

# DAI

MA ART PRAXIS

MULTI-ANNUAL PLAN



**MOBILIZE OUR BODIES,  
OUR INTELLIGENCES**

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2016 June 6: Roaming ON/OFF SONSBEK'16. DAI-camp assembly. Photo: Despina Sevasti

# Chapter 1: Backbone

*"It is truly ravishing to observe how, at DAI, the rhetoric of risk and change, usually to be taken as the mark of neoliberal deregulation par excellence, corresponds with an educational, artistic, theoretical and political ethos of auto-critique and communality that effectively recodes and subverts the entrepreneurial cliché." - Tom Holert.*

DAI's integrated two-year curriculum brings emerging curators and artists together in research trajectories curated and tutored by its longstanding partners Casco, Office for Art, Design and Theory (Utrecht), If I Can't Dance I Don't Want To Be Part Of Your Revolution (Amsterdam), Open! Platform for Art, Culture and the Public Domain (online), The Showroom (London), the Van Abbemuseum (Eindhoven), as well as by independent artists, curators and writers.

Ten times per year, students and tutors plug into the so-called DAI week: an experimental learning environment/think tank/networking platform/theory camp, a "spaceship" regularly landing in Arnhem and occasionally at other locations around the world. Conviviality is at the heart of the program: infrastructures can be artworks too.

In its current form DAI is a balanced, finely tuned blend of consistency and contingency, the result of an intensive process of consolidation and transformation, of learning and unlearning. Since 2003, our fleeting community of students and alumni, tutors and staff has been intensely involved in this ongoing process. DAI is a "common project" in every sense of the word.

In this chapter, we will list a selection of "consistent" characteristics of the DAI complex. This organically cultivated mental framework, which over time has proven to provide a sound environment for experimentation, innovation and co-creation, has allowed us to work with a wide variety of more or less like-minded people across gender, race, class and nationality, in a hopefully sensitive way, towards a sweeping and transformative "planetary campus".

## **1 Nucleus: a WE, perhaps**

Things that we, over the past thirteen years, have achieved to intricately weave into our pedagogical fabric and that we find worth cherishing now and in the near future:

- \* Our strong focus on content driven research and meaningful production.
- \* Our progressive, feminist, decolonial and non-Eurocentric orientation, which in itself allows for an inspirational variety of artistic, political and theoretical positions - from 'commonist' engagement with the rural to Left Accelerationism's embrace of technology.
- \* Our desire to co-develop and co-promote new perspectives on collaboration and exchange, production and distribution, ethics and aesthetics.
- \* Our functioning as a largely self-organised para-institution, rather than a cog in the machine of the overriding University.

- \*Our inclination towards unorthodox teaching methods that in many ways exceed the limits of conventional art education.
- \*Our 'porous' curriculum with its annual transformations, grounded in ongoing productive dialogue between students, tutors, and the world.
- \*Our call for transdisciplinary study groups through which art, theory, performance, orality, curating, writing and publishing can be explored.
- \*Our rejection of the "private studio space" as a pedagogical tool.
- \*Our DAI-week's holistic point of departure: living, roaming, learning and working together during one week per month.
- \*Our communal meals, student-led cinema, nightly karaoke sessions, yoga classes and campsite workouts, as well as the monthly round table discussions between students and staff, all considered integral constituents of our curriculum.
- \*Our aspiration to foster affective and effective commonalities and communes.
- \*Our funky student body, its transnational and diverse composition based on our unique understanding of "elective affinities" (as in "Wahlverwandschaften") and plurivocality.
- \*Our thriving, interconnected alumni community.
- \*Our pioneering, long-standing collaborations with partner organizations that continue to constitute "interfaces" between the academy and the art world, offering our students close involvement with other institutional practices.
- \*Our widening digital outreach.
- \*Our worldwide linkages powered by our Roaming Academy.
- \*Our fleeting community of brilliant, devoted, anti-hierarchical, incorruptible, original tutors, so committed to the notion of 'complexity', more than anything else.

## **2 Findings: the experts**

We would like to underpin our faith in the long-term viability of these cornerstones with a few excerpts from the summary of the jury report written by the panel of external experts that was commissioned by the NVAO to carry out a thorough two-day assessment of our program in November 2013. The panel consisted of Dr. Tom Holert (Akademie der Künste der Welt, Cologne), Yvonne Dröge Wendel (Head of the Bachelor Fine Art dept., Gerrit Rietveld Academie in Amsterdam), Melissa Gronlund (editor Afterall journal & professor at the Ruskin School of Art in Oxford), Geert van Mil (master student at the Sandberg Institute in Amsterdam till 2014) and the bureau AEQUI to whom the logistics of the process were delegated.

### **A *Intended learning outcomes***

The assessment committee established the intended learning outcomes of the program as excellent. The course aims to educate artists who are aware of the wide range of developments in the art world and who, through in-depth critical reflection, arrive at new forms of art production and distribution that reflect, and contribute to, the ongoing renewal of the discipline. The committee highly appreciates the manner in which the program strives to continually question the role of art as well as the form and function of art education. Furthermore, the com-

mittee applauds how the program aims to prepare its students for the reality of an (inter)national art practice in the field through intensive collaborative projects with longtime partners in the artistic field.

Through these collaborations the program is continually able to register and respond to new developments taking place within the discipline, both nationally and internationally. The committee is very positive about the program's capacity for learning and transforming, and considers its profile to be an inspiring example for art education in the Netherlands and abroad.

## *B Curriculum*

The assessment committee observes that the program provides an excellent environment in which students can develop their artistic identities and in such a way that they are able to engage in a knowledgeable manner with relevant issues in the art domain, deploying these insights in their individual and collaborative art practices. The strong orientation of the program towards the professional field through the structural involvement of highly esteemed national and international art institutions ensures that the students acquire the skills necessary to sustain an art practice after graduation; they must familiarize themselves with various forms of collaboration, negotiate different time-frames and processes of production and find ways to formulate and realize their own point-of-view within these common projects. The committee stresses that – compared to other master's courses – the interdisciplinary and international orientation of the program is uniquely effective, productive and sustainable; the nature of the exchange and research projects, the participation in (inter)national networks and the expertise of (guest)lecturers all ensure that the programs are continually in touch with the professional field and, thus, able to anticipate and contribute to new emerging developments and trends.

## *C The structure of the program*

The committee is very positive about the structure of the program, which due to its intensive weeklong residencies, offers students a stable and inspiring community of fellow artists, curators and art specialists, all of whom are highly engaged and motivated to renew the field through ongoing research, reflection, discussion and exchange. Together they continually question what art can or should be and explore new forms of interdisciplinary collaboration. The committee is of opinion that with this unique structuring of the curriculum, the program has arrived at an ideal balance between consistency, contingency and commonality, creating an environment in which everybody can thrive – students and tutors alike. In essence, the committee is of opinion that DAI has been able to develop a future model for art education in which continuity and transformation are ideally balanced.

## *D Tutorial staff*

The assessment committee has been able to establish that DAI program is taught by a team of excellently qualified tutors who are highly esteemed within the art domain, the majority of whom maintain a successful practice as artists, curators or art specialists. The committee is very positive about the manner in

which the program ensures the cohesion between its staff members who are fully part of and contribute to the dynamic DAI-community. The committee observes that the tutors are dedicated, knowledgeable and experienced, effectively communicating a true critical engagement with art and art education as well as seeking out new venues for artistic discovery and interdisciplinary exchange.

#### *E            Quality assurance*

The program regularly verifies with its students, tutors and partners whether the program's goals, content and structure are aligned with relevant developments in the field. Every year, the program convenes a faculty meeting to discuss and evaluate recent and current projects as well as the program's plans for the next academic year. The committee is very positive about the self-critical open-mindedness of the program and its responsiveness to issues and questions, actively seeking to create new forms of making and thinking about art through a program intrinsically orientated towards flexibility and transformation.

# Chapter 2: Growth and Shifts

Please consult the following Appendixes for support:

- A: Week schedule from day to day 2014-2015
- B: Week schedule from day to day 2015-2016
- C: Week schedule from day to day 2016-2017
- D: Syllabus 2016-2017
- E: Calendar 2016-2017

This chapter describes some of the structural changes in the framework for 2016-2017, as well as the shifts in focus within the curriculum that will also serve as guiding principle for the coming years.

It is important to stress that since 2003, our curriculum and the framework have changed on an annual basis. Each year returning and new tutors are invited in or around April to come up with a brand new or thoroughly renewed project that will be made available on line to the students and prospective students as it will be leading for the duration of the upcoming academic year. During the introduction week in September lead tutors and curators present and explain their specific research proposal and the corresponding method of 'working together' to the student body. DAI explicitly asks its tutors to work with a model based on reciprocity. Tutors fuel and underpin a 'curated class' with their research, and invite the students to contribute to it with their own artistic, practical and theoretical research. All those involved in the project are open to new insights and ideas – the tutor takes on the leading role, but can occasionally delegate this position. Tutors use their position with DAI to further their own research. DAI, as a research institute, considers this to be a crucial aspect of its assignment. In addition to collective sessions, we offer individual tutorials to students who need more time and help to step in at the level of the tutor's research.

As a consequence of our fluid approach, the annually changing curriculum is a particularly intensive undertaking that requires thorough deliberation and a substantial amount of organisation. At DAI, everything is interconnected: the curriculum is a 'permaculture' in which studying together and living together are inextricably linked.

Because we place a high value on the involvement of the students and their hands-on expertise in the further development of our curriculum, we clearly do not want to limit our capacity to implement yearly changes. This multiannual plan therefore sets out concrete short-term plans (this chapter), and ambitions and plans at large, of which most have already been initiated, but will be fleshed out in the coming years (chapter 3).

## 1 Growth

In the academic year 2016-2017, in agreement with the many talks that were held in 2014 and 2015 with the Executive Board, DAI will continue the steady process of distinct qualitative and quantitative growth by taking steps towards the recruitment of a larger number of students, but also, for the first time in a couple of years, by structurally expanding the curriculum – both in its contents and its duration. This will require a certain investment (which we estimate will be recouped within two, three years at the most, through a hopefully sustained increase in the number of students).

## 2 Shifts

The main aspects of our projected 'growth spurt' in 2016-2017 are:

### A *An increase in the number of students*

We are aiming for a total of 48 (against 35 in total in 2013) first and second year students in September 2016, with the restriction that we do not want to make concessions on the substantial admission requirements for incoming students. We are confident that the significant rise in quality of the applications over the past years will continue. The threshold for applications to DAI has in fact already been raised. This becomes abundantly clear to potential applicants when they read the questions that we ask on the first written entrance examination. This first step acts as a natural 'filter': most of those who download our application form from our website quickly pull out (we have never investigated why this happens, but it has resulted in a significant drop in the number of improper and random applications which we had to deal with when everyone still had to apply on Studielink). The majority of applicants who take the trouble to address our questions are therefore for the most part also the ones that should be taken seriously (we then select a manageable number of candidates for the second round).

An application procedure is not a one-way street. We use the procedure to determine whether we really want to embark on a journey with the student concerned, but of course the same applies for the student. We invest much time in intensive and informative talks with the students, conducting two skype interviews with each candidate and prospective students are welcome to attend one of our DAI-week days and join us for a seminar and a communal meal. Why a number of good and interesting candidates who have been selected ultimately do not make the final cut every year is something we always try to uncover. We will return to this in chapter 4.

### B *Extension of the monthly DAI week*

At the moment, the facilities in the Kortestraat do not have the capacity to accommodate the activities of a large group of people during five subsequent days and nights each month. One inevitable consequence of the unique one-week-per-month model of DAI (our most distinguishing selling point, which we obviously want to keep intact as much as possible) is the fact that we are bursting at the seams *during* the DAI week, while a number of spaces are not always being used *outside* the DAI weeks. The possible solutions that the new plans for 2016-2017 offer without drastically changing our format, have been extensively discussed with the current student body, who have indicated that it was okay if the students were temporarily divided into two groups that would be present during different time slots, but that this extension should not cause the group to fall apart into a DAI 1 and a DAI 2 (an option we briefly considered). For the time being, the energy and the inspiration that 'living together' and networking in a large and diverse group generate still outweigh the practical and space-related disadvantages, although it requires everyone to compromise. Of course, the enthusiasm of the students will be subject to reevaluation at the end of this growth year.

In the following, we present the new structure in which the DAI week is extended by two days (and nights). For purposes of comparison and clarification, we



add the day-to-day agendas of the DAI week of 2014-2015, 2015-2016 and 2016-2017 (as Appendixes).

### C *Expansion of the curriculum and launch Curating Classes*

The growth spurt is also necessary because the current study groups or classes are bursting at the seams and have become too large to ensure the high standard that we aim for. Most (rival) master programs accept approximately 8 to 10 students for each tutor, if they use the traditional classroom setting at all. At DAI the average is now up to 14.

Recruitment and admission of a slightly larger number of students will allow us to expand the three modules into which the group is divided into subgroups, with one new subgroup.

We are thrilled to announce that The Showroom from London will team up with the Coop Academy (and become an official partner of the DAI) and that Dr. Sven Lütticken will be joining the How To Do Things With Theory team. Furthermore, we are planning to intensify our existing collaboration with curator, educator and writer Bassam El Baroni: apart from his acknowledged role in the HTDTWT team, he will organize and supervise a Roaming Academy project for us. Bassam will now travel from Alexandria to join us in Arnhem for four instead of two days each month. The human and financial investments that are involved with his monthly traveling will be counterbalanced by his greater contribution to our program.

