

The cover features a light gray background with a fine grid pattern. Several large, bright green, abstract, curved shapes are scattered across the page, resembling stylized waves or organic forms. The text is positioned in the upper left quadrant.

# ANNUAL REPORT 2021

D A Design Academy  
E Eindhoven



# ANNUAL REPORT 2021

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PHOTO: MARTINE KAMARA

Eva Jagerman with her graduation project 'Naar eigen hand' in conversation with a fellow student at the Graduation Show of DAE

# FOREWORD

For the students involved, and for the entire academy, the Graduation Show 2021 marked an extremely important moment during the year. After the cancelled event in 2020, the easing of Covid-19 restrictions allowed us to revive the tradition of publicly exhibiting the work of new graduates. The venue this year was the centrally located Stock Exchange building in Eindhoven. Although still subject to health restrictions, the Graduation Show was, as usual, well attended and provided a springboard for 91 new Bachelor and 72 new Master graduates. They had completed their projects under exceptionally difficult circumstances over the past year. Many worked from home and were largely coached by their tutors from a distance. Moreover, the freedom of movement of our students was hampered by numerous travel restrictions, which severely disrupted activities such as international exchanges and internships within the Bachelor programme.

For all those reasons, our participation in Dutch Design Week 2021 felt like a liberation, and that applied not only to the Graduation Show. Work by DAE students was also on display at Eindhoven Airport, and the most recent incarnation of the ongoing research project GEO\_Design opened at the Van Abbemuseum: the exhibition 'Budget Airlines: We Are All The Jet Set'. The academy also organised various alternative publications and presentations specially for the 2020 crop of graduates, who were forced to miss out on a physical Graduation Show. That was made possible with support from the NPO funds and included Milan Design Week, where over fifty Bachelor graduates were given a podium in the exhibition 'Missed Your Call', while the 2020 Master graduates managed to present their work to the public in the exhibition 'Moving In Stasis' at Het Nieuwe Instituut.

The ongoing task of educational reform at the academy continued apace in 2021. This process involves contributions from all strata of the organisation. The concerted efforts of the past year have yielded numerous results. For example, the newly formulated mission statement and vision (included in this Annual Report) is the outcome of a series of workshops in which the vertically integrated approach was successfully trialled. Four new Bachelor studios opened, and a more efficient system of study guidance supported a more strongly personalised study pathway. Tutors convened on various Development Days and during Tutor Week. And with the introduction of three new bodies – the Institute Participation Council, the Bachelor Course Committee and the Master Course Committee – the structure of participation within the academy has been reformed and strengthened. Taken together, these are important steps in creating a more tight-knit, committed and open academy community.

DAE does not operate inside a vacuum. The international political, social and cultural context creates the conditions in which we work. Recent years have been characterised by social unrest around the world, making themes such as social safety, diversity and inclusivity more important than ever. An external investigation into the culture within the academy resulted in proposals for improvements that led to immediate action in 2021. The decision in late 2020 to establish a professorship in Diversity and Inclusivity (Dr Praveen Sewgobind) gave us an opportunity to organise a two-day Critical Diversity Conference as part of the Graduation Show 2021, attended by many representatives from the arts education sector. Moreover, the idea to set up a Social Justice Lab at the academy was immediately embraced by the Dutch arts education community.

The professorship in Diversity and Inclusivity is part of a renewed approach to research at DAE. Two further professorships, the Non-School (Dr Annika Frye) and Transdisciplinary Design Networks (Dr Ian Biscoe), also started in 2021 and, at the Graduation Show, immediately made their first visible contributions to the education system and the profiling of the research themes. In anticipation of the accreditation of the research planned for March 2022, a framework was drawn up – in the form of a self-evaluation – to define the ambitions and implications of the new research methodology.



Each academic year brings with it changes in personnel. In addition to the appointment of five new Studio Leaders (Martina Muzi, Nacho Carbonell, Kiki van Eijk and Joost van Bleiswijk, and Joost Jansen) in 2021, Afaina de Jong took up her position as head of the Master department Contextual Design. And the Supervisory Board welcomed Judith Meeng and Samir Bantal to its ranks. Their contributions, and those of many others, are necessary to help propel the process of reform within education and the organisation. Developments in 2021 give us the confidence to build on these solid foundations over the coming years.

#### Executive Board

Joseph Grima  
- Creative Director

Raf De Keninck  
- Director of Education, Organisation and Research







PHOTO: BOUDEWIJN BOLLMANN

Vincent Sniijders' graduation project 'Cloud Interface' at the Graduation Show 2021

Chapter 1

# POLICY



## 1.1 INTRODUCTION

Just like the year before, the effects of the COVID-19 pandemic were felt throughout 2021. The imposed restrictions were sometimes particularly severe and the academy even had to close its doors, but thankfully there were also opportunities to meet one another in person. Both students and tutors had to find alternative ways of continuing the creative and educational process as best as possible. Hybrid forms were found for meetings related to education development, and significant progress was made in the development of the new education model for the Bachelor programme. The postponed Tutor Day 2020 took the form of a Tutor Week in early 2021, with both Bachelor and Master tutors in attendance. The programme, featuring significant contributions from the new professors, offered scope for debate on diversity and inclusivity. The implementation of the Quality Agreements picked up speed and showed progress in all areas. In-house elections also resulted in a fully staffed Institute Participation Council (IPC), a Bachelor Course Committee (BCC) and a Master Course Committee (MCC).

