dutch Art Institute is part. The committee consists of a chairman, a secretary for each location, a member for each location, rotating members for the master's programmes, and a clerical secretary.

GRADUATION

Upon graduation, each student receives a portfolio consisting of the official ArtEZ diploma certificate (signed by the Board of ArtEZ and the Director of the Faculty of Fine Art & Design), with a supplement signed by the Director of the Faculty of Fine Art & Design and two members of the exam committee, and a listing of their credits from the OSIRIS study information system.

DAI SUPPLEMENT

Although very relevant from a formal point of view, these documents lack the presence of the Dutch Art Institute's essential 'being' both in content and in personal approach (refer to 5.0 Possible improvements). In order to add this important element to the diploma portfolio, the Dutch Art Institute collects the reviews written by the project leaders of the Co-op Academy and the Roaming Research Academy over each student's two years at the DAI. Students can use these as personal advice as well as publicly, for example as an appendix to an application for a grant or residency or on their website. Added to these are the reviews of the external reviewer for the thesis, and what could be called a 'DAI evaluation'. This is a general evaluation based on a student's final grades, and is agreed upon during the faculty meeting following the final assessment.

2.8/ BACHELOR'S, MASTER'S, PHD

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Over the past ten years, the DAI has successfully kept abreast of current developments in the field of art, and has equipped students to participate in a worldwide platform in which they can engage in exchanges with practitioners, researchers and institutions who form the vanguard of current artistic practice. As such, the DAI has often been able to take the initiative within ArtEZ with regards to instigating discussions about new developments. In doing so, the DAI has filled the role of test bed, knowledge institute and trend sensor for ArtEZ's much-larger BFA programme, which is less international, further away from the latest developments and slower to respond to changes. Operating at a master's-level inherently implies that the DAI should (be able to) build upon the (nationally) formulated educational qualifications and competences for HBO bachelor's programmes. However, as



many students at the DAI have earned their BA degrees outside the Netherlands, there is no guarantee that all our students in fact possess the bachelor's competences as determined for Dutch art education (often in fact, competences possessed by our international students resulting from their training or experience exceed these).

The master's level of the course in relation to bachelor's programmes manifests itself in the DAI's programme in various ways:

- Through selection at the gate, the leadership of the DAI determines whether students possess the insight into artistic practice, independence, ambition and perseverance necessary to begin a lively and viable practice as artists.
- We expect our students to take shared responsibility for the programme, and for steering their own goals and results. The DAI offers a context, but one which students have a great deal of influence upon, and in which students are co-responsible for their own activities during the two years spent at the DAI.
- Interaction with the professional field occupies a much more important position than is the case for bachelor's programmes.
- The sphere of action in which DAI students operate is significantly larger than that of bachelor's programmes, with a much greater emphasis on the international component.
- The master's programme demands more active interest from students as regards theory, literature, reflection and research.
- The master's programme makes greater demands on students' competences as regards presenting and communicating his or her work in English.

The master's programme offers students access to a network of relevant contacts that can support him or her in operating in professional practice.

PHD IN THE ARTS - THE DUTCH CONTEXT

In recent times, a partially subsidised PhD trajectory for artists has also been initiated in the Netherlands. For those not familiar with the Dutch system, it is important to note that Dutch art educational institutions are not considered universities (they belong to the so-called Hoger Beroepsonderwijs - Higher Professional Education) and as such are not permitted to award doctoral degrees. Therefore, in order to have a "stake" in this process, art academies must always enter into partnership with a university.

Henk Slager, director of the MAHKU (the graduate school of the Hogeschool voor de Kunsten in Utrecht) and the (not always sufficiently acknowledged) forerunner and trailblazer here in the Netherlands has not only established successful PhD partnerships between his institution and several universities but, through his impressive international network, also succeeded in lifting the discourse in the Netherlands above the provincial level.

The Royal Academy in The Hague (KABK), jointly with the University of Leiden, has established the "Academie der Kunsten", which offers doctoral programmes for visual artists. Several artists in the Netherlands, either in connection with the programmes in Utrecht and Leiden/The Hague or elsewhere, are now working towards PhDs. In so doing, as artistic researchers they are expected to reflect on their own making process.

As the DAI's Head of Programme, Gabriëlle Schleijsen has critically followed these developments and related discussions throughout the last ten years, but also with a growing involvement. Unfortunately, until recently, ArtEZ did not develop any policy in this regard and the pilot programme she established at the DAI is not supported with additional means: the artist Florian Göttke, involved with the DAI as tutor and project leader since 2006, has begun his PhD in Artistic Research entitled "Burning Images" at the Amsterdam School of Cultural

Analysis (ASCA) at the University of Amsterdam. His supervisors are Professor Frank van Vree, Dean of the Faculty of the Humanities, with Gabriëlle Schleijsen acting as co-supervisor. The DAI supports Florian's research by maintaining his involvement with the DAI programme as associate researcher; he not only shares his own research results with the DAI community, but is currently co-editor of the DAI's contribution to the forthcoming international publication of the Autonomy Project (DAI, Van Abbemuseum, University Hildesheim, University of Amsterdam, Goldsmiths University of London, and Liverpool John Moores University, and supported in part by the Mondriaan Fund). In addition, he works with DAI students on projects in Utrecht (New World Summit at BAK) and The Hague (See You In The Hague) - external projects that have common ground with his PhD research.

FUTURE: DAI ASSOCIATE PHD RESEARCHERS' COLLECTIVE

One key reason why the DAI wishes to facilitate its own Associate PhD Researchers' Collective is the fact that a growing number of alumni³ have developed practices in which writing and research are central. Many of them indicate that they view the DAI as an ideal intellectual breeding ground from which a continuing academic route could find form. And the DAI receives regular inquiries from external artistic researchers who, based on their affinity for our master's program, are interested in pursuing PhD work in partnership with the DAI. There is a true bottom-up desire for a distinguished and headstrong peer group at PhD level that would, through the framework offered by our existing curriculum, initiate and publish DAI-supported research.