In our opinion, Sven Lütticken is the most discerning art theorist in the Netherlands (as well as enjoying an excellent international reputation), and his thinking is considered to be greatly relevant for the students, tutors and partners of DAI. We are not only very proud that he is prepared to take time from his busy schedule as a professor of art history at the Vrije Universiteit and as an independent critic and writer to work with our emerging artists and curators on their theses, we also expect that he, together with Dr. Marina Vishmidt will give great impetus to our Associate PhD Research Collective (this will be discussed in chapter 3).

Starting September 2016 DAI will focus on offering two integrated courses for both curators and artists (or for combined artist/curators, as the case may be). Showroom director Emily Pethick, who is already familiar with DAI, having worked with us as tutor of the Publishing Class in 2008, will now lead the project Curating Positions in close collaboration with Grant Watson, curator and curatorial theory tutor at the RCA in London, also returning to DAI after an interval of a year, and Leire Vergara, a curator from Bilbao. They already know each other from Irit Rogoff's PhD in Curatorial Knowledge at Goldsmiths College, a think tank with which DAI has had a meaningful un-institutionalized association for many years.

With the new course 'Practicing Deviance: Methods for art and curating' the Van Abbemuseum, DAI partner since 2008, will structurally alter the contents of their curriculum at DAI. Following the recent devastating management crisis at De Appel in Amsterdam, the Van Abbe Museum decided to end their long-standing involvement in De Appel's Curatorial Training Program and is now interested in the possibilities for curatorial training in the DAI context. Apart from the recently launched curatorial master at the Design Academy (which also involves the Van Ab-

bemuseum, of course, focusing on *design* curation) only one other Dutch master in Art & Design offers a pathway for curators – there was no real need for it because the gap had already been filled by De Appel's successful CT program (although it was non-degree). DAI for several years already, has been interested in the curatorial knowledge evolving from artist-led cultures as an alternative to the more formal, art historical approach to curating of scientific programs. In the upcoming year DAI will focus on co-creation as an alternative to the 'splendid isolation' of the traditional curator and "autonomous" artist, transforming our MA into the hybrid and experimental programme which, so we firmly believe, is fit to accommodate an unorthodox selection of inventive young curators working side by side with artists.

#### D From Master Fine Art to DAI Art Praxis

*"For many practitioners today, autonomous art has become less a place of self-determined experimentation than a prison house – a sphere where one must conform to the law of permanent ontological exception, which has left the autonomous art world rife with cynicism". Stephen Wright ~ Toward a Lexicon of Usership, 2013*

Our programme is recognised within and outside ArtEZ, in the Netherlands and beyond, as DAI (Dutch Art Institute, a "nickname" or proper name that was given to the Master's programme – at that time not yet accredited and so without the title of Master – around 2001). After accreditation by the NVAO in 2007, which added the letters MFA to students' degree certificates, the term Master of Fine Art gradually started to be used at ArtEZ as an administrative description for the content of the programme.

However, there has never been any discussion about the appropriateness of "Master of Fine Art" as a course name for the programme developed at DAI since 2003.

In constant discussions with our students and alumni, partners and lecturers, DAI has devoted attention from the outset to the changing geographical, socio-political, economic and theoretical conditions and aspirations of, for and around the visual arts.

Globally, we have seen an enormous shift in the "material output" of the visual arts in a relatively short time. Now, thanks to the rise of digital media, everyone is authorised to produce and distribute images continuously, the substantive "mission" of the visual arts has shifted, while its manifestations have become multifaceted and extremely interdisciplinary. The media that contemporary artists use are only incidentally connected to traditional activities such as painting and sculpting. The plane, the three-dimensional object and "the concept" as the three discipline-defining formats are still with us (certainly so in the domain of the market, where marketability and capital appreciation are important conditions) – but belong emotionally to the last century and its makeover of the world through modernity and (post)colonial capitalism.

In numerous attempts to present new, imaginative, more democratic and more just alternatives to a late capitalist neo-liberal world order that has drifted so dangerously off course, the discourse in the early decades of this century has taken radically new turns. Art practice wishes to and is capable of making an important contribution to this.

During the past 20 years, within the more content-oriented and critical art world, we have seen the emergence of a multitude of ephemeral practices and the return of the body as medium, together with the enormous spread of “all things digital” and the definitive acceptance of text, research projects and political and pedagogical, interdisciplinary projects in which creators and users work together, as the prevailing forms through which art now manifests itself in society. It is well known that “the studio of the artist” is constantly moving, from the private realm to social media, school, film studio, sound lab, street and square, city and country, and, for the most privileged among us, most particularly to the departure and arrival halls of airports around the world.

The economic conditions for artistic production are now shaky as patronage from the traditional bourgeoisie disappears, just as nation states increasingly hand over art to the market.

This means that new alliances are being formed. In the Dutch art world, the DAI has played a pioneering role by involving professional institutes directly, as paid “lecturers”, in education and research – in doing so strengthening not just education but also the profession itself.

The curricular focus of DAI on the practices of the curator and the publisher next to the artist, educator and art researcher coincides with the realisation that there is a *“high degree of intertwinement between the artist, the institute, the curator and theory, which together support partial aspects of the authorship of the art object – co-authorship”* (this is a quotation from the PhD research into the changing practice of artistic production of the Dutch artist, curator and writer Jack Segbars).

This, as the result of a process of ongoing insight, will define the DAI's curriculum for the upcoming years.

Between 2011 and 2013 we worked closely together with the Van Abbemuseum and a number of international universities and academies during various summer schools and symposia to redefine “autonomy”, a concept which for many years has led to a striking lack of commitment and growing irrelevance in Dutch art education.

The DAI community no longer recognises itself in the notion of “fine art” or in the even more problematic qualification “autonomous art”. While “fine” artists are still very welcome at the DAI – as this is not at all meant as a disqualification of artistic practice as such – our programme has so much more to offer than that implied by the term. Curators, art writers and publishers as well as activists, educators and researchers all fall outside the scope of the regressive, narrow term “fine art”.

Admittedly, at a time when everything revolves around economic profitability, a number of courses use fine art as a romantic-nostalgic badge of honour (“Master Fucking Artist”). Although this is understandable, it is simply not a guiding principle for us. For the DAI, the qualification “fine art” is not sufficiently distinctive on a political, ethical and aesthetic level.

The double life of the DAI (as the “real” DAI Art Praxis on our own site, and as MA FINE ART on the ArtEZ website) which did not send a very clear message

amidst the dozens of competing advanced courses with a wider range of cutting-edge names that are springing up everywhere, has now come to an end. We are very pleased to announce that ArtEZ has recently agreed to replace "Master Fine Art" by "DAI Art Praxis" wherever this needs to be communicated.

# Chapter 3: Ambitions

Please consult the following Appendixes for support:

H: The Roaming Embassy

F: Targetted Internal and External Relations CoE

G: PhD@DAI

*From the jury report by the panel of external experts, commissioned by the NVAO: "The committee applauds the excellent choice of partner institutions by the programme, which in itself is a result of a thorough research process. The committee is impressed by the manner in which the programme has been able to create cutting edge and skilled interdisciplinary initiatives both within the Netherlands and abroad, which are productive, effective, sustainable and mutually enriching. It considers DAI's international and interdisciplinary orientation to be exceptional in the Netherlands"*

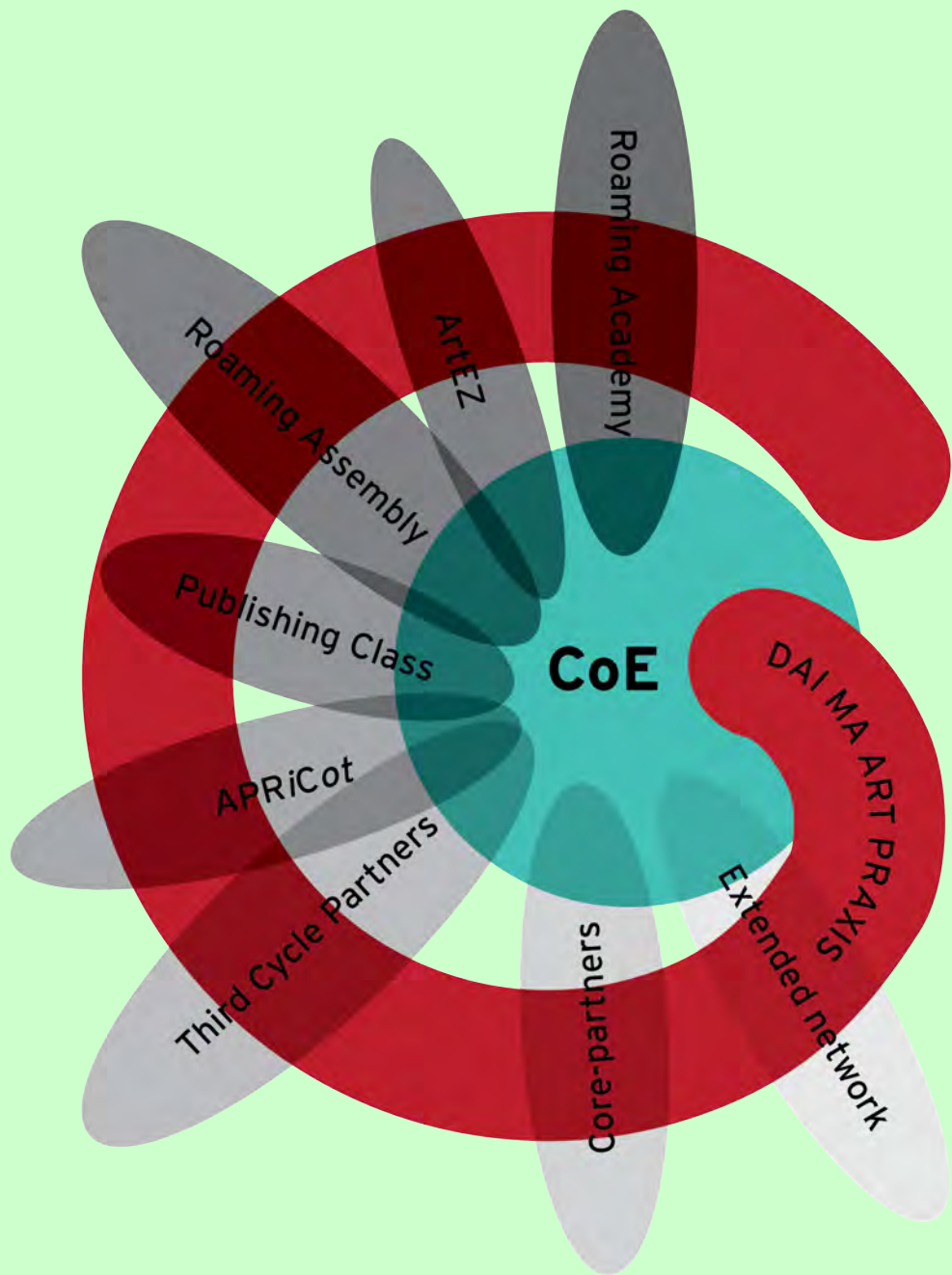
In this chapter, we will outline the defining trans-curricular, closely related initiatives, focusing on connectivity, internationalism, advanced research and publicness, which DAI wants to extend and foster.

This ambition is grounded in the enthusiastic interest from a steadily growing network of local, national and international partners, peers and alumni in DAI's intellectual and transformative potential. For quite some time now, we have been flooded with requests for PhD positions and other forms of collaboration in the fields of research, knowledge production and pedagogy. Because we can provide hardly any resources that do not directly benefit the master program, we have had to pass up on a number of interesting projects.

As with regard to the ArtEZ "lectoraten": till very recently, DAI was never consulted on the appointment and positioning of these professorships. Likewise, the research generated by DAI until now has largely been realized within the framework of the course and was in fact funded by the master program. Our wish to expand the program is certainly also tied in with our ambition to establish more effective and robust links between specific projects and the development of a third cycle and to substantially boost the profile and relevance of our unique projects. The close collaboration with our core partners already gave us the opportunity to consistently embed our research in a direct dialogue with the practical field. However, it is important to note that a much larger part of the research we have carried out in the context of the projects that have been realized since 2003 could have been developed into research at PhD level and into unique publications. And when this happened, it was only to a very limited extent, due to the lack of available resources, and because we were never properly informed about the possibilities of funding at ArtEZ.

Therefore, we welcome the change in policy of ArtEZ on the positioning and facilitation of research on second and third cycle level.

In the following, we will outline the overlapping platforms that we would like to advance in consultation with the Graduate School (seen by us as a confederation of unique initiatives, programs and institutes), thus enabling us to take a leap forward that is long overdue.



## 1 A New Centre of Expertise & Residency for Research Fellows

Working Title:

**The Roaming Centre for Authorised and Unauthorised Expertise on the Planetary Campus in the Global Backyard**

In 2015 DAI-director Gabriëlle Schleijsen, at the generous invitation of the Executive Board of the ArtEZ University of the Arts together with the directors of the Faculty of Art & Design has been entrusted with the establishment of a new professorship and/or a Centre of Expertise, an interface between advanced artistic and academic research and the world at large, to be firmly grounded in the context of the ArtEZ University of the Arts, but this time evolving from the international circle of thinkers and practitioners in and around DAI as research community.