## 1.2 POLICY DEVELOPMENTS

Since the introduction of the studio model in the 2020/2021 academic year, work continued in 2021 on educational reforms in the Bachelor programme. From the start, a key role in the transition has been played by an external process supervisor who chairs discussions in two forums: the Steering Committee and the Development Committee. The procedure follows the steps of a design process, with various iterations and feedback moments. The procedure is guided by the Institution Plan and the Quality Agreements Plan.

The first brainstorm session in November 2020 was followed by a number of development sessions in 2021. A broad delegation of students, tutors and studio leaders acted as a feedback group for the development committee and the steering committee. Together they generated input for a revised mission statement and vision, a matching profile for the Bachelor programme, and a renewed model for the Bachelor programme at DAE.

The new model comprises three components: Fundamentals, Studios and Reflections. A core set of skills and knowledge is anchored in continuous curricular strands within the Fundamentals, namely design studies, production studies and contextual studies. The Reflections strand is developed as a space for students to think about their study and future practice, and is aimed at the profile and positioning of the student.

After the summer holidays, the second development phase began with the establishment of two working groups that further fine-tuned aspects of the model: one focused on the last 18 months of the course, the other on the Fundamentals strand.

To keep BA tutors up to date, the development group presented the new model in online sessions. On the basis of the findings of the Fundamentals working group, the first Fundamentals Day took place in December, with all current tutors from the Propaedeutic Year, Basics and Electives invited to help fine-tune the Fundamentals strand. A second Fundamentals Day is planned for January 2022.



Liho Kim, Beauty Of Uncanny

## 1.3 QUALITY AGREEMENTS

In this third year of work on the projects listed in the Quality Agreements, we are building on and benefitting from the activities of earlier years. The most important goal of the Quality Agreements is the ongoing reform of the Bachelor programme. Almost all tutors of the programme are involved in this effort. In addition, students are involved through feedback groups. They also take part in working groups and are represented in discussions about specific developments.

### START IN 2019

After a successful assessment by the Accreditation Organisation of the Netherlands and Flanders (NVAO), the process for the Quality Agreements started in November 2019. Just over two years has now been spent working on achieving greater cohesion within the curriculum, an improved culture in terms of diversity and inclusivity, attention for group sizes in classes, and a better feedback system. In 2019 the attention focused on strengthening the education office with an education expert to instigate and drive forward the process of educational reform. This was an important aspect of the Quality Agreements Plan, particularly for creating the education model and continuous tracks, renewing the assessment model, contributing to the guidance principles, choosing for the Learning Management System (LMS), etc.

As part of the effort to differentiate education, modifications were also made within the Master departments:





PHOTO: BOUDEWIJN BOLLMANN

One of the graduation projects during the bachelor final presentation at Klokggebouw Eindhoven

in 2019, the newly appointed head Saskia van Stein developed Design Curating & Writing into The Critical Inquiry Lab. After formal approval by BO-KUO and OBK in 2019, Formafantasma began to develop the new Master department GEO-Design, which hopes to present its first graduates in June 2022.

### **MORE HOURS, SPACE AND RESEARCH IN 2020**

The first-year Bachelor groups have grown in recent years. Relocating to the third floor in 2020 greatly increased the physical space for the Propaedeutic programme. Moreover, to guarantee the desired quality of teaching, additional course hours were added in 2020 to the Propaedeutic programme (funded in part through the regular budget and in part through the budget for the Quality Agreements).

As part of the general educational and organisational reforms, the development of research within the academy aims to strengthen the connections between education and research and to improve the research skills of students. That is why it is included in the Quality Agreements Plan. An open call was held in 2020 to find suitable professors for the planned research programme. Dr Praveen Sewgobind (Diversity and Inclusivity) and Dr Ian Biscoe (Transdisciplinary Design Networks) started in December 2020; Dr Annika Frye (The Non-School) started in April 2021.

### **PROGRESS IN 2021**

Plenty of progress was made in 2021 thanks in part to the development group. Tutors and staff participated in a number of so-called Development Days. Working groups and gatherings focused on fine-tuning the education model, the profile of the designer, the mission statement and vision, and a detailed elaboration of the Fundamentals strand, the Studio strand and the Reflections strand. The model also includes improving the didactic skills and knowledge of tutors – necessary to teach and assess students in the new curriculum.

The new model is already visible in the Bachelor studios, where students can follow an individual pathway more easily. In 2021 the study guides started to remodel the programme to include more business coaching and reflection on the positioning and profile of the individual student, from the Propaedeutic Year up to and including third year.

In order to introduce the new education model in September 2022, all Propaedeutic, Basics and Electives tutors contributed to the development of the Fundamentals strand. This major operation gradually took shape and will be completed in 2022. The Fundamentals strand offers students the required basic knowledge and skills and covers three academic years, up until the moment the students do an internship.

Although Covid-19 imposed restrictions throughout the year, there was generally no reason to postpone or change activities related to the Quality Agreements. However, it was decided to postpone the preparation, purchase and development of the LMS until 2022, by which time there will be a clearer picture of the exact requirements that the system has to meet. The SKE was also postponed until further notice, especially in view of experiences in the KUO education area, which show that the developments are no sinecure.