We believe that the creation of such a DAI Associate PhD Researchers' Collective holds huge potential benefit for our master's students and our institute and directly contributes to developing knowledge in the field of art. In exchange for our support, the associate researchers would share their knowledge and net-

works with our MFA students (and possibly also with BFA students in Arnhem), and the DAI would become partners of the various universities awarding their doctorates, thereby directly extending our network.

Furthering any such plan is entirely dependent upon creating a budget. FTE hours will need to be made available in order to pay associate researchers for their work at/with/and for the DAI, but also for co-supervisors able to guide advanced research, an additional role that several of our core tutors are well-suited to take on. However eager and committed we are to grow in this direction, it is plain that the DAI cannot "plunder" the education budget for our master's students in support of this initiative.

We are very pleased that Wilhelm Weitkamp, faculty director at ArtEZ, has demonstrated his support for these developments with his recent application to the ArtEZ Innovation Fund. His application requests funding for the DAI to initiate an Associate PhD Researchers' Collective pilot project with, to begin with, the DAI alumnus David Maroto who, in collaboration with the curator Joanna Zielinska, has for some time been occupied with the very successful "Book Lovers Project" (which has travelled to, among other locations, Antwerp, New York and Warsaw). David has succeeded in attracting Maria Fusco, Chancellor's Fellow at the Edinburgh College of Art's interest in his PhD proposal. She is very enthusiastic, not only about his proposal but also about a possible collaboration with the DAI. As doctoral-degree granting institutions, the ECA (in David's

³ Rana Hamadeh (DAI, 2009) has been a registered (and very welcome and actively participating) auditor for several years in the Curatorial Knowledge PhD programme at Goldsmith's University in London in London, but has been unable to officially enrol for financial reasons. Magdalena Mellin is pursuing a PhD at the Academy of Fine Arts in Gdansk, Jimini Hignett (DAI, 2010) has been wait-listed for a Ruskin DPhil from Queens College in Oxford, and Kristiina Koskentola is occupied with her Practice Based PhD at Chelsea College of Art and Design, CCW Graduate School at the University of London. A few others are currently exploring possibilities.

3/ WORK FORCE



SCHOOL FOR ART,
RESEARCH AND EXPERIMENT,
FOR ROAMING, CURATING,
PERFORMING & PUBLISHING

3/ WORKFORCE

STAFF

The core personnel responsible for running the Dutch Art Institute's day-to-day affairs consists of four permanent staff members (employed by ArtEZ with permanent contracts) with a total of 2.0950 FTE (including one daypart for the Director of the Faculty of Art and Design).

Head of Programme with responsibility for the artistic and educational direction and the overall management of the programme is Gabriëlle Schleijsen (3 days per week). She is supported by Jacqueline van der Spek (4 days per week) who runs the office, acts as project manager for travelling DAI projects and as liaison for the faculty. Rik Fernhout (2 days per week) is responsible for the study trajectory and student affairs; he is the main contact for students from the moment they enrol until graduation. Ricardo Liong-a-Kong (2 days per week) handles all information and communication technology, including the documentation of events, technical support to students and faculty during presentations and the production of internal publications such as the "names and faces booklet". During DAI-weeks (which last from morning till late in the evening), all staff members switch to "hands-on mode", doing whatever is necessary to ensure the week's programme runs smoothly.

The FTE hours do not include the support provided by the centrally-managed ArtEZ departments such as the International Office, Student Affairs, Onderwijs & Kwaliteit (Education & Quality), Facilitaire Zaken (general and technical services), Finance and Communication at a distance from the educational process. A substantial part of the tasks at hand in order to make the DAI's programme run smoothly are taken on board by these support structures, but some tasks that

should theoretically be carried out by for example ArtEZ's Studentenzaken (Student Affairs) or the Communication department have been gradually taken on board in full by DAI staff due to a manifest lack of compatibility and effectiveness in terms of the actions needed to keep our programme in the loop. Evidently this appropriation has hugely increased efficiency in regard to the specific needs of our program, but unfortunately it also significantly increased workload - it is therefore that we need to bring it up here. Please see chapters 1.4 Applications & Admissions and 5.1 Internal & External Communication.

Two core staff members who work on a freelance basis and who are not directly involved in the DAI-week but who are nevertheless essential for connecting to new students are Rebecca Sakoun and Margret Wibmer.

Rebecca Sakoun is the coordinator for applications and admissions (one day per week on an invoice basis). She acts as the primary point of contact between potential students and the Dutch Art Institute, answering queries and supporting prospective candidates in their application processes. As a member of the Admissions Committee she takes active part in the selection rounds and conducts the first of two or three interviews with candidates. Towards the end of the academic year, she meets individually with number of graduates for exit evaluations.

Finally, Margret Wibmer is the DAI's Network Ambassador to both national and international bachelor's programs (one day per month on an invoice basis).

All staff members attend the annual tutors meeting.

TUTORS

At the DAI, professionals who are all passionately and critically engaged in and with the art world and/or in relevant academic or intellectual circles are

invited in recognition of their expertise variously as artist, curator or theoretician to help shape our curriculum. Our students take part in projects curated and organized by our institutional partners and independent core tutors. In the composition of the teaching staff, the DAI strives for variety in styles of input. The tutors or project leaders attached to the DAI for a longer period maintain a more personal, mentoring approach that can extend the entire duration of a student's studies (even in cases where a student no longer participates in that tutor's project). The second group of tutors or project leaders generally stay with DAI for only one project term and bring in their networks, discourse and expertise but are expected to be less involved as co-creators of the school's identity. The first group of tutors may also be invited to develop a future project that addresses specific concerns brought up during round-table conversations between students and the Head of Programme, whilst members of the second group (guest tutors) are generally engaged owing to their very specific professional research.

Essential for the composition of the tutorial team are the people brought in by our institutional partners (see chapter 1.3). Current core tutors / project leaders who are affiliated with our partners are Nick Aikens, Annie Fletcher and Steven ten Thije for the Van Abbemuseum (with additional core tutor Christiane Berndes); Binna Choi and Yolande van der Heide for Casco; and Frederique Bergholtz and Tanja Baudoin for If I Can't Dance (with core tutor Matthew Lutz-Kinnoy).