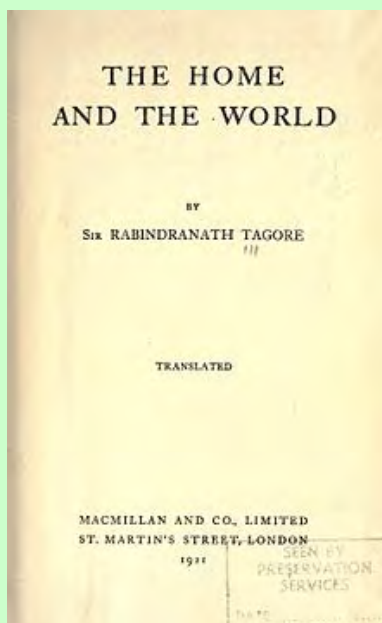
The online and offline research centre Schleijsen anticipates is closely intertwined with the DAI's long-standing praxis as a Roaming Academy and seeks to probe and bolster non-hegemonic, meaningful, affective and effective artistic relations and linkages and intellectual interweavings and transactions between progressive and articulate, small-scale art & research communities world wide.

### A Some inspirations

\* The DAI's affiliation with the research project on Rabindranath Tagore realized through an Arts and Humanities Research Council funded partnership between Iniva and Goldsmiths College in London in alliance with the DAI/ArtEZ in Arnhem and the nGbk in Berlin.

Integrated in this joint research trajectory the Roaming Academy project "To Make A Work" (2014) brought DAI-students and tutors to Santiniketan, a hundred miles to the north of Kolkata in India, where in 1901 Rabindranath Tagore started an open air school, later to be expanded into an International University - a centre of learning which would have the best of the East and the West, the local and the global.

\*



\* Gayatri Chakravorty Spivak: "I propose the planet to overwrite the globe". Our current understanding of globalization advances a cruel system of exploitation and flagrant inequality, whereby it is taken for granted that the globe can and should be controlled to produce financial profit. Planetarity, as proposed by Spivak is a more perceptive way of understanding "the materiality of the world and our place and responsibility as humans within it".

\*"In order to dismantle hegemonic systems of knowledge and economic production, it is necessary to begin with a philosophical base that has the capacity to embody care and accountability into it. Through continuing to preserve colonial vestiges of canonical knowledge, rather than understanding what it means in the statement "all matter is animate", the human animal never moves out of the human and into the posthuman. In order to understand our role in these diffractions, we will require more than what is provided by occidental systems." writes our graduating student Sebastian De Line (DAI, 2016) in the conclusion to his brilliant master thesis "NATURA INTERRUPTA ~ Beyond Nation State and the Island of Biogea", supervised by Dr. Marina Vishmidt, June 15, 2016

### C            *Some questions*

- \*What does it mean to be part of a global art world?
- \*Can we counter the current politics of globalization?
- \*Do we need a Planetary Campus?
- \*Where should it be located?
- \*How to ground it in an ethico-political practice?
- \*How can we create alternative transnational linkages?
- \* How can we, in the age of the simultaneous expansion of transnational neoliberal capitalism and worldwide outpourings of ultranationalist and extremist violence, contribute to the formation of affective *and* effective art and research communities across borders?
- \* "What are the parameters for a new conceptualization of art's agency in the world of tomorrow?" (Suhail Malik).
- \*How can we, as a Dutch government funded art educational program, backed up by our being part of the European Union, make the best out of our privileges and think the world otherwise, while practicing what we preach?
- \*How can we dismantle hegemonic systems of knowledge while operating from "within"?

### D            *Some concretizations*

- \* The "Roaming Centre for Authorised and Unauthorised Expertise on the Planetary Campus in the Global Backyard" will function at, at least, three different levels: the second and third cycle as well as at the level of carefully researched and selected "unauthorised" knowledges, alive in a wealth of (self-organized) praxes and cultures worldwide.
- \* The CoE will function as a hub for individual and collaborative research projects and productions activated by a variety of internal and external partners. The targeted networks (see Appendix F) are all already operational in and around DAI and its affiliations. They only need to be re-inforced and to be brought in position in order to clearly profile the CoE and to catapult it into the world.



\* The output:

(Could begin to be generated within the already existing DAI modules and platforms ASAP - we will elaborate on the most recently developed of these bodies further on in this chapter.)

- Artistic research  
*Roaming Academy, COOP Academy and network*
- Theoretical research  
*DAI's Associated PHD Research Collective and Research Fellows*
- Symposia  
*Roaming Assembly*
- Publications  
*Publishing Class*
- Online campus & online archive for output, research and networking to be created in conjunction with DAI's website, perhaps as subsite
- Collaborative workshops and summerschools  
*Roaming Academy and CoE network*

\* Rather than inaugurating a Professorship embodied by one person we opt for a fellowship program embedded in the CoE:

### **Roaming Researchers in Residence**

Offering short-term work opportunities (3 months, half year, year, two years depending on needs and resources). We would like to invite international scholars and artist researchers to develop research in relation to the Planetary Campus and the quest for decolonial knowledge production. The most interesting options would be "to mobilize bodies and intelligences" by bringing the researchers to where DAI and the CoE are located at a specific moment. This would require facilities for accommodation over a larger period of time, or in conjunction with the DAI-week format.

Another very interesting concept would be the temporary re-location of DAI to where the Research Fellow is based. This can be realized in the context of our Roaming Academy. Least best option could be a symbolic residency, expressed online or a combination of these three.

Apart from "doing research" we would invite the Fellows

- To tutor seminars.
- To curate Roaming Assembly symposia.
- To make exhibitions, possibly in collaboration with our partners.
- To introduce the Roaming Academy to his/her network at home.
- To publish.

\* The new CoE and our Roaming Embassy will collaborate to boost up a support system for the mobility of students from low-income economies and from the so-called Global South who wish to be part of our Planetary Campus.

## **2 Roaming Academy**

As a reinforcement of our monthly DAI-week meetings in Arnhem, the DAI's Roaming Academy offers an itinerant program that complements courses in the Netherlands with decentered collaborations worldwide.

Since 2004, our friendly affiliations with like-minded communities have brought students and tutors to Addis Ababa, Bandung, Bangalore, Beirut, Bilbao, Cappadocia, Dakar, Damascus, Diyarbakir, Dublin, Gdansk, Istanbul, Jakarta, Khar-toum, Liverpool, London, Mardin, Marfa, Mexico City, Murcia, Nanjing, New York, Ohlkon Island, Santiniketan, São Paulo, Taipei, Tehran and Yerevan.

It can be said that this worldwide weaving of 'relations' (as coined by Édouard Glissant) is perhaps the most meaningful and transformative aspect of our program.

Many of our Roaming Academy projects have been informed by a conscious susceptibility to the complexities inherent to the realities of (other) peripheries – strengthened by our awareness of the impact of the DAI's location, more or less under the lee of the art world, in the East of the Netherlands, one of Europe's many post-industrial, semi-rural areas that are experiencing a market shrinkage. Our current moment of global crisis, the interregnum where "the old is dying and the new cannot be born", urges us to more severely question our entitlement. Well aware that we as international art workers are part of the happy few, a global elite, we must ask ourselves how we can make sense out of the art world's privilege of mobility at a time where the majority of the planet's population is denied the right to freely cross borders – this inquiry must constitute an innate aspect of our ongoing critical research as a Roaming Academy.

It is our ambition to reinforce the transformative potential of the Roaming Academy by more severely grounding it in the circuit of interconnected knowledge platforms that we are proposing in this chapter.

### **3 Roaming Embassy**

The aura of the Roaming Academy sometimes triggers artists and curators we meet on location to approach us. Due to the rising costs of living in Europe and the high tuition fees for artists from non-EU/EER countries, the prospect of deepening their critical exploration of theoretical, conceptual, curatorial and production aspects of art within an MFA program in Europe is often far beyond their reach. And yet some of these prospective students are extremely motivated to enroll in our programme.

With the inauguration in 2014 of the Roaming Embassy DAI has set out to invest in building a network of (individual or institutional) supporters willing to invest in the future of (a) promising artist(s) from 'low income economies' and the so-called Global South.

We are working together with these supporters on tailor-made solutions, aiming to provide exceptionally motivated artists with the means to make their enrollment possible.

The targetted artists and curators are active change-makers in their country of origin, often operating as (co)- founders of artist organizations and serving different segments of the community. Through their work and vision they contribute to a shared understanding of different worlds and realities.

Supporters will have opportunities to follow the development and activities of the artist, and see a future in the making. There are many ways to offer support to selected candidates, for example, collecting or promoting their work, offering affordable housing, or sharing networks and professional relationships that could

lead to work opportunities in the future.

DAI has asked the artist and former tutor at AKI ArtEZ, Margret Wibmer to take the role of the Roaming Ambassador on board. It is Marget's task to bring selected artists in contact with possible supporters and to help build enduring and productive relationships. We would like to suggest that other master programs within the Graduate School could work with our Roaming Ambassador as well.

#### **4 Roaming Assembly**

In 2016, we introduced a new element in our program which has a dual function: the Roaming Assembly, a recurring public symposium scheduled to take place once a month (always on a Sunday afternoon, always convivial), functioning as it were as the DAI week's 'centerfold'.

Although closely interlinked with DAI's academic activities, the editions of this state-of-the-art speculative and hybrid program are not conceived as plain extensions of the regular DAI seminars, but rather envisioned as sovereign happenings, aiming to mobilize our bodies, our intelligences.

Our experience in this first experimental year has been very positive: the enthusiastic attendance of an engaged and well-informed local, national and international audience was a very powerful endorsement of our commitment to the Roaming Assembly as a unique platform for the research that has been generated by DAI and its networks.

On a local level, we have linked up with Toneelgroep Oostpool, Generale Oost and SONSBEEK '16: transACTION. In the coming academic year, we intend to broaden/ further expand these collaborations. Roaming Assembly#9, which will be curated by If I Can't Dance I Don't Want To Be Part Of Your Revolution, is planned to take place during the Performance Days in Amsterdam; Roaming Assembly#12, curated by Natasha Ginwala, will be part of Contour 8, the Biennial of Mechelen in Belgium; and finally Roaming Assembly#14, curated by The Showroom from London, will take place during the Eindhoven Caucus How Can We Become More?

We are, ofcourse, also open to collaboration with partners within ArtEZ. We are thinking of the Studium Generale in particular. Exploratory talks with the Master Theatre Practice are already underway. Needless to say, also because we post a large number of our lectures on our new online video archive, our new format has not gone unnoticed in the outside world, and has led to several 'applications' from curators who would like to work on future editions.

We are only willing to consider these applications if they have a clear link with the contents of (a part of) our master program, the CoE or APRiCot.

#### **5 APRiCot: Associate PhD Research Collective**

*(For an overview of participants please see Appendix F)*

Building on the established policy in its master program, DAI heartens an art praxis that actively engages in theory. With a growing number of our alumni ready to begin PhD research directly after their graduation, DAI has for several years been working towards the installation of a doctoral research group which could form the academic framework for individual dissertation projects and provide candidates with communal advisory and faculty support. The strong potential of our tutors

and guesttutors in the master program can provide the foundation for this.

In 2014, APRiCot was created as a platform to support affiliated artists, curators and writers engaged in Art PhD research.

APRiCot aims at concretizing the notion of artistic, art and/or curatorial research with exemplary projects, introducing academic methodologies in the artistic and curatorial creative processes and promoting critical, imaginative and experimental methodologies for academic research with the aim to develop a distinguishable DAI model for practice-led research at PhD level.

The past two years APRiCot focused on the one hand on the specific research of the participants and topics that are relevant for its affiliated researchers. On the other, the collective discussed methodologies of artistic and curatorial research and the relationship of art and academic research in general. During its first two years of existence, APRiCot organized seminars every DAI week as well as public events (lectures, round table discussions, presentations) led by the guests and open to the DAI community.

Questions about art and research, practice-led research and the relation between art practice, knowledge production and an academic PhD trajectory, were the subject of collective debates. Looking back at APRiCot's gatherings in 2015-2016 and forward to the re-newal of the format we ask: what kind of *quintessential* DAI format would PhD researchers (alumni and others) care to join?

We are increasingly bored with the navel gazing of artistic researchers who are entangled in endless peer reviewed discussions about the academic definitions for their activities. We want to regain the space for content-driven experimentation and are now ready to move forward by publishing and presenting the work of our associate researchers in the context of our Roaming Assembly. In both the longer as well as the short term it is our intention to further develop our third cycle.

\* By intensifying the involvement between the excellent theory section in our master program (more particularly Dr.Sven Lütticken and Dr.Marina Vischmidt) and the associate researchers. To this aim we have re-arranged the DAI-week schedule in such a way that it will be possible to invite them to APRiCot's gatherings on the same day of their seminars with the masterstudents. With the arrival of Sven Lütticken as a member of our team we intent to research the possibility to create a joint PhD in practice trajectory between his other academic affiliation, the VU in Amsterdam and DAI. Prof.dr.Katja Kwastek, who is leading his Department has already expressed her interest. This would, from our part, not be to the exclusion of affiliations with other universities.