### **PROJECTS PER THEME IN 2021**

#### **Theme 1: intensive and small-scale education**

- Small groups in the Propaedeutic Year
- Studio model: development of new studios (reform of education model), including new BA assessment model

#### **Theme 2: more and better supervision of students**

- Study guidance

#### **Theme 3: study success**

- Role of diversity officer
- Guest lessons by alumni in MA

#### **Theme 4: differentiation of education**

#### **Theme 5: suitable and good education**

- Workshop 2.0

#### **Studio model: strengthening Education Desk**

- LMS development

#### **Theme 6: improvement of the professional quality of tutors**

- Development of learning continuity tracks
- Education of study guides (business coach and personal competences)
- Instruction tutor / study guide system
- SKE for core tutors
- Third professorship
- New role for teaching staff: description (HR/Policy), development (policy), education
- Teaching staff: feedback/feed forward

The following table indicates the progress per theme. If the original plan has been adjusted or improved, this choice is clarified.

Quality agreements	Financial account in €						Progress during the report year	
Theme	Budget 2019	Realisation 2019	Budget 2020	Realisation 2020	Budget 2021	Realisation 2021	Progress of the actions and measures in 2021*	Interim changes
<b>1. MORE INTENSIVE AND SMALL-SCALE LEARNING</b>								
Propaedeutic Year: Extra hours / larger groups	10	0	40	5	50	43	In accordance with what was set out in the QA plan, from 2020 on additional teaching hours were added to the Propaedeutic programme to ensure the desired quality of our education. Costs are partly included in the regular budget, and partly in this QA budget.	No changes
Studio model: Extra hours / larger groups	0	0	0	0	84	72	In 2021 extra studios were added to the BA curriculum, giving students more choice and facilitating more intensive and small-scale education. Additional hours were included in the overall studio budget.	No changes
Studio model: Development of new studios	10	0	10	10	10	13	The development of new studios progressed in 2021. Studio Do Make (by Nacho Carbonell), Studio Thinking Hands (by Kiki van Eijk and Joost van Bleijswijk) and Studio Technogeographies (by Martina Muzi) were all developed in 2021.	No changes
Studio model: Competence development / new assessment model	0	0	0	0	14	12	In 2021 the Horizontal Team (est. 2020) analysed the current education and, in close collaboration with the development teams, worked on the new curriculum development (see also continuous learning pathways).	No changes
Studio model: Teacher development teams / Set up BA model	0	0	0	0	24	37	The development of the new model and curriculum for the Bachelor programme is an iterative process, with several working groups and development meetings, as explained here. In 2022 the working groups will continue to refine parts of the model.	No changes
<b>2. MORE AND BETTER SUPERVISION OF STUDENTS</b>								
Study guidance	0	0	0	0	31	0	In 2021 the costs of additional study guidance were included in the regular budget.	No changes
<b>3. STUDY SUCCESS</b>								
Guest lessons by alumni in MA	0	0	5	5	5	5	To increase the study success among Master students, master alumni were invited to hold lectures for current Master students. This has become part of the general curriculum of the Master programme.	
Role of diversity officer: training, development	0	0	7	0	10	26	The budget for 2022 has been brought forward to 2021 in view of the start of the new professorship of Dr Praveen Sewgobind, who deployed his expertise for development and training in the area of diversity/inclusivity.	In 2021, following the Bezemer and Schubad report and developments within art and design institutes in the Netherlands, there was a growing need for training in the area of diversity and inclusivity. Extra workshops were held as part of Teachers' Day and the Critical Diversity Conference.
<b>4. EDUCATION DIFFERENTIATION</b>								
Development of DC&W MA (> CIL)	5	5	0	0	0	0	Completed in 2019	
Development of GEO-DESIGN	5	5	10	7	0	0	Completed in 20	