Returning members of the team asked to design and tutor projects during the current year include Grant Watson, senior curator at Iniva, London; Renee Ridgway, independent artist, curator and educator; and independent curator and writer Doreen Mende for the Roaming Research Academy Projects. Curator and writer Basam el Baroni recently joined Alena Alexandrova and Jorinde Seijdel as theory advisor. All core and visiting tutors of the DAI are active and leading

artists or curators who bring their international network to the DAI. Returning guest tutors include Wendelien van Oldenborgh, the Otolith Group, Emma Hedditch, Adrian Rifkin, Mladen Dolar, Ruth Noack, Otobong Nkanga, Charles Esche, Stephen Wright and others.

For a directory of the names of all guest tutors and lecturers from past years, please consult the website of the DAI.

STUDENT-TUTOR RATIO

It is our view that a low student-tutor ratio is essential in providing quality of instruction. In order to keep our programme vital, the Dutch Art Institute has made the very conscious decision not to employ with a large group of permanent tutors, but to concentrate on involving partner institutions and supporting a small group of core tutors who are active practitioners (artists, curators, theoreticians) and who in turn invite a dynamic group of guest tutors from their respective networks to the DAI.

In 2012-2013 the Dutch Art Institute had 19 core tutors, including those related to the partner institutes, who visited the DAI during each DAI-week. An additional 53 guest tutors (invited by the core tutors and a few directly by the DAI) were involved in teaching at our institute for at least one, but generally two consecutive days. On average, each DAI-week involved at least 21 tutors spending a total of 77 morning, afternoon or evening sessions with students. Every DAI-week, our five projects arranged at least 72 face-to-face meetings on Thursdays alone.

Please note that that the calculation of our 1:12.5 student-tutor ratio does not factor in the additional input of our numerous guest tutors.

ACADEMIC DEGREES

Of the nineteen 2013-2014 core faculty members, seven (37%) have earned a PhD or are PhD candidates, seven (37%) have finished an MFA or MA, and four

(21%) have a BA. These figures will necessarily vary from year to year as the composition of the tutorial team is adjusted in accordance with our aim to develop curriculum that is lively, responsive, engaged, and current. In 2012-2013, five of the eighteen core tutors (27%) had completed a PhD or were PhD candidates, eight (44%) had an MFA or MA degree, and four a BA (22%).

In the same year, 53 visiting tutors spent a day or longer at the DAI with numerous credentials, awards and accolades to their collective credit.

DIGOPORT: Academic degree tutors

A NOTE ABOUT PRECARITY

Due to our policy of not offering any tutors the possibility of entering into a contract-based working relationship with ArtEZ (all regular tutors are registered as freelancers and receive gross payment based on mutual agreement), we have been able to develop and maintain an open and flexible curriculum that can be adapted on an annual basis. At the same time, we cannot be unconcerned that this manner of granting flexibility to the program definitely contributes to the rise of an extensive precariat in the cultural field, making our program complicit to a certain problematic transformation of the welfare state. Our tutors and some members of staff do not have access to an institutional safety net in the form of contractual protection in the case of illness, nor do they accumulate a pension, exclusive of any private arrangements they may have made.

However, we do need to stress that, with due regard to the division of tasks, no difference exists between the amount of payment received by core staff and freelancers. The modest contracts held by the permanent staff in relation to their very considerable workload do not in any respect cover the actual number of hours worked. As such, the protection that ArtEZ provides to them is essential in compensating for all the unpaid work done.

Therefore we are convinced that for the time being we have chosen the best possible policy in regard to the plasticity of our work force; our students are very well served by the current construction. In the longer term this waning of social securities must usher in a profound and open discussion on the future career implications for artist-teachers in and outside art schools in the Netherlands (and for that matter, several other countries as well).

ALUMNI

The DAI also invites engaged alumni to work with the institute as guest tutors, external reviewers, organisers of events, lecturers, designers or otherwise. Please refer to Chapter 1.6

4/ FACILITIES



SCHOOL FOR ART,
RESEARCH AND EXPERIMENT,
FOR ROAMING, CURATING,
PERFORMING & PUBLISHING

4/ FACILITIES

In 2007, during the previous NVAO-accreditation process, the DAI was located in Enschede in a wing of a rather drab building adjoining the primary occupants, the ArtEZ Bachelor courses in Enschede. Further, this setting was completely isolated, a peripheral location even within the layout of the sprawling campus of a technical university (University of Twente).

The physical space allocated to the DAI could be seen as a symbol of a view of art education that we were in fact so keen to examine critically: long, dark corridors lined with monastic cells which served as studios. Spaces where more than 6 people could gather together were almost non-existent.

Coupled with the lack of constructive dialogue with ArtEZ's then-management in Arnhem, and it becomes clear why we spent years pursuing a move to a location closer to the lion's den.

The problem was not the city of Enschede, since we had organised our programme in such a way that we could disregard marketing on the basis of a city profile and became independent of "the city" as an attraction for students. Further, the city officials proved themselves eager for us to remain in Enschede as an important part of the city's cultural terrain with an offer of a very suitable and central alternative site for the DAI in downtown Enschede. However, the management of ArtEZ chose to veto any and all initiatives on our part with regards to the DAI's relocation.

After successfully completing the accreditation process, which included the assessors' recommendation that alternative accommodation be found for the DAI, relocation at last became a possibility. Although ArtEZ management at the time had its own ideas regarding how and where our program would best be accommodated in Arnhem (a

much cheaper building that fulfilled our dreams with regards to cooking, eating and sleeping during DAI-weeks was disregarded), we are very satisfied with the fact that we have been able to make the move from Enschede to Arnhem. Our visibility within ArtEZ has increased enormously, which has led to a long-overdue acceleration in the much-needed discussions with the management, and also the ArtEZ BFA, regarding our diverging views on art education.