\* By issuing an outspoken and challenging call for future associated researchers in line with the ambitions of the new CoE. We already mentioned our excellent student Sebastian De Line (DAI, 2016) who is currently applying for a PhD in the United States. He is certainly interested in maintaining a research affiliation with DAI. We are looking forward to open conversations with Nishant Shah, the newly appointed Dean of the Graduate School as we envision him, and perhaps Leuphana University as well, to be involved in the shaping of a meaningful, innovative structure. The main "technical" question to be answered is: who can enroll in our third cycle program and how will enrollment be financed between the PhD candidates, ArteZ and the partnering Universities. As said; in the past two years we have experienced quite a bit of external interest from the part of prospective researchers as well as institutions and we are keen to take the next step.

## Chapter 4: Flaws

Please consult the following Appendixes for support:

I: Survey non-European enrollment in relation to tuition and scholarships since 2006

J: Benchmark Tuition Fees

K: A Note About Precarity

L: Master Manifesto

*"The institutions we build to connect us must live in our hearts and minds, not just as bureaucratically functional tools."*

*(Avaaz.org: After Brexit e-mail to worldwide network, June 24, 2016)*

Following our enthusiastic description of long-standing as well as more recent ambitions for the near future, it may be disappointing to end this report with a list of problems.

Since 2007, DAI has been advocating the option to regroup the master programs in a structure that would better support their distinctive missions, dynamics and positioning in relation to the bachelor programs of ArtEZ. From 2007 to 2016, much has happened in the world, in the landscape of art and education, and inside ArtEZ. Even if for now we leave the accelerating crises in the world out of the equation, it should be abundantly clear that DAI believes that art education should lead by example in times that are increasingly out of joint: as collaborating artists, activists and intellectuals, we can show that there is a different way to think and shape reality. The question "How Institutions Think" should not be left to the board and the management, because it is intrinsically linked with the content and the organization of our programs. It is impossible to educate the critical creatives of the future within organizational formats that have become obsolete, while at the same time study programs are pressured to apply the futuristic neoliberal lingo of the PR sector to promote themselves.

Whereas other Dutch art schools were working hard to put the BAMA structure into place by positioning their master programs in attractive ways, making them eminently visible for the professional field and bachelor students, ArtEZ was trying to survive its share of managerial crises. Now that this is all behind us, ArtEZ has to face up to the task of reinventing itself as support structure equipped for the 21st century. DAI is optimistic about the chances for a successful innovative and "ecological" transformation of the overall institute. In this respect it is crucial to know whether ArtEZ will simply follow the general trend and copy earlier developments at other art schools, or whether we have the courage to be nonconformist, particularly in shaping the new Graduate School, and to choose a model in which "the 'Academy' is seen, not as the fixed-site, Know-All Centre but as a straggle of self-organizing educative-creative events and conjunctures" (Sarat Maharaj in *Art & Research*).

It has been DAI's deeply cherished wish to leave behind all those years of problematic pain caused by the "consented coercion" with which the hegemonic institute used to impose its will on individual programs, and to replace them with the new energy of a less bureaucratic and less politicized infrastructure. For years, we have been asking the Executive Board to implement a confederative framework for the master studies in which self-governance goes hand in hand with democratic debate and content-driven, bottom up collaborations that are

supported by transparent management. In order to set free this new energy, a number of old obstacles have to be taken away. Fortunately, it is clear that almost everyone at ArtEZ agrees on this point. It is vital for DAI to discuss this with the Executive Board within the context of the Graduate School, and to determine where those figurative old bears and their cubs might be that could (threaten to) block the road we are on.

## **1 Old Bears**

### *A Workload and size of staff*

The 2007 and 2013 assessment committees both stated in their reports that they had observed that the workload for DAI's executive team seemed far too heavy.

In 2016, no structural solution for this problem has been found. On the contrary, because DAI has expanded during the past three years and the DAI week has become significantly longer, while the number of hours of support has not been increased, the core office team is in danger of losing its legendary drive. All the members of the permanent staff are in their sixties or will very soon reach that age, and apart from the fact that two of the members have serious health issues, their age alone makes it physically impossible to do the job with the same zeal as ten years ago – not to mention the amount of extra work and activities that has augmented in recent years as a result of our success and consequent growth. Before we put all our efforts behind the realization of our ambitions, we will have to address this pressing and rather urgent problem.

### *B Precarity of tutors (in relation to the precarity of the program)*

In 2013, we wrote 'A Note About Precarity' for the assessment committee, in which we expressed our ambiguous feelings about the fact that DAI's achievements were largely dependent on its flexible program. This flexibility, or fluidity, was only possible because none of our tutors had or has a tenured position at ArtEZ. At the same time we do need to recognize that the contributions made by members of our tutorial staff to the curriculum give us our "distinctive" position in the "market".

In the past three years, we have seen that our core tutors were noticed by the international field, not in the least because of the remarkable activities undertaken in DAI contexts. The Bergen Academy of Art and Design in Norway, the Royal College of Art in London, and Head in Geneva each (sometimes brazenly) hijacked a member of our staff and offered them solid long-term contracts. DAI simply could not compete with that.

ArtEZ commented that "everyone is replaceable", and we have to admit that we ourselves have always proclaimed that our program is "contingent." However, we have also embraced "consistency" as our second pillar, and the premature departure of these young, defining tutors to competing institutions is still being felt as a great loss.

Currently, the looming issue of precarity in education and the cultural field is high on the social agenda. The Dutch government has taken measures, for

better or for worse, which make it virtually impossible to hire zzp'ers (self-employed professionals) as tutors over the course of a year. This will have profound consequences for DAI. In the coming months our staff infrastructure will need to be thoroughly overhauled. We cannot simply be left to deal with the financial consequences on our own; ArtEZ needs to face up to the fact that this will have serious impact on the contents of one of its excellent master programs. We want to start a discussion about the investments that are needed to be able to continue working with prominent internationally sought-after tutors.

C *The internal, national and international competitiveness of our program*

For this multiannual plan we have produced a benchmark tuition fees (see Appendix I). The data that we have collected only confirm what we already knew: in 2008, a short sighted decision was made to implement an implausible increase of tuition fees for non-EU students. At the time, the position of ArtEZ on the international education market was not such that we could afford to be the most costly art program in the Netherlands. In spite of repeated attempts to reopen negotiations on this subject, in which we stated that arguments concerning contents and finances should be reconsidered, we were never involved in any consultations. We believe that a discussion should be initiated between the Executive Board, Student Affairs/International Office, and those programs that have clear views on the subject and that could make an informed contribution to better governance.

D *Precarity and inequality between students*

*"The assessment committee is positive about the manner in which the programme admits its students, selecting those candidates who are highly motivated, qualified, knowledgeable and fully aware of the DAI- profile. It would also like to support the programme in its desire to admit more non-European students and to create equal conditions for the most promising students. The committee recognizes that the heterogenic and multicultural composition of the student population is of crucial importance for the DAI, which strives to incorporate different points of view, experiences, backgrounds and histories."*

Following up on point C, we would like to stress once more that the 2008 educational reform that limited the possibilities that existed in the Netherlands and that had been so beneficial for art education, has seriously hampered DAI's deliberate policy of enrolling motivated students from Asia, Latin America and Africa. DAI's mission to provide a Planetary Campus for politically engaged emerging students and curators where knowledge, theory, ideas and ideals can be shared and honed, is at odds with the internationalization of education in which financial capacity outweighs aptitude and motivation. Since 2009, approximately nine of our non-European students have been entirely self-supporting and able to pay the institutional tuition fees. But no more than two of them have managed to arrive at the finish without coming up against considerable problems: Rei Kakiuchi, an older artist from Japan, and Russia-born Zhenia Vasiliev, a designer based in London (although we are now very concerned about the consequences of the Brexit).

The situation of the majority of unsupported non-Europeans paying the full institutional fee can only be described as highly stressful, not only for the students themselves, but also for our intensely concerned DAI team.

In the past years, when we were confronted with the worldwide financialization of education, we have tried to keep our mission alive and to compensate for the growing division and feelings of inequality between students by giving them all the good care they might need. Because support from ArtEZ was not sufficient, we appointed a 'Roaming Ambassador': apart from her activities as an ambassador to our program, Marget Wibner offers support to selected students in the realization of their enrollment, assisting them in their search for financial and practical support and in overcoming difficulties they might encounter during their transition to a new cultural context.

#### *E Flawed procedure in the awarding of ArtEZ and Holland scholarships*

Although we are happy that the new Executive Board continues to offer support to our non-European students in the form of (a limited number of) ArtEZ and Holland scholarships, we feel the need to protest against the newly adopted regulations that were, once again, implemented without any consultation with the study programs. We believe that a substantial vision on the policy of internationalization of the Graduate School should be assessed and shared before establishing the procedure for the awarding of scholarships.

As DAI we particularly regret that the valued and very effective instrument of the *guaranteed* possibility for a program to award a limited number of scholarships at its own discretion during the process of recruiting highly qualified students has now been taken away from us. In the past two years we had finally been able to recruit competitively and to act swiftly and specifically thanks to the availability of this "tool". As we all know there are many study programs (worldwide) that are trying to attract talented non-European students. We understand that our Board wants to give all the study programs the opportunity to recruit international students. However, we strongly believe that international students should not just be seen as the icing on the cake. It would be important to know to what degree a study program wishes to integrate internationalization in its curriculum. A meaningful discussion on this topic in combination with gaining insight into the dynamics of the admission process in a competitive international market should precede the implementation of a workable procedure for the awarding of scholarships. Generally speaking, procedures that we consider important should always be established after full consultation with the study programs in order to forgo unnecessary stress and misunderstandings. We are looking forward to discussing the subject with the Board in the short term.

#### *F Location of a Roaming Academy*

*"In such a vibrant environment as the DAI programme, it is hard to find serious recommendations. The physical space at the Kortestraat in Arnhem is a leap forward in comparison with the former Enschede premises, though the amount of fresh air and daylight leaves to be desired" (assessment committee 2013)*



“Location” is the only point in which DAI’s score is consistently lower in the NSE. That being said, we wish to point out that we have grown attached to the space, in spite of the unsuitability of a building that we did not choose, the ridiculously high costs, and the missed opportunity to implement our model, in which “eating” and “sleeping” are crucial and valuable aspects, in a building where those activities could have been organized in a better way and with a much smaller budget. We feel as though we have created a Base Camp where Spaceship DAI can land safely. It is more like home than being at home with your mother, as our students often say. So we would only want to move if it led to an improvement or a new challenge. In 2013 we presented three challenging future scenarios to the assessment committee. We are eagerly waiting for an opportunity to discuss these options with our Board.

\* Scenario 1: Together with our partners If I Can't Dance I Don't Want To Be Part Of Your Revolution and/or Casco, we would like to investigate a move away from the city towards the empty countryside in the Eastern Netherlands. This represents a radicalization of our peripheral position, with more focus on ecology and a re-orientation 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 or Casco.
- 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 /or Casco) and programming of lectures, film, music etc.(by IICD/Casco/DAI and potentially also other parties in or outside ArtEZ) for a local/regional and national/international public in short stay residence.

\* Scenario 2: The radicalization of the DAI as Roaming Academy.

What does it mean to be part of a global art world? Where should the Planetary Campus be located? And how can we as the Dutch Art Institute make sense of our privileged position?

The ambition is to transform ourselves into a mobile academy, a program that is not bound to a location or city, but which connects its educational program to changing contexts. Only a small office would remain operational in Arnhem as a launch base. For every two years, the Dutch Art Institute would relocate for a period of 10 months to a carefully selected location. This could be a Greek island, an empty village in the Serra da Estrela in Portugal, or a former cloister in Bulgaria; we are referring here to the fringes of Europe. The *Roaming Academy* is a step consistent with the development of DAI. A large proportion of the students are from outside the Netherlands. Instead of traveling to Arnhem once per month, they would travel to another location for a period of a year. DAI's program has featured projects abroad for a long time; these were also connected to a DAI-week. DAI would attempt to involve local practitioners in the educational program – just as we always do now. These relationships would simply intensify. We wish to grant agency to “guest tutors,” of whom we our-

selves would in fact be guests. In the coming period, DAI would like to investigate what would be necessary to realize this ambition and this would involve research into the legal, financial and logistical requirements as well as the environmental footprint.

\* Scenario 3: The DAI will be 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 DAI, the museum as “reservoir” and our lively school would together become a “tool of conviviality.” Ongoing conversations between Van Abbe's director Charles Esche and Gabriëlle Schleijsen have already led to a orientation meeting with the elderman for culture of the city of Eindhoven, but more profound research at all levels would be necessary in order to further this project.

## *E Corporate identity*

Compared to 2013, many productive conversations between DAI and other bodies within ArtEZ have cleared the air, but DAI's students, tutors and staff still find it hard to identify with the image of ArtEZ that is presented to the world. We have been feeling uncomfortable for years about the misguided PR campaigns in our view that convey the categorical message that ArtEZ is one academy with a uniform corporate identity: Come Spot the Talent!