Quality agreements	Financial account in €						Progress during the report year	
Theme	Budget 2019	Realisation 2019	Budget 2020	Realisation 2020	Budget 2021	Realisation 2021	Progress of the actions and measures in 2021*	Interim changes
<b>5. SUITABLE AND GOOD EDUCATION FACILITIES</b>								
Studio model: strengthening education office	5	5	75	75	46	62	The Education Desk was strengthened in 2020 with an education expert to facilitate educational development and elaborate various aspects of QA for the purposes of the education model, testing and assessing (formative and summative) and supporting with an LMS, etc. This continued until the summer in 2021. A project leader was appointed in September 2021 for the educational development.	No changes
Workshop 2.0	10	5	60	83	200	163	The workshops are developing alongside the development of the new BA model and the research division, and are preparing for the changes in both. In 2021 the focus was put on the digital research space, in anticipation of the development of a digitally oriented studio to be set up in 2022.	No changes
LMS development	0	0	0	0	25	0	Postponed until 2022	
International financier education and research	0	0	0	0	0	8	In 2021 a Liaison and Funding Advisor was recruited to study possible funding and collaboration opportunities for education and research.	New
<b>6. CONTINUED PROFESSIONALISATION OF TUTORS</b>								
New role of tutors: Description, Development and training (HR policy)	27	0	23	36	23	0	The budget for 2019 and 2020 was grouped and deployed for educational development for various working groups, the development group and the collective brainstorm group.	No extra budget was needed in 2021.
Teacher training feedback / feed forward	10	0	20	0	20	73	Teacher development was elaborated in the form of a Teacher Week. The week gave the DAE community an opportunity to learn about the new education model and the new professorships. In addition, workshops and lectures were held on didactic topics. It is the first in a series devoted to the changing role of the tutor, organised by and for tutors, within the framework of tutor professionalisation. It will lead to the establishment of communities of practice.	The budgets for 2019, 2020 and 2021 were clustered and used for Teacher Week.
Third professorship	0	0	31	4	33	71	Three new professors were appointed by means of an open call. In addition to the two existing positions, a third professorship is funded through the QA budget. Two professors started in December 2020 and one in April 2021. * Erratum: in the 2020 annual report: €k 74 was incorrectly noted for realisation in 2020 and has been corrected in this table to € k 4.	Start 3rd professorship on op 1 December 2020.
Development of continuous learning pathways	0	0	5	5	5	5	The Horizontal Team was also involved in preparations for the development of continuous learning pathways.	No changes
Training study guides (business coach)	0	0	5	16	5	20	Starting in 2020, the study guides have been working on new plans for reflections, positioning and profile of the student for the new model. In 2021 additional study guides were appointed and trained to fit within the intended new programme.	Additional study guides were appointed and added to the course in 2020.
Instruction for tutors New system of study guidance	0	0	5	0	5	5	In 2021 the study guides worked intensively on a new programme and way of working that aligns with the Reflections line in the new model. Although the implementation of new systems has not been fully implemented, the programmes have been developed.	Although the problems with the new system have not all been solved, the programmes have been developed so that that comply with the new system.
SKE for core tutors	0	0	25	0	30	0	This activity has been postponed until a future date yet to be specified.	This activity has been postponed until a future date yet to be specified.
Planning/monitoring	14	19	5	14	5	3		
Pre-investment in study guidance	110	110	110	110	110	110		
Pre-investment in minors	140	140	140	140	140	140		
<b>Total</b>	<b>346</b>	<b>289</b>	<b>577</b>	<b>511</b>	<b>874</b>	<b>868</b>		



A master student at work in the plaster and ceramics workshop

## MONITORING COMMITTEE

The Quality Agreements Working Committee, which elaborated the plan in 2018 and 2019, remained almost unchanged as the Monitoring Committee to maintain the focus on continued reform. This committee is made up of a student member (from the Bachelor Course Committee), tutors from the Bachelor and Master programmes, the chair of the Works Council (also a BA tutor) and a member of the Supervisory Board (also chair of the Audit Committee). The involvement of the Institute Participation Council and Supervisory Board ensures widely supported monitoring of the development, implementation and progress of the Quality Agreements.

The committee is made up of:

- Gert Staal, MA tutor
- Mieke Meijer, BA tutor, design department
- Ilga Minjon, BA tutor, Propaedeutic Year
- Sterre ter Beek, BA student and BCC member
- Peter van Casteren, Workshop Team Leader and Chair of IPC
- Willemien Boot, Supervisory Board, chair of Audit Committee
- Yolande Hezemans, Senior policy officer, Quality Agreements project lead

The committee met twice during 2021. The committee was consulted about the plans, budgeting and planning of various ongoing and planned projects. The committee discussed strategic choices in terms of contents, implementation and (multi-year) budgeting. The expenditure

and allocation of unspent budgets in the multi-year budget were approved. Appendix II contains a review of the Quality Agreements by the Institute Participation Council.

## 1.4 CONNECTION AND DIALOGUE

### TUTOR WEEK

Tutor Week (29 March – 1 April 2021) was set up as a meeting point and learning event for all DAE tutors from both the Bachelor and Master programmes. Tutors could sign up for one or more sessions devoted to subjects such as queering, feedback culture and inclusivity. The programme also included a presentation of the education model and there was an opportunity to meet the new professors. The workshop Diversity & Inclusivity, organised with workshop leaders from outside DAE, was positively received.

### STRENGTHENING PARTICIPATION

Joining the conversation about all sorts of issues is very common at DAE, although that does not always occur through the legally stipulated channels. The EB has intensified the focus on improving participation through the Participation Rules in order to strengthen the involvement of the academy community in policy, to clarify policy-making and to improve communication – thereby stimulating an inclusive and democratic approach. Elections were held in late 2021 for the Institute Participation Council (IPC), the Bachelor Course Committee (BCC) and Master Course Committee (MCC). The votes of 35 percent of the academy community resulted in the following councils:

## IPC

Michelle Jonker	BA student
Onno Dikmans	BA student
Eva Mahhov	MA student
Ana Robles Perez	MA student
Britney Leijen-Heeneman	Employee
René van Binsbergen	Employee
Joop Aarts	Employee
Peter van Casteren	Employee

## BCC

Cara Jacobs	BA student
Gad Lomholt Nimér	BA student
Michiel Alberts	BA tutor
Eibert Draisma	BA tutor

## MCC

Antonia Wagner	MA student
Martin Alaya Chavez	MA student
Gabriel Maher	MA tutor
Daniel van der Velden	MA tutor

In addition to the legally required participatory bodies, DAE has a Student Council made up of both Bachelor and Master students. The council has an advisory role and meets monthly with the EB (see also 4.3).

## 1.5 SOCIAL SAFETY

In the autumn of 2020 the Dutch arts education world found itself in the spotlight for the wrong reasons. A number of posts on the social media account ‘call out dutch art institutions’ made reference to individuals working at DAE, causing unrest among students, tutors and support staff.