Furthermore, we at the DAI do not subscribe to the notion of "bricks and mortar" as paramount in providing the best educational environment possible. Rather, we feel that a simple structure with a few plastic chairs and at least 4 interesting artists with varying points of view is already enough to create a "class". Ultimately, we are not bound to the location where we are now situated; neither are we dissatisfied with our current facilities.

The first floor of our building houses the DAI's offices, several meeting rooms and project rooms, a computer space, a reading room with a broad selection of relevant art magazines, journals and publications and a cosy canteen where we share our communal meals. Along with the ArtEZ Fashion Master's Programme, which has its main space and offices on the second floor, the DAI shares an additional two lecture spaces on the ground floor of the building. A moveable partition allows these two spaces to be transformed into one larger one. The main space downstairs functions as an exhibition/presentation space for both the DAI and the Fashion Master's, and occasionally for other departments or third parties.

During DAI-weeks, a mezzanine serves as a shared working/studio space. Students who wish to work in Arnhem between DAI-weeks can use this space freely. Upon request, and where available, the communal spaces of the DAI can occasionally be used by other ArtEZ departments between DAI-weeks; however, as curated spaces, they must be

returned to their original state after use. Students can access Wi-Fi via their own laptops throughout the entire building. The building is open in the morning from 8:00AM until 1:00AM at night, and is only closed during the night and certain official holidays.

The main ArtEZ buildings (designed by the renowned architect Gerrit Rietveld) house well-equipped general workshops, a mediatheque and the central administration, and are all within easy walking distance of the DAI. All DAI/ArtEZ students have the right to make use of these workshops. Facilities for audio-visual production, photography, graphics, wood, ceramics, plastics, metal, silk screening and computers are located in the Rietveld building and in the Oude Kraan. Students can also borrow equipment such as cameras, DVD players and video projectors from the DAI's own (limited) inventory, as well as from the media departments in the main buildings of ArtEZ. The ArtEZ mediatheque contains a large collection of books, videos, slides and digital media covering fine art, fashion and design, photography, architecture, theatre, dance, music and cinema. There is also a wide assortment of national and international magazines. All media are available for viewing, and some may also be lent. Students can borrow materials free of charge using their student IDs.

The ArtEZ dance studios and theatre spaces can be booked by DAI project leaders, who occasionally make use of these in the context of performance-based classes or seminars. During DAI-weeks, as well as in between, project meetings are also regularly held in the exhibition, lecture, project or meeting spaces of one of our partner institutes. This use can range from a final exhibition, such as the "Making Use" exhibition in the Van Abbemuseum in the summer of 2013, to events and seminars that have taken place in the offices of If I Can't Dance in Amsterdam and Casco's spaces in Utrecht. In Arnhem, public lectures organised by the DAI regularly take place in the MMKA (Museum of Modern

Art, Arnhem).

The Dutch Art Institute's current accommodations are sufficient to successfully implement our curriculum since DAI-weeks are primarily focused on communal events, collaboration and knowledge exchange (the production of artworks mainly takes place in between DAI-weeks in various settings arranged by each of our student-artists in their home communities).

Our conclusion regarding the suitability of our accommodation in Arnhem is borne out by the positive arc measured on the topic of educational spaces in the National Student Survey (see attached survey Dutch Art Institute) wherein student satisfaction (on a scale from 1 to 5 points) rose from 2.3 in Enschede in 2010 to 4.4 in 2013 for our new location in Arnhem. During the same period, student satisfaction for study facilities in general rose from 2.76 to 4.22.

Despite our decision to leave behind individual studio spaces in our move from Enschede to Arnhem, our overall ratings for student workspaces rose from 3.2 in 2010 to the present figure of 4.2 in 2013. It is worth noting that in between, for one year, 2011, satisfaction ratings in the workspace category took a slight dip down to 2.6 as returning students clearly needed some time to adjust to a DAI without individual studio spaces. And we are deeply gratified that our students' rating for the general atmosphere at the DAI rose from 3.9 to earn the maximum score of 5.0.

DIGOPORT: National Student Survey

5/ QUALITY ASSESSMENT



5.0 QUALITY ASSESSMENT

5.1 INTERNAL AND EXTERNAL
COMMUNICATION

5.2 FUTURE MODELS



5/ QUALITY ASSESSMENT

The DAI monitors the quality of its programmes in various ways, both formally and informally. Close collaboration with the DAI's associates and partners generates an ongoing informal discourse with regards to curriculum development and the final competences attained. Tutors, guest tutors, students and alumni thus form the most important source of information regarding the level of our programme.

ON-GOING FEEDBACK

"The DAI is a small organisation with an approachable directorate, which listens to feedback and which is able, in contrast to other institutions, to make positive changes and improvements to the programme within a short period of time." (from the 2013 ArtEZ Alumni Survey)

Continuous formal and informal communication is truly characteristic of the DAI; in-between DAI-weeks: via Skype meetings or through e-mail exchange; and during DAI-weeks: a steady dialogue between students and tutors with the Head of Programme or other staff to voice concerns and to discuss all matters that are or could become relevant to the programme, students or projects. The compact size of the institute allows us to remain well informed and enables us to react in a timely manner to potential problems such as students lagging behind in their research, or projects which, or tutors who do not live up to student expectations.

Also, DAI-weeks are scheduled to promote interface between the tutors of both the Co-op Academy and the Roaming Research Academy; one of their teaching days overlaps. This shared time and presence is important, as it is an effective way of facilitating informal, col-

legial, and direct contact between members of our very international tutorial team, as well as creating the opportunity for formal meetings.

Our project leaders will always ask their invited guest tutors for feedback in order to gain better understanding of their students progress, as well as the project itself. Each DAI-week, several students are required to conduct 20-minute lecture presentations before the entire peer-group, the Head of Programme as well as two independent external respondents, invited to publically respond to these student presentations. Following the discussions, the Head of Programme always arranges an informal evaluation of the event, during which both respondents are given the chance to reflect on the students research trajectories as well as on the way the programme deals with them.