Truth is that students and tutors at DAI cringe when they see this terrible slogan on billboards in Dutch train stations. In spite of this, our students are willing to turn a blind eye to ArtEZ's PR campaign because they are enthusiastic about DAI. However, it is a shame that we must try to avoid referring people to the ArtEZ website because it is not conducive to our reputation in the field. Dirk van Schaijk, the new head of communication, will undoubtedly set out to change this, so it might seem silly to complain about communication here (again). Nevertheless, we believe that a plan that looks to the future should stress that we must seize this opportunity to create more synergy between our program and ArtEZ's public position. We would like to say to the board that we believe that, in the end, a neutral, elegant and calm domain from where each ArtEZ program, faculty, academy or platform can invite visitors to more specific, unique websites will lead to a much more striking, cutting edge and attractive positioning of the programs and of ArtEZ as a whole. We hope that faith in the multifaceted experiences, extensive knowledge of the field and plurivocal creativity of the programs and their designs as expressed by the new Board will be leading in the choice for a new, sober ArtEZ house style that highlights its strengths as a *support structure* and does not reduce it to a lowbrow supermarket.

## *F The unfortunate result of our accreditation*

*“DAI is the only study program that has been rated as excellent by the assessment committee, but because of the application of the criteria of the NVAO which relate to the overall performance of ArtEZ, DAI is to be rated as good”* (from a letter about the painful outcome of our accreditation trajectory). This sad fact is mentioned here as the prelude to the second part of chapter 4.

## 2 New Bears

To be rated as excellent by a renowned international assessment committee and to discover that your program cannot be officially identified as excellent because of ArtEZ's overall performance – it was a great disappointment for everyone, from the alumni to the partners. Fortunately, the Executive Board was aware that everything had to be done to limit the damage. It was examined if DAI could undergo accreditation again once ArtEZ was ready. After consultation, we decided to accept that “good” would be our final assessment and to put all our chips on the next accreditation in 2020. It is certainly DAI's ambition to be assessed as excellent again, but this time we would like to see that it is mentioned in the ranking of the NVAO.

Imagine our surprise (and that of other master programs with an individual CROHO number and an individual accreditation trajectory) when we more or less accidentally heard that there is a “community of Art & Design colleges”, wishing to “join forces in the existing fragmented cultural field. In view of their common foundation, the colleges concerned have the intention of bringing the masters together in one new CROHO registration for art and design” (see the concept agenda KUO Next 2016-2020). This so-called “planning neutral conversion” is based on the ambition of the representatives of these colleges (encouraged by the minister) to increase the number of master studies. The colleges have announced that, in addition to the existing post-experience masters, transitional masters will be established that target a different student demographic and require a different didactics.

At DAI we are worried about the possible abolishment of the four year bachelor course (a development that would be in blatant contradiction with the endlessly repeated pursuit of (as yet undefined) excellence at every level of Dutch art education. We are also worried about the reckless investment in competing cannibalistic programs in a limited and even shrinking market, and worse still, within our own university. There are already signs that the process has been set in motion. Our greatest worry, however, is that laziness will be rewarded when no art and design program is assessed on its own merits. We are afraid that we are looking at a cluster accreditation that lumps together all the ArtEZ art and design masters, which is then compared to a similar lump formed by the Rietveld Academie, the KABK, or the Willem de Koning Academie. The international image of this broad master diploma will be one of absolute mediocrity. If this is the case, the plan for a brand new Graduate School with independent, small-scale, outspoken and truly excellent programs can simply be scrapped. Too bad for all those who quit the broad masters at universities and colleges, and who come to us to teach or be taught – many see the model of our Graduate School, envisioned as a chain of small-scale, independent programs that are threaded like pearls on a necklace, as a “beacon of hope.”

We therefore ask our Executive Board to reconsider the intention of the “colleges concerned,” and not to discard everything that has been achieved out of complacency or parsimony. It takes more than fifty years for a barren tundra to be covered in moss, but the SUV steered by the real estate developer needs less than five minutes to crush the vulnerable vegetation. We want to engage in a conversation with our board about the advantages and disadvantages of abolish-

ing individual CROHO numbers and, if the conversion should prove inevitable, about the possibility of making an exception for specific interdisciplinary research masters. For now we insist on keeping our own CROHO number (perhaps in conjunction with similar interdisciplinary research masters at other universities, so as to facilitate the cluster accreditation). We might even consider applying for a new accreditation, in which case our registered name, positioning and ambitions may need to be adjusted. Finally, we would like to launch an open debate within the Graduate School about the need for a shared ethics with regard to the competition between institutions in relation to quality.

## APPENDIX A

### DAI-week day to day schedule 2014-2015

#### **Monday**

- 13:00 Lunch
- 14:00 Seminars How to do Things with Theory.
- 18:00 Dinner
- 19:30 Guest lectures How to do Things with Theory

#### **Tuesday**

- 09:30 One to one meetings How to do Things with Theory.  
Jointly: The Kitchen, Not The Restaurant
- 13:00 Lunch
- 17.30 - 18.30 Yoga / Tai-Chi or otherwise
- 18:30 Dinner
- 20.00 Guest lectures DAI's Associate PHD Research Collective

#### **Wednesday**

- 09:30 Roaming Academy seminars.
- 13:00 Lunch
- 18:00 Dinner
- 19.30 Guest lectures The Sonsbeek Series

#### **Thursday**

- 09:30 One to one Roaming Academy & COOP Academy.
- 18.00 Dinner
- 19.30 Round Table students & DAI-director

#### **Friday**

- 09:30 COOP Academy seminars.
- 13:00 Lunch
- 17:00 End of Program

## APPENDIX B

### DAI-week from day to day in 2015-2016

#### **Thursday**

*Arrival in Arnhem all students*

13:00 - 14:00 Lunch students & tutors Coop Academy

14:00 - 17:30 Coop Academy

18:30 - 19:30 Dinner students & tutors Coop Academy

19:30 - 21:00 Coop Academy

#### **Friday**

10:00 - 21:00 Coop Academy & Roaming Academy ~ one-on-one tutorials

13:00 - 14:00 Lunch

18:30 - 19:30 Dinner

#### **Saturday**

09.30 - 17:30 Roaming Academy

13:00 - 14:00 Lunch

14:30 - 17:30 Closed session APRC & alumni & Roaming Assembly guests

18:30 - 19:30 Dinner

19:30 - 21:00 APRC & MA students & alumni

#### **Sunday**

12:00 - 13:00 Early Lunch

13:30 - 19:30 Roaming Assembly

20:00 - 22:00 Dinner

#### **Monday**

09:30 - 21:00 HTDTWT one-on-one tutorials

10:30 - 17:30 The Kitchen/Not The Restaurant

13:00 - 14:00 Lunch

18:30 - 19:30 Dinner

20:00 - 20:00 Round Table students & director

#### **Tuesday**

09:30 - 13:00 Seminars HTDTWT

13:00 - 14:00 Lunch

*Departure from Arnhem all students*

## APPENDIX C

### **DAI week from day to day in 2016-2017 October, December, January, February, April**

#### **Thursday**

*Arrival in Arnhem of group 1 = one half of our student body*

13:00 - 14:00 Lunch

14:00 - 17:30 Coop Academy 1, led by the Van Abbemuseum  
and Open!

18:00 - 19:00 Dinner

19:30 - 21:00 Coop Academy 1

#### **Friday**

09:00 - 13:00 Coop Academy 1

13:00 - 14:00 Lunch

14:00 - 17:30 Roaming Academy 1, led by Ruth Novack and  
Bassam El Baroni respectively

18:00 - 19:00 Dinner

19:00 - 21:00 Roaming Academy 1

#### **Saturday**

09.30 - 13:00 Roaming Academy 1

13:00 - 14:00 Lunch

*Arrival in Arnhem of group 1 = one half of our student body*

14:00 - 17:30 One-on-one tutorials with guests & coaches

18:00 - 19:00 Dinner

19:00 - 21:00 One-on-one tutorials with guests & coaches  
Concurrently: ROUND TABLE students & DAI-director

#### **Sunday**

10:00 - 12:00 One-to-one tutorials with guests

12:15 - 13:15 Lunch

13:30 - 19:30 Roaming Assembly

20:00 - 22:00 Dinner followed by Movie sessions initiated and co-  
ordinated by Sergi Selvas (DAI, 2017), in collab-  
oration with Marina Vishmidt.

## Monday

- 09:00 - 21:00 One-to-one meetings HTDTWT
- 10:30 - 17:30 The Kitchen / Not The Restaurant
- 13:00 - 14:00 Lunch
- 18:00 - 19:00 Dinner
- 19:00 - 21:00 APRC workshop

## Tuesday

- 09:30 - 13:00 Seminars HTDTWT  
Concurrently: Centre of Expertise & APRC
- 13:00 - 14:00 Lunch & Departure group 1
- 14:00 - 17:30 Roaming Academy 2, led by If I Can't Dance  
and Casco respectively
- 14:00 - 16:00 Closed APRC session with theory tutors
- 18:00 - 19:00 Dinner
- 19:30 - 21:00 Roaming Academy 2

## Wednesday

- 09:00 - 13:00 Roaming Academy 2
- 13:00 - 14:00 Lunch
- 14:30 - 17:30 COOP Academy 2, led by Sarah Pierce &  
Tirdad Zolghadr and The Showroom respectively
- 18:00 - 19:00 Dinner
- 19:00 - 21:00 COOP Academy 2

## Thursday

- 09:00 - 13:00 COOP Academy 2
- 13:00 - 14:00 Lunch

*End of program for group 2*

**Please take notice:** deviant schedule during the introduction week in September, the short DAI-week, March 2017 in Mechelen, the Roaming Academy travels in March/April, the long DAI-week in May in Eindhoven and the final week in June.



## APPENDIX D

### **SYLLABUS 2016-2017**

Please find the descriptions to the curriculum components below. First and second year students will co-participate the 5 mandatory modules.

#### **Module 1 ~ ROAMING ACADEMY**

*is an itinerant program that complements vigorous praxis-led research 'here' with tailor-made projects 'elsewhere'. The Roaming Academy always includes 10-14 days of group travel.*

Study Groups 2016 - 2017:

\* **South & Opening** (working title) – is a space for radical pedagogy and a radio station, practicing the notion of “opening” as its calling, delving into the notion of “the South” as a political soil. Curated and tutored by Casco, Office for Art, Design and Theory.

\* **In Dialogue with Robotics** – What can and what should we learn about and from robotics without ceding sound judgment to the tragic scenario of the rise of robots and the end of humanity? Curated and tutored by Bassam El Baroni.

\* **On praxis an unstated theory. (Writing out loud)** – with the artist Jon Mikel Euba as its core tutor, proposes the creation of an experimental workshop comprising exercises on scores, notations, translation, literalness and equivalences as a means to explore the production of art as a filter. Curated by If I Can't Dance I Don't Want To Be Part Of Your Revolution.

\* **Teaching as a Form of Art** – this class will deal with the problem of how to develop a practice that is truthful to and serious about the formation of aesthetic experience without losing touch with everyday life. Curated and tutored by Ruth Noack.

ECTS: 13 - one year

#### **Module 2 ~ COOP ACADEMY**

*constitutes a productive interface between the 'academy' and the 'professional field' as a starting point for the exploration of new perspectives on co-creation and publicness. In 2016-2017,*

the module will be split into Curating Classes and Publishing Classes:

Curating Classes:

\* **Practicing Deviance: Methods for art and curating** – curated and tutored by the Van Abbemuseum.

\* **Curating Positions** – curated and tutored by The Showroom.

Publishing Classes:

\* **Hyperthymesia** (working title) – curated and tutored by Open! Platform for Art, Culture and the Public Domain.

\* **I Left my pdf in Arnhem** – curated and tutored by Sarah Pierce & Tirdad Zolghadr. This class unfolds in close collaboration with the Werkplaats Typografie and will also be attended by WT-students.

ECTS: 13 - one year

### **Module 3 ~ HOW TO DO THINGS WITH THEORY**

*is oriented towards the writing of a master thesis. Students receive personal guidance from a tutor assigned to them for the duration of the two-year trajectory. While during the first year the focus is on developing reading and writing skills and a central question for the thesis, the second year focuses on further research and the actual writing of a text consisting of a minimum of 10.000 words, which presents an authentic argument and is carefully documented from primary and secondary sources. Apart from one-to-one tutorials HTDTWT consists of plenary seminar sessions thematically steered by the tutor. The students read and discuss a variety of carefully selected theoretical texts.*

Lead-tutors and their reading groups/seminars in 2016-2017:

\* **Bassam El Baroni: Intervention** – (How) can we develop a plausible concept of (artistic) intervention under the current state of affairs?

\* **Dr. Sven Lütticken: Legalize Everything** – The reach of the juridical keeps expanding, as do the ambitions of artistic or aesthetic practice. This reading group will examine multiple interferences be-

tween law and art, between the juridical and the aesthetic - ranging from issues of copyright to citizenship and illegality to animal rights and plant rights.

**\*Rachel O'Reilly: At the Limits of the Writerly: Which Dispositif?** – The dispositif is a concept inherited from film and media philosophy and post-structuralist theories of governmentality that is able to gather together questions of comportment, movement and relation around non-suspended infrastructures. This seminar continues its focus on in/commensurability, postcolonial inquiries into the aesthetic, and performativity in language work, to attend to contemporary experimental and theoretical writing exemplarily attendant to subjects, qualities and stakes of de-naturalized, (re)productive/thanatic, and counter/infrastructural projects of the contemporary.