### INVESTIGATION BY BEZEMER & SCHUBAD

This prompted the EB to commission an external investigation by the office Bezemer & Schubad. In consultation with the investigators, it was decided to draw up a DAE-wide inventory of reports in order to give all students, tutors, support staff and alumni an opportunity to share their negative or positive experiences. In the case of incidences that raised concerns, those involved were asked to present their version of events. The investigation guaranteed the anonymity of those who had reported issues; if so desired, any individual who made a report could remain completely anonymous. With this investigation the EB wanted to gain insight into mistakes made in the past in order to define improvements that would make DAE a safe environment for everybody.

Over one thousand students, tutors and staff were directly invited. In addition, an invitation was posted on the DAE website so that alumni could also take part. A total of 52 reports, highly varied in nature, were received. Since there was scarcely any response from tutors or staff, it was decided to invite a number of them (through a random process) for a discussion in order to verify and analyse the reports. The investigators decided who they wanted to talk to without any intervention or involvement from DAE.

The EB received the findings and recommendations

from Bezemer & Schubad in early April, which were then discussed with the Supervisory Board. The report concluded that there was no question of a structurally unsafe culture within DAE. Nonetheless, the investigators did conclude that there had been incidents where people did not feel safe and where their complaints fell on deaf ears. The findings were shared with all students, tutors and support staff in four sessions on 21 April. Each session began with a presentation of the report and the findings by the EB. There was then time for an open discussion and questions could be asked. The Supervisory Board received feedback from these gatherings.

Immediately after the final session, the Bezemer & Schubad report was placed on the DAE website, and thus made public. The points for improvement (such as the introduction of a Code of Conduct and the replacement of the confidential advisors) were partly implemented in 2021 and will continue to be implemented in 2022.

### TRANSPARENT COMMUNICATION

The investigation into social safety cannot be viewed separately from international social movements such as #MeToo and BlackLivesMatter. In that context, clear and transparent communication is vital. Right from the first reports of inappropriate behaviour on social media, DAE posted all internal messages on the subject on its website, thereby making them accessible to everybody inside and outside the academy. With the integral publication of the Bezemer & Schubad report and the ongoing publi-



Hsin Min Cha, To be looked at ness



cation of relevant information on the theme of social safety, such as the implementation of improvement measures, DAE has continued this way of working.

### INVESTIGATION INTO STUDIO IDENTITY

During the preparations for the investigation conducted by Bezemer & Schubad, a number of the posts on social media referred specifically to the Bachelor department Studio Identity. After consultation with the investigators, it was decided to conduct a separate investigation into the social safety, behaviour and culture within this studio. All students, tutors, alumni and former tutors from the last five years were invited to take part. In addition, a notice was placed on the DAE website.

Once again, Bezemer & Schubad safeguarded the anonymity of all participants. Studio Identity is a department with a small number of students. To guarantee their anonymity, the investigation report was shared exclusively with the EB because certain situations might be traced back to the students involved.

The report concluded that students in this studio had problems with the way they were treated, the study pressure and the difficulties they encountered in having their complaints about tutors heard. No structural improper behaviour was found to exist. The conclusions and recommendations were shared with students and tutors. At the request of a group of students, the EB attended a discussion between them and the studio head. An external moderator chaired this discussion.

For a number of tutors, the findings of the investigation led to the severing of all ties with DAE.

## 1.6 DIVERSITY AND INCLUSIVITY

Design Academy Eindhoven wants to be an inclusive organisation where everybody feels safe, can be themselves, and discover who they are so that they can define their position as a designer and their place within the profession. The academy charts its own course in this area, too. On the one hand it works with instruments that are obligatory or customary throughout third-level education. On the other hand, the academy has opted for new ways to achieve diversity and inclusivity. This resulted in 2021 in the following actions:

### CODE OF CONDUCT

In October 2021 a fully revised Code of Conduct came into force with the approval of the Institute Participation Council. It sets out the rules drawn up to make DAE a safe environment for everybody. The code is shared with all students, tutors and support staff and applies to everybody. The code must help prevent undesirable situations from arising, but implementation alone will not automatically lead to awareness. DAE has therefore entered into partnership with G&I International, a specialist in the area of governance and integrity. It is developing and implementing a process designed to make everybody at DAE aware of the Code of Conduct. The process includes projects with and for students that focus on conduct.

### OPEN CALL FOR BACHELOR STUDIO LEADERS

Many studio leaders are themselves graduates of DAE and are recruited through co-optation. To achieve greater variety in the DNA of the academy, an open call was



PHOTO: ROMÉ SCHMIDT

Critical Diversity Conference



Playing with words is part of creative thinking. Queeriosity = Queer and Curiosity

held in the autumn of 2021 for new Bachelor Studio leaders with a focus on diversity. The EB selected the candidates for the first round of interviews in 2021. The wider DAE community will be involved in the second round of interviews in 2022. The selection committee will consist of students, tutors, a studio leader, the head of HR and the head of the Bachelor department.

#### **PROFESSORSHIP IN DIVERSITY AND INCLUSIVITY**

There are too many examples of groups in the world that have traditionally been neglected and have to struggle for a better position in society. That is why diversity and inclusivity are topical and pressing subjects, also for the academy. Dr Praveen Sewgobind held the position of Professor of Diversity and Inclusivity at DAE until November 2021. In that capacity he put forward the idea of a Social Justice Lab, an initiative quickly adopted by the Dutch arts education sector. Unfortunately, Dr Sewgobind decided to leave DAE prematurely. However, since the academy remains convinced of the importance of this professorship, the procedure to recruit a new professor began in 2022 (see also 2.6).