END OF YEAR REVIEW 2013-2014

Towards the end of each academic year, the DAI holds a faculty meeting, during which two main points are discussed:

- a) student evaluations
- b) curriculum review and planning

This faculty meeting is an official occasion during which the core tutors can exchange information and experiences, reflect upon the past year and offer the DAI recommendations regarding changes or adaptations to the curriculum, evaluation procedure, planning, programming, and all other subjects that are relevant for the functioning of the institute.

Last year both the DAI and the members of faculty concluded that it could be an interesting experiment to bring ALL core tutors and project leaders together around ALL final student lecture presentations which will take place during three consecutive days in order to collectively discuss the students research outcome. As a result, a "The Kitchen/ Not The Restaurant-week" was introduced, dur-

ing which both first and second year students will present or perform work in the presence of their own tutors, but also core tutors and project leaders of projects they are not participating in. The Head of Programme will moderate, the hopefully very productive discussion between tutors who have worked with the students for the duration of a whole year, and tutors who do not at all know a student, but will be invited to respond to her/his presentation as well. This 'final assessment week' concludes with an annual end-of-year faculty meeting.

The DAI requires all core members of its faculty, both individual artists and representatives of the partner institutions, to evaluate their respective students' final competences. In 2012/2013, an extra tutors meeting was arranged and faculty members were asked for input regarding a new set of competences; all tutors voiced approval to adopt these as our new evaluation criteria.

The tutors were also asked to indicate the relevance of each competence (and its sub-competences) to their project in order to ensure that all competences can and will be evaluated (please see Chapters 2.3 Curriculum 2013-2014 and 2.7 Examinations & Learning Outcomes).

ALUMNI: REFLECTING ON THEIR DAI EXPERIENCE

- Continuous reflection on the programme
- The feeling that you play a real part in a programme which is open to change (from the 2013 ArtEZ Alumni Survey)

Surveys completed by current students and DAI graduates are another important touchstone for the quality and relevance of the course. Instead of utilizing the more generic alumni survey offered to us by ArtEZ (designed for use across the many different disciplines within ArtEZ), in which many questions have only a very limited relevance to the DAI, we have invested considerable time and effort to shape the survey in a manner more specific and pertinent to our pro-

gramme. We strongly believe that only a clear relationship between the questions and the DAI's curriculum, along with leaving ample space for criticism, will lead to relevant and informative results: the value of any survey is determined not only by the quantity of respondents, but even more so by the quality of the response.

We at the DAI have felt extremely encouraged by the very positive response from our alumni. Between 81.6% and 100% of our alumni in the classes of 2008-2012 judged each of our (previous set of) competences to be 'important' or 'very important'. Not a single graduate surveyed considered any of the DAI competences to be 'unimportant'. The results of the same survey also make perfectly clear that graduates find our course to be of an interesting and relevant level (100% agree or completely agree). 96.5% of the respondents agree or completely agree that the DAI's programme is well-connected to the contemporary field of practice.

Current students:

DIGOPORT: NSE 2013 Ma Fine Art DAI

DAI graduates:

DIGOPORT: Alumni enquete_2012

CURRENT STUDENTS:

One of the key strengths highlighted by respondents in the 2013 ArtEZ Alumni survey is the DAI's willingness to listen and to change. Listening to our students is not incidental, but is formalised in round-table meetings that take place during each DAI-week with all students. These forums serve both to inform students about the planning and content of the curriculum, as well as to invite them to voice their opinions regarding both. These meetings are an essential source of information concerning all aspects of our programme, as fortunately our students show no hesitation in articulating criticism.

Throughout the year, the DAI organises additional individual and group meetings with the second-year students in order to inform them and to be informed

about the graduation trajectory, and also with our first-year students in order to determine whether the DAI meets their expectations, if the programme functions as they had hoped, and to discuss possible changes as well as plans for the next year's curriculum. Finally, at the very end of the year, the Head of Programme arranges exit evaluations with small groups of graduating students in order to ask them about their experience at the DAI, and about what the DAI could have done better. In the 2013 National Student Survey, DAI students rated their level of involvement in the shape of our curriculum at 4.7 points out of a maximum score of 5.0.

In recent years, DAI-student responses in the National Student Survey have become increasingly positive. However, unlike the ArtEZ Alumni Survey, the DAI can exert no influence upon the formation of questions posed in this survey. The National Student Survey results are far more 'general' and far less as an evaluative tool than the DAI would like it to be. We understand these statistical outcomes more as a confirmation of what we have already heard in our meetings with students.

In 2012, 76.7% of current students participated in the survey (34.1% in 2010). In 2010 and 2011, students indicated dissatisfaction with regards to matters such as information about study progress, evaluation criteria and scheduling, but also with the library and the quality of the facilities in Enschede. However in the 2013 survey, the DAI received a very positive score (the lowest being 4.1 out of 5) in every field. The DAI's relocation to Arnhem obviously resolved most complaints regarding study facilities. However, we also made progress in almost all the other fields, including the ones in which the DAI already earned high marks.

ERIK VISKIL'S REPORT

In 2011, prior to the current NVAO-led audit, ArtEZ's then newly-appointed Board, together with the new Director responsible for integrating the Fine Art pro-

grammes (BFA and MFA) into the larger framework of ArtEZ, Wilhelm Weitkamp, commissioned an assiduous inquiry steered by an independent advisor with the objective of gaining a better and more detailed understanding of the DAI's methods and structures. The extensive investigation itself was quite similar to the accreditation process, except that it was initially aimed at reforming the DAI.

Finally, after half a year of numerous internal and external interviews, the outcome of the inquiry was more than positive about the DAI. The independent advisor, Erik Viskil, made it quite plain in his recommendations that it was not necessary to 're-structure' the DAI according to a newly-devised external model since our programme is already open to new questions and proposals, and changes formats and interrelations between the components after annual consultation with students, tutors and partners.