**\*Dr. Marina Vishmidt: Speculation as a Mode of Production** – Taking on speculation as both a cultural logic and a method, this seminar will focus on the con/texts of theory, history, poetry and criticism to follow the materialities of (abstract) value as they summon the art and politics of the ongoing present.

ECTS: 14 (students first year) + 13 (students second year)

#### **Module 4 ~ THE KITCHEN / NOT THE RESTAURANT**

*offers an open setting, only limited by the constraints of time and space, where students present lecture-performances to their peers and to a variety of guest respondents. An annually changing team of personal coaches will provide pertinent feedback. Structured, convened and refereed by DAI-director Gabriëlle Schleijsen.*

ECTS: 10 - one year

#### **Module 5 ~ ROAMING ASSEMBLY**

*is a monthly recurring public symposium functioning as it were as the DAI-week's 'centerfold'. The speakers/performers are also invited to act as guest tutors for one-on-one tutorials or as guest respondents to the Kitchen / Not The Restaurant. Roaming Assembly sessions are curated by core tutors (optionally together with students), associate researchers or special guest curators. Framework by DAI-director Gabriëlle Schleijsen. See: Public Events*

ECTS: 2 - one year

### **The remainder**

of the 60 ECTS per academic year is to be obtained by attending (being present during) the full DAI-week trajectory and by the publication of a new or severely updated website related to the student's praxis (this is not a module but a requirement for graduation), as well as outside activities:

### **The Outside Academy**

hones extra curricular activities, initiated by DAI or by students themselves or by third parties.

In their studio's at home, at temporary residencies or wherever they travel, students are expected to continue developing their own independent (collaborative or individual) research while simultaneously engaging with the DAI's 'homework' and discursive input as provided during the monthly DAI-week.

A student may receive credits, up to a maximum of 5 points annually for activities in the public realm, outside of the DAI's syllabus. These points will be based on the professional effort needed for these activities and can only be accredited when the DAI receives sufficient and verifiable information regarding the student's involvement in a public activity (which will be published on our Homepage World-section on our website). DAI-director & staff need to consider this activity to be relevant to the (development of the) students praxis.

ECTS: optional, 5 max per year

## APPENDIX E

### **DAI-WEEK CALENDAR 2016-2017**

#### **DAI-week 1 in Arnhem**

**Saturday September 17 - Thursday September 22**

Introduction Week: welcome incoming & returning students

Including: Roaming Assembly#7 intraACTION: Urbanism

Co-curated between Mirwan Andan (ruangrupa, curator SONSBEK'16 transACTION) & Hypatia Vourloumis (guest curator DAI)

Location: Huis Oostpool

#### **DAI-week 2 in Arnhem**

**Thursday October 20 till Thursday October 27**

Including: Roaming Assembly#8

This month a collaboration between The Showroom (London), If I Can't Dance and DAI: a tribute to Ian White (1971-2013)

#### **DAI-week 3 in Arnhem & Amsterdam**

**Thursday December 8 till Thursday December 15**

Including: Roaming Assembly#9

This month a collaboration between Performance Days (Amsterdam) and DAI.

#### **DAI-week 4 in Arnhem**

**Thursday January 8 till Thursday January 15**

Including: Roaming Assembly#10

Curator:

#### **DAI-week 5 in Arnhem**

**Thursday February 9 till Thursday February 16**

Including: Roaming Assembly#11

Curator: Rachel O'Reilly

#### **DAI-week 6 in Mechelen (B)**

**Thursday March 9 till Monday March 13**

Including: Roaming Assembly#12

In collaboration with Contour 8 Biennale

Curator: Natasha Ginwala

#### **DAI-week 7 ROAMING ACADEMY**

### **Between March 13 and April 20**

Research trips to Bahia, Boston, Mexico City and São Paulo (destinations under embargo)

### **DAI-week 8 in Arnhem**

**Thursday April 20 till Thursday April 27**

Including: Roaming Assembly#13

Curator: Doreen Mende (TBC)

### **DAI-week 9 in Eindhoven**

**Thursday May 18 till Friday May 25**

Caucus: How Can We Become More?

Initiated by the Van Abbemuseum

Including: Roaming Assembly#14

Curated by The Showroom, London

### **DAI-week 10 in Arnhem**

**Saturday June 24 till Monday June 26**

Graduate lecture-presentations in the presence of the theory-tutors, external respondents & all students

Monday afternoon & evening:

General Tutor & Staff Meeting & Diner

Tuesday June 27 till Thursday June 29

The Kitchen / Not The Restaurant

presentations / performances first year students

in the presence of the Roaming &

COOP Academy tutors & all students

Thursday June 29 Graduation Party

Friday June 30

Graduation Ceremony & departure all.

## **APPENDIX F**

### **The Roaming Centre for Authorised and Unauthorised Expertise on the Planetary Campus in the Global Backyard**

#### **TARGETTED INTERNAL AND EXTERNAL RELATIONS:**

##### **Existing DAI -platforms**

- APRiCot ( Associate PHD Research Collective)
- Roaming Academy
- Roaming Assembly
- Roaming Embassy
- COOP Academy: Publishing Classes
- COOP Academy: Curating Classes

##### **Inside ArtEZ**

- Studium Generale
- BEAR (Bachelor: Base for Experiment Art & Research)
- Master programmes (some) at the Graduate School
- ArtEZ Press

##### **Longstanding DAI Partners**

- Casco, Office for Art, Theory and Design (Utrecht)
- The VanAbbemuseum (Eindhoven)
- Open! Platform for Art, Culture and the Public Domain (online)
- If I Can't Dance I Don't Want To Be Part Of Your Revolution
- The Showroom, London

##### **Core Network CoE**

- Arts Collaboratory; a translocal network consisting of over 23 diverse organizations across the globe focused on art practices, processes of social change, and working with broader communities beyond the field of art. Functioning as a meeting point, Arts Collaboratory is where these organizations can share knowledge, collaborate on projects, and build emotional and financial support together. As an ecosystem it is a process of collective study and practice on the self-sustainability, self-determination and interdependence through radical imagination.

Our longstanding partner Casco (director: Binna Choi) is one of the participating organizations next to Stichting Doen (contact: Gertrude Flentge). DAI's Roaming Academy has already teamed up with some of organizations, most notably with the Dakar based Raw Material Company during our temporary translocation to Senegal in 2012 and with the Indonesian collective ruangrupa, starting in 2009 and ultimately leading to our recent "transactions" in Jakarta and in Park Sonsbeek.

- Sonsbeek International Foundation. Contact: Tati Vereecken-Suwarganda and the Board (Renate Litjens, Charles Esche)
- Academy of the Arts of the World, Cologne. Contact: Ekaterina Degot

### **Extended CoE network:**

- National Museum of World Cultures. Contact: Anke Bangma, Wayne Modest.
- L'Internationale-a New European Museum Confederation. Contact: Nataša Petrešin-Bachelez
- Framer Framed. An initiative to discuss the politics of representation and curatorial practices in the 21st century. Contact: Josien Pieterse.
- Frontier Imaginairies. Contact: Vivian Zihel
- BAK, residency program, Utrecht. Contact: Maria Hlavajova
- Erasmushuis, Jakarta. Contact: Michael Rauner
- Museum Arnhem. Contact: Mirjam Westen

### **Second & Third Cycle Network for the CoE:**

- Valand Parse Professorship: Andrea Philips
- Geneva ~ Head CCC: Doreen Mende
- Leuphana University: Renée Ridgway, Nishant Shah
- Royal College of Art: Curatorial Knowledge, Grant Watson
- The New Centre for Research & Practice, Mohammad Salemy
- Duke University, North Carolina: Fred Moten, Leela Gandhi
- PUC São Paulo: Suely Rolnik, Peter Pál Pelbart
- Bard College, Annandale-On-Hudson, NY: Paul O'Neill
- Research Centre for the Humanities, Athens: Hypatia Vourloumis
- Bergen Academy of Art and Design: Anne Szefer Karlsen
- Funen Art Academy, Odense: Jeuno JE Kim



**Longstanding DAI-partners are all interested in research-collaborations with the CoE:**

- Casco, Office for Art, Theory and Design (Utrecht)
- The VanAbbeMuseum (Eindhoven)
- Open! Platform for Art, Culture and the Public Domain (online)
- If I Can't Dance I Don't Want To Be Part Of Your Revolution
- The Showroom, London

**Financial partners to be researched**

- Ministry of Foreign Affairs
- Dutch Embassies
- Ministry of Education, Culture and science
- European Community
- DutchCulture
- European Culture Fund
- Stichting Doen
- Prince Claus Fund
- Soros Foundation
- Anna Lindh Foundation
- City of Arnhem
- The Province of Gelderland  
& private sponsoring

## APPENDIX G

### PHD@DAI

#### Core tutors:

*Dr. Sven Lütticken* (writer) studied art history at the Vrije Universiteit, Amsterdam and the Freie Universität, Berlin.

He is also a lecturer at the Vrije Universiteit in Amsterdam. Notable books: *History in Motion: Time in the Age of the Moving Image* (2013) and *Idols of the Market: Modern Iconoclasm and the Fundamentalist Spectacle* (2009).

*Dr. Sarah Pierce* (artist) completed a PhD from the Dept. of Visual Cultures, Goldsmiths College, University of London

*Dr. Marina Vishmidt* (writer) completed a PhD at Queen Mary University of London, London, titled "Speculation as a Mode of Production in Art and Capital.

*Bassam El Baroni* (curator and writer) is a a PhD candidate in Curatorial/Knowledge at Goldsmiths, University of London.

#### Associate PhD Research Collective:

*Lauren Alexander* (DAI, 2011) - is currently a Smithsonian Artist Research Fellow (non-degree).

*Florian Gottke* is working on his PhD in Artistic Research entitled "Burning Images – performing effigies as political protest" at the University of Amsterdam and the Dutch Art Institute/ArtEZ.

*Rosi Heinrich* (DAI, 2012) - auditor.

*David Maroto* (artist) is currently pursuing a PhD at Edinburgh College of Art, supported by the the Dutch Art Institute/ArtEZ.

He is focused on the research of artist's novels, that is, novels employed as a medium in the visual arts.

#### Institutional partnerships:

VU, Amsterdam. Katja Kwastek and Sven Lütticken (prospective partner).

UvA, Amsterdam. Frank van Vree, Christa-Maria Lerm Hayes

Edinburgh College of Art. Maria Fusco

DAI-alumni involved in PhD research:

*Miguel Angel Rego Robles* (DAI, 2016) is awarded with a four year fellowship which enables him to undertake PhD research from CSIC (Spanish National Research Council) and he will be teaching at the Faculty of Fine Arts (Complutense University of Madrid) as part of this fellowship.

*Tommie Soro* (DAI, 2014) is awarded the Fiosraigh Dean of Graduate Students Award which enables him to undertake PhD research from Dublin Institute of Technology / GradCAM.

*Sarah Jones* (DAI, 2014) is a (fully funded) current PhD candidate with the University of New South Wales School of Art and Design (Australia). Her research focuses on acts of publishing that may be seen as exemplary forms of an address in which, both artists and audiences, perform as producers and witnesses in a loop of constant desiring.

*Fotini Gouseti* (DAI, 2013) is currently PhD candidate at the University of the Peloponnese, School of Humanities and Cultural Studies, Dept. of History, Archaeology & Cultural Resources Management. One of her supervisors is Charles Esche, her tutor at DAI's COOP Academy.

*Yota Ioannidou* (DAI, 2009) is a doctoral student at PhDArts, a collaboration between Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art (KABK) in The Hague.

*Rana Hamadeh* (DAI, 2009 cum laude) is currently auditing within the Curatorial Knowledge PhD programme at Goldsmiths University, London.

*Kristiina Koskentola* (DAI, 2007) is a PhD Candidate at Chelsea College of arts/ CCW Graduate School of the University of the Arts London.

*Kristy Trinier* (DAI, 2004) is undertaking PhD studies at the "Europäische Universität für Interdisziplinäre Studien" (European Graduate School).