#### **ANTI-RACIST COMMITTEE AND DIVERSITY OFFICER**

A group of students formed the Anti-Racist Committee (ARC) in 2020 and began discussions with the EB on all issues directly or indirectly related to racism and discrimination. These discussions continued in 2021. From an educational point of view, the ARC endorses the EB's strategic choice for a professorship in Diversity and Inclusivity. Nonetheless, it made known in 2021 that there was a great need for a Diversity Officer as a reference point for specific questions and issues on a daily basis. A job profile was drawn up and finalised with input from the ARC.

The recruitment of this official is planned for the first quarter of 2022.

#### **CRITICAL DIVERSITY CONFERENCE**

As part of Diversity and Inclusivity, a Critical Diversity Conference was organised within the framework of the Graduation Show 2021. The two-day event (on 18 and 19 October) focused on three themes: Breathing, Becoming and Belonging. Featuring lectures and panel discussions, the conference gave DAE an opportunity to contribute to the debate on the transformation of cultures characterised by inequality of power and privileges. The conference also discussed higher education and the connection with the broader social context. Attendees included many representatives active within the Dutch arts education sector (see also 2.6).

#### **WEBSITE COMMUNICATION**

All information about diversity and inclusivity in relation to the culture at DAE is available on the DAE website under the menu item Inclusivity & Culture. Information about updates and actions is accessible at all times to both the academic community and the wider world.

Chapter 2.

# EDUCATION AND RESEARCH



## 2.1 INTRODUCTION

Fuelled by various discussions, a new mission statement and vision were formulated in 2021, laying the foundations for the development of education and research. This development built on the work done in 2020. In terms of educational reform, emphasis was put on the Bachelor programme, and in particular on creating a new framework for education and determining the contours of long learning pathways. For the professorships, the addition of a third professor marked an important step, while the tracks already established continued to take shape. The professors drew up their (multi-year) programmes in 2021 and also had an opportunity to get to know the academy.

### NEW MISSION STATEMENT AND VISION

The formulation of a new mission statement grew out of a series of intensive discussions. It offers a compact and concrete guide for the further development of DAE.

### MISSION STATEMENT

Design Academy Eindhoven is a platform for education and research where creative minds work together in exploring design's potential for making transformative contributions to a pluralistic, inclusive world.

### VISION

#### 1. Design is a social and political activity.

Every design requires the designer's awareness of the responsibility for how it may affect life.

#### 2. The world is in need of creative minds able to design alternatives

Our planet is facing huge environmental and social challenges. DAE's programmes explore how designers can design visions and alternatives needed to face them. Designers become agents of collective transformation by conceiving socially and ecologically conscious forms of living and working.

#### 3. Design is an act of collaboration.

Improving the world is rarely an individual act. Mostly it is the product of cross-disciplinary collaboration between broad groups at different levels. We see the role of the designer as essential to such collaborative networks, capable of leveraging the potentials of design knowledge and creativity while retaining the ground-level vision of its impact on humans and other beings.

#### 4. The academy is a place to meet, exchange, and interact.

DAE is much more than a catalyst for individual growth. It is an inviting meeting place where all involved can discover how to make, think and work in differing contexts and situations, and together contribute to society.

#### 5. Pluralism is essential in education.

We foster dialogue and understanding, while supporting the coexistence of different and even competing approaches. By being confronted with a variety of visions and perspectives, we actively take positions and establish where we stand both individually and collectively.

Freedom of expression is at the core of DAE's educational philosophy, as is DAE's code of conduct.

#### 6. Learning happens in between the real and the imagination.

Design occupies a dialectical space between the world that is and the world that could be. Central to DAE's approach to design education is a process of trying to grasp the world by increasing awareness of our own contexts and involvements, while simultaneously exploring new visions and imagining other world.

#### 7. Learning by doing requires curiosity and dialogue.

The starting point of all our learning is curiosity, which importance we inculcate and stimulate. Curiosity goes hand in hand with criticality. While making, dialogue helps us question assumptions, and find what we never thought of. It is the courage to embrace failure what ultimately guides us in exploring the unknown, questioning received ideas, deepening insights, and continuously develop as designers.

#### 8. Learning is a communal endeavour.

We all learn from being engaged in education, no matter what our role in the academy is and how experienced we are. Together we constitute a learning community that consciously builds on a mutual exchange of ideas, insights and experiences



A detail of a graduation project during the final presentation of the exam at Klokggebouw Eindhoven



PHOTO: FEMKE REIJERMAN

Janneke Schouten, The Pommelier



## 9. Design education requires diversity, inclusivity, democracy, and solidarity

At DAE we have a strong commitment to social responsibility. We prefer not to act or think hierarchically and value the strength of the collective intelligence.

### EDUCATIONAL REFORM

The reform set in motion in 2020 is based on a few key principles, in particular the desire to give students greater control over a personalised study pathway that reflect their interests. At the same time, greater emphasis is put on internal and external collaboration and exchange related to important social themes. To achieve that, the Institute Plan provided the basis for work on various aspects of educational reform – including the vital and efficiently structured educational support – which offers the student greater freedom of choice in the composition of the curriculum.