STRENGTHS

Erik Viskil invited tutors, students and alumni to list the strengths of our programme:

Responses from DAI tutors

- The DAI is an open, dynamic place - one of the most dynamic places in the Netherlands.
- The DAI does not work from the perspective of Dutch culture, but from world culture.
- Through its foundation as a working community, the many lectures and contributions of guests, and the involved and eager students, the DAI is an inspiring context for tutors.
- The DAI has found a model for 'doing together', whereas other master's programmes mostly have students compete with each other.
- The DAI offers students a glimpse behind the scenes of the art world.
- The DAI sharpens its education programme each year, through which it

improves year to year.

- The DAI possesses a good network of interesting tutors, who themselves all bring in an interesting network.
- The DAI possesses a network of interesting artists, critics and curators.
- The DAI ensures that every student can leave the institute with his/her own network.

RESPONSES FROM DAI STUDENTS

- The DAI has an effective structure.
- The DAI is international, both in terms of students and tutors and in its general orientation.
- The DAI offers a variety of opinions regarding artistic practice and society.
- The DAI draws you, without studios but with challenging projects and exciting journeys, out of your 'comfort zone'.
- The DAI is different to other institutions, but is nevertheless connected to those institutions.
- The DAI operates on the edge of what it means to be an art education institution and art institute, and places the student in a position in which he/she is obliged to ask him/herself what it means to be an artist.
- The DAI is not hierarchical, and works on the basis of shared responsibility.

RESPONSES FROM DAI ALUMNI

- The DAI has a culture formed by a counterculture. At the DAI, everyone fights for experiment in art.
- The DAI creates an experimental context.
- The DAI is itself an experiment.
- The DAI is self-renewing; the educational programme is renewed every year.
- The DAI teaches you about the world, about your own country and not simply about the Dutch tradition.

- The DAI teaches you to write well, and to do so in English.
- The DAI has good tutors.
- The DAI has a large and varied network.
- The DAI is real

SUGGESTIONS FOR IMPROVEMENT

Comparing the SWOT analysis that we included in our 2007 Critical Reflection to where we have arrived today, we can conclude that the DAI has gone through several major transformations, and nearly all can be categorically characterized as changes for the better. Nonetheless, it is certainly possible and even desirable to think of points where improvements can and should be realised in the coming period.

In the section below we have listed positive actions that tutors and staff can work to adhere to, and in fact are actually in some cases already under way of being implemented where and whenever possible. But some of these items must be adopted at the level of the ArtEZ Faculty of Art & Design, or even the Board, as their permission and managerial support is required.

- If internal and external communication could be professionalised, according to the DAI's needs and unique characteristics, the programme would further improve its functioning and gain considerable visibility. (Refer to chapter 5.1)
- More appropriate accommodation in tune with the specific requirements and features of the residential nature of the DAI-week would definitely give an incredible boost to our overall performance.(Refer to Chapter 4 and Chapter 5.2)
- More up-to-date equipment is becoming an urgent necessity, namely video projectors, digital photo and video cameras, and photo and video editing tools (these must not be acquired at the cost of decreasing teaching staff, see also below).

- Better collaboration with other parts of the Hogeschool (ArtEZ) could contribute much to the strength of our programme. Workshop assistants generally are very supportive, but often regulations make it difficult to take sufficient account of the specific requirements of DAI students.
- The financial discrimination towards non-European students disturbs the feeling of equality and the general sense of wellbeing among students (this topic continues to be brought to the fore during round table evaluations at the DAI).
- DAI needs to invest time and brain-power in the development of a more “DAI-specific” assessment and grading trajectory (refer to 2.7)
- DAI has asked the board of ArtEZ to reconsider the impersonal standardization of the ArtEZ graduation certificate which does not mirror the identity of the art course attained. The certificate mainly bears signatures of people the students have never met with.
- We feel that although the DAI is not “in the red” in the National Student Survey for any of these categories, nonetheless we have been working on improvements such as information regarding study progress, rules and procedures. It is fair to note that a number of difficulties arise from our position within the larger organisation, where most formal systems and procedures are geared to large groups of Bachelor’s students and are thus less functional for students in the context of a small Master’s institute. This includes relations with the ArtEZ workshops, but also complex student information systems such as OSIRIS. The ambitious choice of the DAI to stay flexible and innovative, with only a small part-time permanent staff and a much larger, freelance faculty can sometimes also result in delays in communicating schedules and programming.

And in many respects, our current situation reflects a clear management decision: with a limited budget, the Dutch Art Institute has chosen to invest in education over equipment. In our round-table

conversations as well as in the talks with Erik Viskil, our students expressed strong agreement with this prioritization: they would certainly like to have access to better equipment, but only if this does not affect or compromise the continued presence of (guest) tutors.

DIGOPORT: Viskil report: ArtEZ VISUAL ART

5.1/ INTERNAL & EXTERNAL COMMUNICATION

The centrally-administered ArtEZ communications department focuses on the branding of the overarching “corporate” identity of ArtEZ as a whole. This department’s output is generally geared towards a quite broad audience of potential (mainly Dutch) bachelor’s students and their parents. This makes the official ArtEZ publications and advertisements irrelevant for the networks and audiences targeted by outspoken and specific programmes such as the DAI and the Werkplaats Typografie. This is supported by results from the DAI’s alumni survey: 71.4% of the alumni stated that they never visit the ArtEZ website, while 92.9% visit the DAI website. Of the small percentage of our alumni who have in fact visited the ArtEZ website, only 50% considered the information found there to be relevant. In sharp contrast, 92% considered the information on the DAI website relevant.

The DAI’s visibility within relevant networks is crucial to our programme. As such, the DAI is obliged to produce and disseminate its own communication.

- The DAI’s monthly e-bulletins and the website play a pivotal role, both internally and externally: they not only promote the DAI, but are also the main source of information about the current programme and serve as a guide to the course. Last but definitely not

least, these cumulatively form an indispensable archive of everything that has taken place at the DAI since January 2003 when the very first bulletin was sent to all our contacts and published on the DAI website. At present, each monthly bulletin is sent to approximately 1200 contacts in the DAI's web mailing database.