## APPENDIX I

### **Survey non-European enrollment in our program in relation to tuition and scholarships since 2006**

#### **Enrolled in 2006 - low tuition:**

1. Rana Hamadeh – Lebanon: *Huygens Scholarship*
2. Kevin Immanuel – Canada
3. Jae-Min Kim – South Korea
4. Tatia Skirtladze - Georgia
5. Mei-Yu Tao – Taiwan

#### **Enrolled in 2007 - low tuition:**

1. Ljubica Cvoric - Serbia
2. Teresa Diaz Nerio - Dominican Republic
3. Tzvika Gutter - Israel
4. Hidenori Mitsue – Japan
5. Marina Tomic - Serbia
6. Yen Yitzu - Taiwan
7. Manami Yoshimoto – Japan
8. Renaldi Zefi - Indonesia

#### **Enrolled in 2008 - low tuition:**

1. Monika Berenyi - Canada
2. Lado Darakhvelidze - Georgia
3. Sevgi Ortac - Turkey: *Huygens Scholarship*
4. Julio Pastor - Mexico
5. Veridiana Zurita - Brazil
6. Laetitia Queryranne- Canada

#### **Enrolled in 2009 - high tuition, no ArteEZ scholarship available**

1. Lauren Alexander - South Africa: *transitional arrangement*
2. Yunjoo Kwak - South Korea: *Huygens Scholarship*
3. Barbara Wagner - Brazil: *transitional arrangement & support from Museum Het Domein in Sittard*

#### **Enrolled in 2010 – high tuition, no ArteEZ scholarship available**

1. Toeh Meisami - Iran: *self support & huge problems because of the devaluation of the IRR.*
2. Marija Sujica- Serbia: *Huygens Scholarship*

#### **Enrolled in 2011 – high tuition, no ARTEZ scholarship available**

1. Rei Kakiuchi - Japan: *self-support*
2. Pendar Nabipour - Iran: *self-support & huge problems because of the devaluation of the IRR. DAI helped him to find external Dutch funding for 2012-2013.*
3. Mariana Zamarbide - Argentina: *self support & huge problems*

**Enrolled in 2012 – high tuition, no ArtEZ scholarship, this year the Huygens scholarship was abolished and not replaced by any alternative form of support.**

1. Louis Liu Yi - PR China: *self-support: later awarded with one half of the ArtEZ scholarship for 2013-2014 only.*
2. Aziza Harmel - Tunesia / NL partner therefore EU tuition (by law).
3. Sarah Jones - Tasmania / British Right of Abode therefore EU tuition (by law).

**Enrolled in 2013 - with 6 ArtEZ-scholarships for DAI**

1. Julieta Aguinaco – Mexico: *awarded with FULL Mexican scholarship*
2. Laila Torres Mendieta – Mexico: *ArtEZ scholarship*
3. Constanza Puente – Chile: *ArtEZ scholarship*
4. Yung Han Juan – Taiwan: *ArtEZ scholarship*
5. Aarti Sunder – India: *ArtEZ scholarship*
6. Malina Suliman – Afghanistan: *ArtEZ scholarship & support Van Abbemuseum*
7. Marie Andree Pellerin – Canada: *ArtEZ scholarship*
8. Maria Mercedes Salgado – Colombia: *external Dutch funding*
9. Maria Barlasov – Israel/partner with Dutch passport, therefore EU tuition (by law)

**Enrolled in 2014 - with (3 guaranteed + 1 additional) ArtEZ-scholarships**

1. Hu Wei - PR China: *ArtEZ scholarship*
2. Dai-Xiyun - PR China: *awarded one half ArtEZ scholarship for 2015-2016 only.*
3. Pilar Mata Dupont - Australia: *ArtEZ scholarship*
4. Avan Omar Muhammad - Iraq: *funded by the UAF Universal Access Fund, therefore EU tuition (by law).*
5. Sebastian De Line - Canada: *permanent residency permit, therefore EU tuition (by law).*

**Enrolled in 2015 with (3 guaranteed + 1 additional) ARTEZ-scholarships & newly introduced Holland scholarship**

1. Sonia Kazovsky - Isr/Russia: *ArtEZ scholarship*
2. Larose - Canada: *ArtEZ scholarship*

3. Wayne Lim - Singapore: *ArtEZ scholarship*
4. Helen Zeru - Ethiopia: *Holland scholarship & ArtEZ scholarship & support VanAbbemuseum & private collector (via DAI's Roaming Embassy)*
5. Zhenia Vasiliev - Russia: *self support*
6. Isabelle Sully - Australia: *self support & awarded one half ArtEZ scholarship for 2016-2017 only.*
7. Joy Mariama Smith - USA: *self support, many complaints about inequality between students.*

## APPENDIX J

### BENCHMARK TUITION FEES

#### **ArtEZ Graduate School: Dutch Art Institute**

##### **EU/EER**

€1984 tuition

plus € 1300 compulsory additional fee for the DAI's Project Fund (projects on location) as well as accommodation and food during DAI weeks.

€ 3.284 per year

Exclusive of travel monthly costs to Arnhem back and forth

##### **NON-EU/EER**

€ 9.368 tuition

plus € 1300 compulsory additional fee for projects on location as well as accommodation and food during DAI weeks =

€ 10.668 per year

Exclusive of travel monthly costs to Arnhem back and forth

Plus the necessity of transferring € 19.933 Euro to ArtEZ before enrolling (after deducting the fee and costs, ArtEZ will transfer the remainder to the student's account)

##### **ArtEZ scholarship**

8 per year available for 8 master programmes

€ 6.268 per year

##### **Holland Scholarship**

6 per year available for all programmes

€ 5.000 in total

#### **ArtEZ Graduate School: IMAE**

International Master Artist Educator 60 ECTS

A brandnew one year program with (on paper) many, many overlapping features with DAI, but far less expensive and with better grant opportunities.

## **OTHER MA PROGRAMS IN THE NETHERLANDS** (in order of competetiveness in regard to content, drawing power, conditions)

### **Piet Zwart Institute**

Studying at PZI means that you are entitled to work in a studiospace in Rotterdam

4 programs that are more or less competitive, each overlapping with specific aspects of our program:

- Master Fine Art 120 ECTS
- Master Experimental Publishing 120 ECTS
- Master Lens Based Media Design 120 ECTS
- Master Education in Arts (attractive to the Dutch based part of our target group) 60 ECTS

### **EU/EER**

€ 1.984,- per year

### **NON-EU/EER**

€ 9.900,- per year

International students can apply for a Netherlands Fellowship Programme (NFP) scholarship.

### **Sandberg Institute 120ECTS**

a wealth of competing programs, each overlapping with specific aspects of our program:

- Critical Studies
  - MA Fine Art
  - Master of Voice
  - Designing Democracy
- and more so-called 'temporary courses'

### **EU/EER**

€ 2.382,- per year

### **NON-EU/EER**

€ 5.676,- per year

Non-EU students can apply for a Holland Scholarship.

### **MAHKU**

One competing program (with many overlapping features)



MA Fine Art – 60 ECTS

€ 9.250,- (MA to be obtained within one year !)

International students can apply for a Netherlands Fellowship Programme (NFP) scholarship.

### **KABK Den Haag**

One competing program (with many overlapping features and even tutors):

Master Artistic Research – 120 ECTS

#### **EU/EER**

€ 1.984,- per year

#### **NON-EU/EER**

€ 5.500,- per year

As far as we can see the Royal Academy of Art The Hague does not offer scholarships to foreign students – "Please check nuffic.nl for other possibilities".

### **St. Joost Den Bosch**

Two competing programs (we see quite a few of the students that we have rejected appear on their student-lists) :

\*Master of Fine Arts – 120 ECTS

\*Master Photography – 120 ECTS

#### **EU/EER**

€1.984,- per year

#### **NON-EU/EER**

€ 7.650,- per year

### **Avans Scholarship:**

<http://www.avans.nl/international/programs/study-at-avans/scholarships>

€ 3.000 per year

## **COMPETING DUTCH NON-DEGREE PROGRAMS**

These are the so-called 'residencies' under the name of 'academies', all subsidized by the government / private parties and (still) able to offer

generous scholarships to selected participants.

With all three of them DAI has stumbled upon strong competition around specific applicants. Naturally we do encourage some of our students to apply after finalizing their studies at the DAI.

But quite often the Rijks Academy, Jan van Eyck Academy and Ateliers are fishing in the same pond as the masters, though it may be clear that this is an uneven competition: for a master study you will have to pay whereas getting accepted at one of the NON-DEGREE programs means you are entitled to receive a two-year scholarship .

### **Jan Van Eyck Academy**

Tuition fee: € 2,750 per year. Shorter periods: pro rata amounts apply

Grant: Van Eyck offers a stipend and a production budget for residencies from 4 months up to 12 months. Monthly stipend of €900 for rent and living costs and a production budget of €2,000 per year.

### **De Ateliers**

Tuition fee: €3.200,--

Grant: €13.450,--

### **De Rijksacademie**

#### **Who can apply?**

Application is open to upcoming artists with a few years of professional experience after their education. Most (but certainly not all!) candidates have a MA degree and are between 25 and 35 years old.

Artists who are or were connected as participant to another post academic institution in the Netherlands (Jan van Eyck, De Ateliers), will not be considered for a Rijksakademie residency.

Tuition fee: € 2.750,--

Grant: €13.700,--

### **De Appel Curatorial Training Programme**

Tuition fee: € 7.000,--

Grant: Dutch based artists can apply for 'Bijdrage Praktijkverdieping' at Mondriaan Fonds, international students are incidentally supported by private sponsors or companies.

### **BAK**

Recently the Raad voor Cultuur has advised the Ministry of Education to

award BAK in Utrecht with additional funding so as to become the 4th Dutch Residency/ Educational platform. In the past years DAI and BAK have maintained many friendly relations and our students have participated in numerous educational activities with BAK. In July 2015 BAK's director Maria Hlavajova was our external respondent to the graduation lectures. DAI will seek to establish a productive working relation with BAK, specifically at the level of the DAI 's third cycle platform, the APRC and our new Centre of Expertise.

### **INTERNATIONAL COMPETITORS:**

Please note that we have only researched those programs we think might be relevant to well informed prospective students.

#### **Goldsmith's London MFA**

(cheapest construction)

**EU/EER**

£3840

**NON -EU/EER**

£9370

#### **Royal College of Art, London**

Former DAI- core tutor Grant Watson is now senior tutor/ researcher at the MA Curating Contemporary Art

240 credit programme, full-time over 2 years

**Overseas / NON EU** £28,400

**UK and EU (subsidised)** £9,500

#### **Vienna - University of Applied Arts**

TransArts MA (4 semesters, studio-based, many overlaps guesttutors)

#### **Basel Academy of Art and Design**

Director is the famous curator Chus Martinez, she is building a highly ambitious program, gaining loads of international attention.

registration fee: Euro 90.– immatriculation: Euro 180.–

**EU/EER**

€ 1.260,– per year + fee master thesis Euro 270.–

## **NON-EU/EER**

€ 9.050,– per year (changes might apply)

Extra costs:

1. – 3. Semester: +/- Euro 1.800,-- / semester,  
4<sup>th</sup> semester (Master Thesis and presentation) up to Euro 3.350.–.

## **Zurich ZHdK**

### **EU/EER**

€ 1.380,– per year

### **NON-EU/EER**

€ 2.280,– per year

Scholarships:

International students are eligible to apply for full funding if they can proof the need.

## **Geneve – HEAD**

Several programs are highly competitive including former DAI-tutor Doreen Mende's new and most interesting course CCC.

Applicationfee: € 136,–

The students pay Euro 900,– fee plus Euro 300,– taxes per year. For all students, including NON-EU.

## **Valand Academy in Goteborg, Sweden**

(Mick Wilson, Andrea Philips)

Application fee: € 97,–

### **EU/EER**

No tuition fee.

### **NON-EU/EER**

Full Program: € 44.569,– per year . First payment 11.140,– Euro  
Tuition fees for individual programmes range from € 1.150,– to € 2.210,– per year.

Generous scholarships available.

## **Umea Academy of Fine Arts, Sweden**

## **EU/EER and NON-EU/EER**

No tuition fee

## **NON-EU/EER**

Application fee: € 98,–

€ 9.815,– per year

Scholarships from Umea and the Swedish Institute are available based on academic merit.

## **Luca School of Arts (Brussels and Ghent):**

### **EU/EER**

**1<sup>st</sup> year of study** €351

**2<sup>nd</sup> year of study** €455

### **NON-EU/EER**

€619,90 + workshop costs of €150-200

Grants:

#### **Master Mind Scholarship**

€ 7.500,– per year.

<http://scholarship-positions.com/masters-mind-scholarships-international-students-belgium-2015-2016/2015/01/31/>

### **EU/EER**

No tuition fee.

Euro 18,– for registration; this includes a student accident insurance.

Only students who study longer than the legally required time will pay

€ 363.36 per semester

### **NON-EU/EER**

€ 1,453,44 per year

Grants:

for students from low income economies:

Euro 300,–/per month living expenses + study costs

Support Grants for international students:

Depending on the needs between € 750,– and € 3.600,–

Ernst Mach-Stipendium – for international students from all countries:

1 – 9 month Euro 940 p.m. . plus travelcosts of 730,– for students from low income economies .

OeAD grants: 1 – 4 month. Euro 940,–/p.m. + travelcosts for students from low income economies.

### **Academy of Fine Arts Vienna**

Several programs are competitive.

#### **EU/EER**

€ 726,72 per year

#### **NON-EU/EER**

€ 1.453,44 per year

Ernst Mach-Stipendium – for international students from all countries.  
1 – 9 month Euro 940 p.m. . plus travelcosts of 730,– for students from low income economies .

OeAD grants: 1 – 4 month. Euro 940,–/p.m. + travelcosts for students from low income economies.

### **Düsseldorf Academy**

**BAMA structure:** Master of International Art Management

No independent masters with the exception of a masters of art education.

#### **EU/EER and NON-EU/EER**

No tuition fee

### **Frankfurt Städelschule**

Competing program: MA Curatorial studies

#### **EU/EER and NON-EU/EER**

No tuition fee

All students pay € 300,– per semester for insurance and public transport.