Educational reform continued to take shape during 2021 through broader structured participation. Students, tutors and support staff were encouraged to provide input for the new education. The focus of reform in 2021 lay on the Bachelor programme. Over the course of 2022, work will start on the reform of the Master programme.

### BACHELOR EDUCATION

The new studio structure (from eight to twelve studios) was extended and evaluated last year. In addition, the process of recruiting new studio leaders and modifying the selection began. Under the supervision of a broad core group, input was generated in various working groups to help refine the new structure for the Bachelor programme. In addition, a number of information sessions for both tutors and support staff were held. Students were also explicitly involved in the development of the plans. The aim is to have the entirely reformed system in place by September 2022.

### INTERNATIONAL ASPECTS

The new vision on international policy, which was approved by the SB in December 2020, will be further elaborated in the coming years. The goal is to grow towards an inclusive and diverse DAE community with a firmly anchored international curriculum. To create this curriculum, connections with our partners and our network at international, national and regional level need to be strengthened. The new Research, Innovation and Advancement Office was set up with this in mind. New forms of research and innovation are professionally supported by this office by means of lasting connections with the professional field and the creation of new funding programmes.

### Covid-19

The Covid-19 pandemic did of course have a major impact on studying and working. DAE always complied with the guidelines set by the National Institute for Public Health and the Environment (RIVM). A Covid-19 crisis team ensured that students and staff were kept up to date about the latest measures. DAE had already learned a lot in 2020 about how to respond adequately to changes in government policy. The priority was always to provide clear and complete information, which was highly valued by students, tutors and staff.

In retrospect, one notes the great appreciation for the flexibility of the organisation. In compliance with the 1.5-metre rule, the wearing of face masks, staying at home in the event of symptoms, and timely detecting and isolating infections, DAE was able to offer in-person education throughout the year.

## 2.2 NATIONAL EDUCATION PROGRAMME

The National Education Programme (NPO) is aimed at tackling the learning deficit caused by Covid-19 in the short term and at improving student wellbeing. The objective is to use the lessons learned to make structural improvements in education. All educational institutes prepared their own plans in 2021 outlining how they would spend the NPO funds. These plans were discussed by the DAE management team and approved by the Participation Council. They consist of actions per theme that DAE will develop in the form of a two-year programme.

The extra support is very welcome for those individuals who studied at DAE during the pandemic. Nonetheless, the allocation of NPO funds in the middle of the calendar year came as something of a surprise to DAE, and to the other Dutch institutes of higher education. A lot of time was spent drawing up plans that align with steps already taken regarding guiding and supporting students. The government recognises this and has therefore given institutes permission to spend the allocated funding (for 2021 and 2022) in 2023. All actions described in the plan started in 2021 and will be elaborated further in 2022/2023.

The submitted plans have been discussed with and approved by the Participation Council. In addition, Berenschot has chosen DAE for the monitoring programme in 2022.

### THEME 1: SMOOTH INTAKE AND PROGRESS

The lack of or very limited in-person education in 2020 caused study delays for various groups of students. While a relaxing of the rules covering practical education could cushion the impact of Covid-19 on the first and second years, the delays were particularly felt in the third and fourth year of the Bachelor programme. This can be explained by the bigger impact of the pandemic on parts of the curriculum such as minors, internships, exchanges and graduation. It was difficult to organise minors, and the range of internships and exchanges on offer was extremely limited. It was almost impossible for students to travel abroad. The following actions related to this theme were undertaken in 2021:

#### Progression from the Bachelor programme

For a graduate it is important to establish contact with the field of work as quickly and professionally as possible. For that, the DAE Graduation Show, highly regarded internationally and held annually during Dutch Design Week in Eindhoven, offers a valuable platform with some 50,000 visitors, among them many professionals from the international design field. Covid-19-restrictions unfortunately prevented the show from taking place in 2020, which was a bitter setback for our students. Thanks in part to NPO