- In addition to the bulletin, the DAI's Names & Faces booklet acts as an internal "who's who", containing portraits, project information and contact details for students, faculty and staff. It is designed and updated (as needed) for each DAI-week by staff member Ricardo Liong-A-Kong, and is distributed to every student and (visiting) tutor.
- Whereas the bulletin informs participants about the structure of each DAI-week's programme as a whole, the core tutors communicate detailed information and questions arising from each project to the participating students directly. Gabriëlle as the Head of Programme e-mails relevant information about residencies, projects, workshops, grants opportunities, etc. directly to (selected) students and alumni.
- More formal sources of information, such as the House Rules and the Education and Examination Regulations are issued to students at the beginning of the each year. These materials are also discussed in a round-table meeting during the first DAI-week.
- In 2012, the DAI became a late and somewhat doubtful convert to Facebook. Nowadays our staff, students and alumni can exchange information about public events, publications and other relevant topics via this medium.
- With regards to paid publicity, the DAI advertises with some regularity in Metropolis M (in print and online), through Art & Education (e-mail announcements sent to +80,000 visual art professional worldwide and a searchable online database of these), and on the websites of Afterall, Manifesta Journal and Open!.
- Since its inception, "DAI Publications" has published approximately 100 artists' books. These books are not only disseminated by the DAI itself, but also by the Werkplaats Typografie, by all the involved artists, most recently also by Casco in Utrecht, as well as by several specialised shops in a variety of cities. The DAI and DAI-students have participated in book fairs in Berlin, Rotterdam, Paris and New York. Recently DAI-alumna Vittoria Soddu initiated and curated a show in an artists' space in Sassari and a seminar at the University in the same city on the isle of Sardegna. The project introduced the concept of artist's books by showing and discussing 10 years of DAI- issued artist publications. We consider this type of exposure to be the best possible and most valuable form that we could imagine.
- During the opening days of the 2009 Istanbul Biennial, we launched our book "Here as the Centre of the World", published by Archis, with support from the Mondriaan Fund. The DAI, together with the Fine Art Department of the Piet Zwart Institute, co-produced (Mis)reading Masquerades, a book by If I Can't Dance I Don't Want to Be Part Of Your Revolution, published by Sternberg Press, and which included contributions by participants in the IICD Masquerade project at the DAI. As an institute, we are currently collaborating on the Autonomy Project publication, and our students continue to contribute to magazines and websites related to projects and classes that we organize or co-organize.
- Since our last accreditation in 2007, the DAI has taken part in public events such as Manifesta, de Kunstvlaai, and the Autonomy Project with a multiplicity of public moments, and numerous project-related presentations of various kinds in many cities worldwide. We even joined as sponsors of the 2009 Istanbul Biennial when our then-student Lado Darakhvelidze was invited to present a major work. In the past few years we have also presented student work in Arnhem in curated shows and group performances. Last year we offered a year-long course, Curating Academy, whose participants and tutors worked towards creating an exhibition together. The result, DUTCH ART INSTITUTE ISTANBUL, presented works of 16 DAI-graduates in a 4-day

exhibition in Istanbul during the opening days of the 2013 Istanbul Biennial. Another noteworthy recent experience was the show curated by the Van Abbemuseum with works by participants in the 2012-13 DAI/Van Abbemuseum project Useful Art. Although both shows were very successful, we have taken the decision not to automatically institutionalize an "annual graduation show"; there are so many other ways of "going public" yet to be explored!

- DAI-related announcements in e-flyers published by our partners Casco, If I Can't Dance... and the Van Abbemuseum which are far more effective in reaching our intended audience than any centrally-steered ArtEZ advertisements in local media could ever be. The DAI's international visibility due to our Roaming Academy activities works as an important platform for the profiling of our programme; as such, we are better known outside the Netherlands than within.
- That said, we readily acknowledge that much more needs to be done to ensure that those with whom the DAI would really like to connect can indeed be reached - even, or rather when, they operate in alternative circuits, subcultures, or geographical 'grey zones'. The DAI would love to be able to dedicate considerably more resources to precisely this type of outreach, as the potential benefit for our programme would be considerable: new contacts in areas of common interest aid in further developing our programmatic content (new institutional partners, visiting lecturers, etc.) and can yield even further gains in terms of attracting (strong, vibrant and qualified) students. In short, it is essential that the DAI continues to be (even more) visible in order to sustain, share and extend our expertise and replenish the connective energy that drives us as artists and educators.

DIGOPORT: Names and Faces
 DIGOPORT: Alumni Survey
 DIGOPORT: House Rules

E-BULLETTINS: <http://dutchartinstitute.eu/bulletins>

FACEBOOK: <https://www.facebook.com/pages/Dutch-Art-Institute/136083009884835?fref=ts>

DAI PUBLICATIONS: <http://dutchartinstitute.eu/printed/publications>

MANIFESTA: <http://dutchartinstitute.eu/page/1909/platform-for-un-solicited-research-and-advice-dai-manifesta-8-temporary-a>

KUNSTVLAAI: <http://dutchartinstitute.eu/page/3472/dai-public-private-program-at-kunstvlaai-2012-welcome-at-presentations>

AUTONOMY PROJECT: <http://theautonomyproject.ning.com/page/the-autonomy-project>

PROJECT-RELATED PRESENTATIONS: <http://dutchartinstitute.eu/program/contexts>

DUTCH ART INSTITUTE ISTANBUL: <http://dutchartinstitute.eu/page/4391/dutch-art-institute-istanbul-invitation-to-the-exhibition-opening-lecture-by>

USEFUL ART: [http://vanabbemuseum.nl/en/browse-all/?tx_vabdisplay_pi1\[ptype\]=18&tx_vabdisplay_pi1\[project\]=1165&cHash=5b8f8ef73c0c1c6961ff1dd5553bcf8](http://vanabbemuseum.nl/en/browse-all/?tx_vabdisplay_pi1[ptype]=18&tx_vabdisplay_pi1[project]=1165&cHash=5b8f8ef73c0c1c6961ff1dd5553bcf8)

5.2/ FUTURE MODELS



We are not afraid to claim the peripheral!

Context will be actively produced, wherever we are located.