Scholarships available for **NON-EU/EER:**

- Aga Khan Foundation

scholarships for outstanding students from developing countries

- JN Tana Endowment for higher education of Indians
- Erasmus Mundus (all foreign students)

### **Trondheim Academy of Fine Arts (Florian Cramer)**

#### **EU/EER**

No tuition fee.

Only a registration fee of 54 Euro's per semester.

#### **NON-EU/EER**

NON EU students need to proof that the have € 11.000,- to cover rent and daily needs.

### **Bergen Norway**

Former DAI-tutor Alena Alexdrova is there now

Competing programs: curatorial training program and MFA program

#### **EU/EER and NON-EU/EER**

No tuition fee

#### **NON-EU/EER**

NON EU students need to proof that the have € 11.000,- to cover rent and daily needs.

**Academy of Fine Art in Oslo Norway** (director Vanessa Ohlraun, formerly Piet Zwart Institute)

#### **EU/EER and NON-EU/EER**

No tuition fee

#### **NON-EU/EER**

NON EU students need to proof that the have € 11.000,- to cover rent and daily needs.

Support for NON-EU students: Erasmus+

### **University of Glasgow MA Fine Art**

#### **EU/EER**

€ 2.300,- per year

#### **NON-EU/EER**

From England, Wales, Northern Ireland:

€ 11.400,- per year

all other international students pay  
€ 19.000,– per year

Scholarships are available for international students

### **Edinburgh College of Art**

#### **UK and EU/EER**

€ 10.700,– per year

#### **NON-EU/EER**

€ 24.100,– per year

Scholarships are available for international students

### **Bard College, NY**

Competing courses: Curatorial and MFA

€ 29.000,– per year excl. accommodation.

Grants:

Non-repayable grants are awarded to non-U.S. citizens on the basis of financial need and academic achievement and promise. Typically, Bard Foreign Scholarships range from Euro 8.800,– to Euro 29.000,– annually for full-time enrollment.

### **CCA WATTIS**

Competing courses: curatorial practice and fine arts

€ 41.700,– per year excl. accommodation.

Total cost inclusive of living Euro 57.200,–

Grants:

Graduate scholarships range from Euro 8.800,– to Euro 31.700,–.

Scholarships are highly selective and are issued by the graduate programs based on the strength of the student's application.

### **Transart Low-residency MFA program** ( Berlin/New York)

Highly competitive !

<https://www.transart.org/about/>

accredited through the School of Art and Media at the University of Plymouth

### **EU/EER and NON-EU/EER**



8.600,- per year  
Several scholarships available.

### **Helsinki Aalto Arts and Design**

Application fee: Euro 100

#### **EU/EER and NON-EU/EER**

No tuition fee

Students are expected to cover all living expenses EUR 800 per month and other study related costs from their own financial resources.

International students:

From August 2017 onwards tuition fees will be introduced for **NON-EU/EEA** students in Finland from August 2017 onwards.

Grants:

Financial aid may be granted to Finnish citizens and also to foreign citizens, provided certain conditions are met.

### **Helsinki Academy of Fine Arts / University of the Arts**

Finnish Academy of Fine Arts, Sibelius Academy, and Theatre Academy Helsinki.

#### **EU/EER and NON-EU/EER**

No tuition fee

Tuitionfees **NON EU** will be released in 2017

Grants are available to international students such as the **Saastamoinen Foundation Grant for the Internationalisation of Higher Art Education**

Tuition fee in 2017: The minimum annual tuition fee as set in the legislation is 1500€. However, do note that the University of the Arts tuition fees may be even considerably higher than the minimum.

Grants for international students: YES.

They offer residency scholarships to alumni for studies/research at Rijksacademy and Jan van Eyck Academy in the Netherlands.

## APPENDIX K

### **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 workforce; 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).

Dutch Art Institute  
Critical Reflection  
November, 2013

## **APPENDIX L**

### **Master Manifesto**

9 July 2008, Arnhem

Dear Directors, Board, University Council,

With this letter we – the Master's programmes in Art and Design (BKV) – wish to contribute to a meaningful, workable and constructive model for the positioning and direction of the Master's programmes both within the ArtEZ Art & Design faculty and within the institution at large.

Before presenting our Master Manifesto, we feel compelled to express our concern about the insensitivity with which the plans for a new management structure have been communicated to staff. Although we do not recognise all the bottlenecks identified by the Bachelor's programmes in the "blueprint" – such as, for example, the issue of the location-based identities of the programmes – we do share their concern that the plans have been conceived with too much emphasis on the centralist objective that ArtEZ should always prevail as a "corporate identity" over and above the "brands" that have been built up with much dedication for a number of programmes, including the Master's programmes. ArtEZ's reasoning is in itself understandable, but not necessarily convincing; it takes little time to destroy a name, but a very, very long time to establish one. A name has no value without a clear vision and coherent policy that is expressed year in, year out – a policy that is rolled out in phases, on the basis of specific expertise and knowledge of the specific market segment and with an eye for continuous growth. One that is innovative and dynamic but always careful to preserve the qualitative content of a programme. A "name" lives and thrives by virtue of the extent to which it is embedded in the right, well-maintained network.

We believe it is important not to reduce the image of our programmes and "brands" to easy, interchangeable shells. The collective name ArtEZ is supported by various sub-names. We think that an umbrella model could be a rich and inspiring solution. A striking example in this context is Cambridge University, which functions as an association of colleges, each of which has an autonomous identity. We believe it would be very useful to consider whether the centralist model of ArtEZ could be recalibrated to match the decentralised model of Cambridge University, to compare the technocratic imple-

mentation of a new management structure with this historically developed democratic organisation of colleges under the auspices of the representative board of the University. Why should such an extremely successful model not serve as an inspiration for us? An instinctive bond with a very recognisable programme (identified and symbolised by a name) is extremely important for the motivation of lecturers, students and the professional field, especially in art education.

Although the Master's programmes were generally spared for now in the texts communicated in early March, the plans offer little guarantee of consistent and clear management aimed at convincingly positioning the Masters as centres for excellent and innovative research at an international level, in which the sum of the parts is greater than the whole. The ambivalent approach to the question of horizontal or vertical anchoring in the organisation could bring us into serious difficulties in the future. In this regard, the blueprint contains quite a few inconsistencies. For example, we can simultaneously conclude that:

- We will together become "one location" and that one of the directors of the Art & Design (BKV) faculty will lead us collectively.
- We will no longer be an institute ourselves: instead, each of us will form part of one of the three Bachelor's/Master's institutes of ArtEZ. The precise manner in which these will be managed is as yet unclear.
- At the same time, we must present ourselves to the outside world collectively as Master(s).
- However, it is not clear whether we will be allowed to maintain our strong brand names.
- When, as has been announced, we are accommodated together in the former Gemeentemuseum Arnhem building, it is clear that we will have to do so under the leadership of only one director. However, neither a director/head vertical line for Fine Art nor a director/head vertical line for Design will really be suited to leading us jointly.

Other *hogescholen* (universities of applied sciences) are also searching for workable solutions for the proper positioning of the Master's programmes; on the one hand the Master's programmes must connect with the Bachelor's programmes within the same domain, while on the other hand they have an urgent need to be profiled autonomously to safeguard their attractiveness to students and the

professional field.

We are aware that the Hogeschool voor de Kunsten Amsterdam (Amsterdam University of the Arts) is developing a model that guarantees the independent position of DAS-arts, although DAS-arts has now become a “normal” Master’s programme. The Rietveld Academy recently opted for a structure in which the Executive Board oversees a management team including both a director for the Rietveld and a director for the Sandberg. Of course, consultation structures aimed at ensuring continuity with the Bachelor’s programmes are also maintained at these institutions.

We regard Tonny Holtrust’s letter of 7 May as an invitation to contribute to the discussion regarding strengthening our common position before a final decision is taken. As the Klarendal option for the temporary housing of WT, FD&S and FIA was not convincing, the erroneous belief arose that the Art & Design (BKV) Masters were not motivated to work together. However, the opposite is true. We wish to state emphatically that we agree with the intention that the Gemeentemuseum Arnhem should in time house us jointly. The accommodation problems of one of the individual programmes should not in our opinion be used to play us off against one other. Our collaboration is not dependent on shared accommodation.

## **MASTER MANIFESTO**

Positioning of the Master’s programmes within the ArtEZ management structure.

The DAI, FIA and WT seek a solid anchoring of the Master’s programmes within the vertical consultation structure of the Departments of Fine Art, Design and Visual Communication. This offers several advantages, particularly in the field of knowledge transfer and a better connection between Master’s and Bachelor’s levels.

However, with regard to the way we are managed, we would like to state that we wish to proceed towards a joint Master’s institute – in which the various programmes, as has already been stated, need not necessarily occupy one building – but where all are based in Arnhem. This can be done while maintaining the very mobile and international character of the Masters.

What we share most strongly is our ambition: we wish to create appealing Master’s programmes that are small in scale, unique,

outspoken, internationally orientated, enterprising, diverse, high quality, innovative and experimental. In doing so, we each focus individually on different, very specific groups of students. But what brings us together – and which distinguishes us nationally and internationally from other programmes – is the emphasis on a targeted connection with the professional field and the personal coaching of small student populations.

Each one of us has succeeded in becoming a leading and inspiring programme within the international field, as the accreditation report has already confirmed. This positioning is important for both the Masters and for ArtEZ. With regard to the specific position of Fashion Design & Strategy under the umbrella of the ArtEZ Fashion Masters, proper consultation must once again take place following the departure of the Course Co-ordinator. Here it is also important to recognise the diversity of and the significant differences between the two programmes FD&S and FIA and to develop the two CROHO numbers as such and to give FD&S the time to grow and become a renowned curriculum.

We believe that shared management can improve our value and effectiveness. We refer in this regard to linking communication where necessary and the exchange of knowledge and the linking of supporting services where appropriate. Interdisciplinary research can also be offered to the students. A specific director for the joint management of the Master's programmes must be appointed. This offers two benefits, namely continuity and deepening of our particular position as attractive and relevant Masters as well as better representation of our interests within ArtEZ.

In the recent past, the mixing of various interests has led to decisions that were – for us – unfavourable. Very little time has been provided for the aforementioned specific positioning and development of the Fashion Master's, especially given the very different background, origin and development phase of the two separate programmes. Another example is the sudden and unexpected massive increase in tuition fees for non-EEA students. As far as the DAI is concerned, this quadrupling of the tuition fees is not at all in accordance with its "mission statement", which was agreed to by the visiting agency.

In addition, we were surprised by forms of uniform communication, which were in no way focused on our specific target groups. What also surprised us is the lack of involvement in the appointment of

lecturers (Professorships) who are also relevant to our disciplines.

We also believe that an effective result can be realised if a better match is created between the working methods of the Masters and the ArtEZ services, for example in areas such as student services. This also applies to the many centrally organised information days and seminars, professional committees and central decisions, which at present are often not applicable to the situation of the Masters.

*Ideal structure of ArtEZ Master's programmes:*

Considered separately from the current situation, an ideal structure would involve a director at the head of the ArtEZ Master's programmes, who would ideally lead ALL the Master's programmes at ArtEZ, or who would in any case represent the Art & Design (BKV) Master's programmes on the Executive Board. This director would have an equal position to the faculty directors and would certainly not occupy any other role at ArtEZ. This person must exclusively protect the positioning of the programmes as small-scale, high-quality institutions within the international field. Profile: an engaging, internationally-orientated manager with extensive experience in and knowledge of the world of art and design. She/he would be characterised by a generalist approach and commitment to the diversity of the various programmes.

The director would represent the Masters collectively and would thus be independent of the Bachelors. He/she would manage the third flow of funds (project-based funding) and would therefore continue and develop the achievements of the Masters in this area on the basis of a respectful partnership with the Course Directors and Coordinators. Since their founding, the separate Master's programmes have been pioneers in establishing a proactive project-based funding policy. The current situation in this area is the result of personal networks and the profiles of the teams. This has supported the programmes in establishing levels of ambition and has ensured clear positioning and good connections with and embedding in the professional field.

The director would support both the joint positioning of the Masters and the separate substantive policy of each programme. A top-down manager is not desired but instead someone to be chosen by us through proper mutual consultation and in consultation with the Executive Board, and who enjoys the full confidence of all. Each individual programme would then be run by a two-person team. This would include a Course Director (who would be responsible for the

content of the programme and the network. This person would be the public face of the programme. There would also be a Course Co-ordinator/manager, who would implement the formulated artistic policy and who would be responsible for the day-to-day management of the programme and for areas such as finance. The Course Director would be a member of the relevant Fine Art, Design or Visual Communication department board and would represent the programme in consultations regarding the Masters with the director. The latter would represent the Master's programmes on the Executive Board.

We hereby make an urgent appeal to ArtEZ to guarantee the preservation of the expertise and the exclusive networks of the Master's programmes by anchoring the exceptional position of the small-scale but high profile programmes in an organisational structure. If we could therefore see ArtEZ as a real advocate for our interests, 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.

With kind regards,

Master's programmes ArtEZ Institute of the Arts:

Dutch Art Institute,

Fashion Institute Arnhem,

Werkplaats Typografie



*Colophon*

**MOBILIZE OUR BODIES, OUR INTELLIGENCES**

**DAI Art Praxis**

Multiannual plan

Arnhem, June 2016

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