If the DAI wishes to continue to push itself, and others, towards intense curiosity, then it must refuse to become settled and sluggish, and must take the following radical step in its development. What can we learn from other unconventional schools and initiatives of the present and past that, like us, do not see making, thinking and living as separate from each other, schools from the Black Mountain College to The Land in Thailand? How do we keep our profile distinguished in a way that contributes to the transformative potential of art in a globalised world, one that by definition is "uneven"? How do we create even better conditions for experimental research into impassioned practices that lay new links between the organic and the inorganic, the poetic and the political, between body, time and space? And how can we realise this within the context of public education whose parameters are determined by the Dutch government?

In this final chapter, we will sketch a few rough scenarios in an associative manner. These involve ideas that live, ideas that we are discussing with various partners and parties, ideas that we sometimes also actively research. It is not the intention that the choice of one model excludes or closes off relationships with the others. We do not of course expect the NVAO to advise us in this regard; for us, the intention is to show that we remain in movement, and that we are seeking people within and outside ArtEZ who have the necessary power of imagination and "pushing power". We are curious as to how the commission rates our explorations.

- **SCENARIO 1: Together with If I Can't Dance I Don't Want To Be Part Of Your Revolution, we investigate a move away from the city towards the empty countryside in the eastern Netherlands.**

This represents a radicalisation of our peripheral position, with more focus on ecology and a reorientation towards the relationship between poetics and politics within a new sort of praxis, on a location that is made, managed and used by an international art community (which involves the local community where relevant). On this location (which besides workspaces and presentation spaces will also possess kitchens and bedrooms) education, production and presentation will come together since:

The space offers long(er)-term space to artists/researchers in residence with IICD.

Once a month, the space becomes a place of business for students and tutors of the DAI.

At regular intervals, the space becomes a presentation location for try-outs (IICD) and programming of lectures, film, music etc. (by IICD/DAI and potentially also others) for a local/regional and national/international public.

- **SCENARIO 2: The radicalisation of the DAI as Roaming Academy.**

The ambition is to transform ourselves into a mobile academy, a programme that is not bound to a location or city, but which connects its educational programme to changing contexts. Only a small office would remain operational in Arnhem as a launch base. Each year, the Dutch Art Institute would relocate for a period of 10 months to a carefully selected location. This could be a Greek island, a small village in the Serra da Estrela in Portugal, or a remote country house in Tunis; we are referring here to the fringes of Europe. The Roaming Academy is a step consistent with the development of the DAI. A large proportion of the students are from outside the



Netherlands. Instead of travelling to Arnhem once per month, they would travel to another location for a period of a year. The DAI's programme has featured projects abroad for a long time; these were also connected to a DAI-week. The DAI would attempt to involve local practitioners in the educational programme - just as we always do now. These relationships would simply intensify. We wish to grant agency to "guest tutors", of whom we ourselves would in fact be guests. In the coming period, the DAI will investigate what is necessary to realise this ambition and will involve research into the legal, financial and organisational requirements.

- **SCENARIO 3: The DAI becomes the first Dutch art education programme to become part of a museum, namely the Van Abbemuseum - already our partner in crime.** The museum is a potential source of counter-education, whereby potentiality is seen as the realm of the possible without prescribing it. The museum's collection would become a radical tool of inquiry: by accommodating the DAI, the museum as "reservoir" and our lively school would together become a "tool of conviviality"*. The DAI would intensify its focus on "curating", without of course excluding artists!

The MACBA in Barcelona can be seen as an example (<http://www.macba.cat/en/pei>)

- **SCENARIO 4: ArtEZ decides to strengthen the position and the operational effectiveness of the DAI and the Werkplaats Typografie and other smaller, more internationally operating sections, by creating a graduate school for art, design and theory - not necessarily a building, but rather a model that would grant us more agency within the managerial structure of ArtEZ.**

Excerpt from a letter that the DAI, Werkplaats Typografie and the Fashion Master's sent to the ArtEZ Board in 2007:

"However, as regards our intentions, we would like to state that we aim for a common master's institute - one in

which the various programmes, as mentioned, are not necessarily housed in a building, but do have their base in Arnhem. This can occur while maintaining the very mobile and international character of the master's programmes."

We finished our extensive submission at that time with an urgent, perhaps somewhat emotional call to ArtEZ to guarantee the maintenance of the expertise and the exclusive networks of the master's programmes by anchoring the special position of the small-scale but high-profile programmes in the organisation structure. Quoting further:

"If we can therefore see ArtEZ as a real advocate, a safe haven for our special little ships, then an end can perhaps come to the unintentional (but nevertheless experienced as such by many) discrepancy between the interests of ArtEZ and its programmes".

We are pleased that in 2013, we can assert that this discussion has been resumed in a constructive manner. It is our great hope to be able to conclude - in our next accreditation report in 2020 - that ArtEZ has managed to implement, with great pride, an innovative, federative framework capable of nurturing and sustaining prominent and energetic, but deliberately small, art and research programs such as the DAI.

DIGOPORT: Master Manifest 2008

* Paul Gilroy, Giddens Professor of Social Theory, London School of Economics, during keynote address at Be(com)ing Dutch/Eindhoven Caucus, Van Abbemuseum, 2007.

COLOPHON

This **Critical Reflection DAI/MFA ArtEZ** 2013 was commissioned by the Accreditation Organisation of the Netherlands and Flanders (NVAO) and written and compiled by Gabriëlle Schleijsen in collaboration with Rik Fernhout and Rebecca Sakoun.

It draws on a wide range of documents, letters and reports, most notably those by independent advisor and publicist Erik Viskil, and the consultancy firm Andersson, Elffers, Felix. Furthermore on a 2012 Alumni Survey and the Dutch National Student Survey 2013. It contains introductions to projects written by Alena Alexandrova, Bassam el Baroni, Doreen Mende, Renée Ridgway, Jorinde Seijdel, Grant Watson, and by our partners Casco, Office for Art, Design & Theory, the Van Abbemuseum and If I Can't Dance I Don't Want To Be Part Of Your Revolution.

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