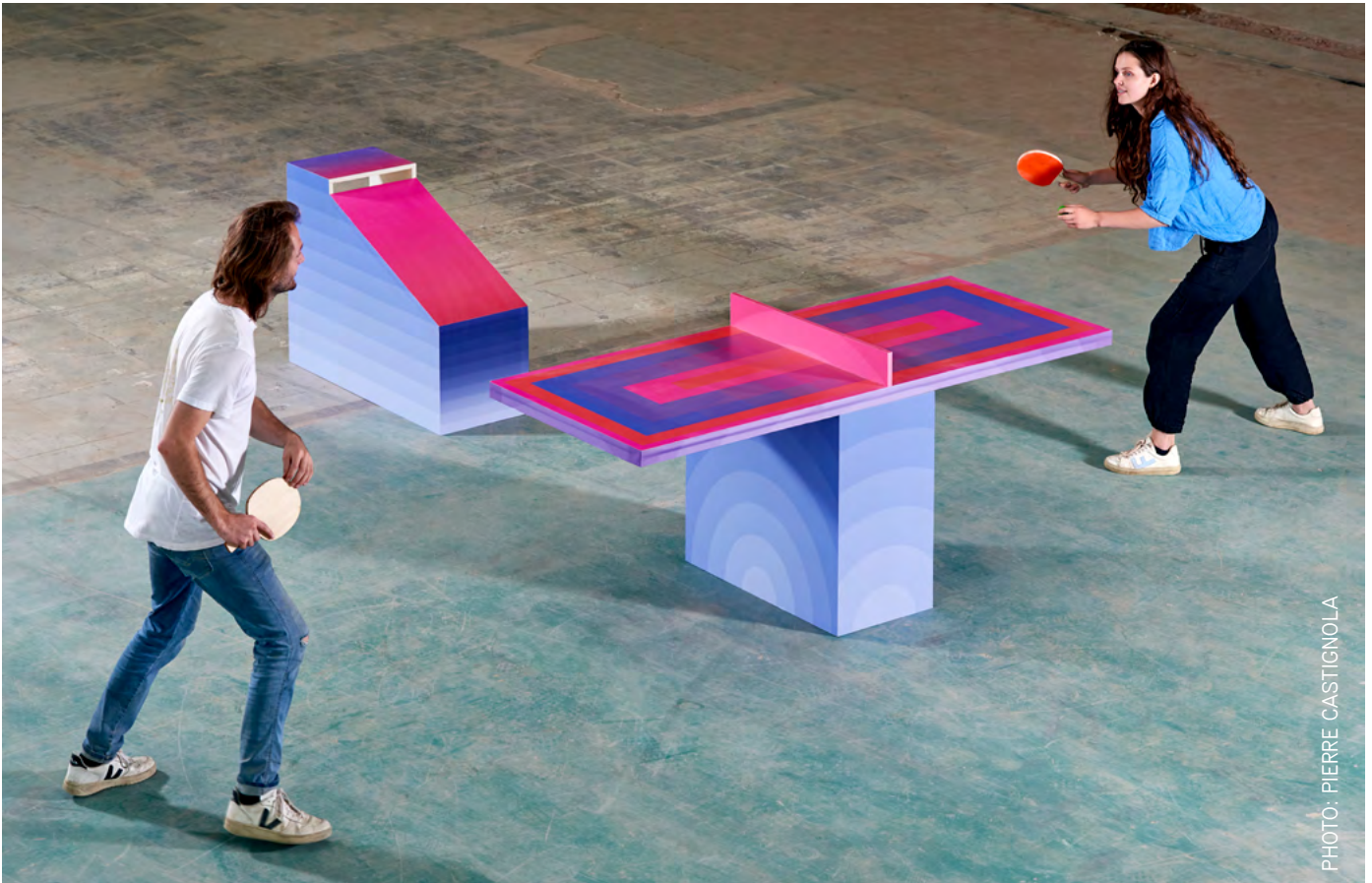


PHOTO: PIERRE CASTIGNOLA

Edern Janneau, Melodic Gesture

funds, DAE managed to stage the cancelled Graduation Show in 2021. Under the title 'Missed Your Call' (see also Section 3.4), the work of graduates was presented as part of the Salone del Mobile in Milan. In the international context of this well-attended design fair, students could, in the end, mark their entrance into the field of work.

#### Progression from the Master programme

The Covid-19 problems also affected Master students. In collaboration with Het Nieuwe Instituut in Rotterdam, the hybrid exhibition 'Moving In Stasis' (see 3.4), featuring work by the Masters who graduated in 2020, was organised in the spring of 2020.

#### Online availability of student work

For the first time in the academy's existence, it was decided to integrally present the work at the Graduation Show 2021 both physically and online. Our own channel streamed the show non-stop for ten days. In addition, the work of around 25 students (1/6 of all graduates) took the form of a high-quality digital presentation. With this, the DAE took a first step towards a new form of presentation and communication, and the academy took advantage of the digital acceleration driven by the pandemic. This project continues in 2022. The focus will then be put on creating online databases and presentation opportunities for students.

#### Professionalising study guidance

A totally renewed system of study guidance began development in 2021. Thanks in part to NPO funds, a pilot project on the transition from study guides to a more in-

clusive working form was made. A working group developed the programme that will be rolled out in 2022. The new guidance will be introduced for all DAE students in September 2022. This new form of intensive guidance will be integrated into the Reflections strand, starting in September 2022.

## THEME 2: STUDENT WELLBEING AND SOCIAL CONNECTION WITH THE ACADEMY

The lack of in-person gatherings as part of the learning process and the lack of participation in group assignments had a particularly strong impact on the mental health of individual students and on the academy community as a whole. Being part of a community is important for the young people who come to study at DAE. The following actions were taken in 2021:

#### Strengthening the existing care system

The digital platform MIRRO was deployed to provide better guidance for students. They can access it 24/7 for information and support. For 2022 we are strengthening the Care Team (mentor and student counsellor) with a DAE alumnus who, as a recent graduate, is very familiar with the needs, questions and challenges that face our students.

#### More social cohesion through community building

Owing to the disrupted working situation and the stress caused by the pandemic, the realisation of this point has been pushed forward until. But in the meantime, plans have been prepared. We envisage a start in

the spring of 2022. The idea is to bring the DAE community together every two weeks through interesting lectures and activities.

### THEME 3: SUPPORT AND SUPERVISION OF INTERNSHIPSS

Covid-19 has had a big impact on the relationship that DAE has built up over the years with internships. Various companies and organisations that could normally be relied upon either went bankrupt or were forced to concentrate on their operational management. By strengthening the relevance of the internship within the curriculum, we have the following aims:

- to identify new internships, with a focus on the Eindhoven region
- to reposition the internship from the fourth to the third year of the Bachelor programme
- to make the internship part of the new graduation phase that we are currently developing.

#### Research into new internships with a focus on the Eindhoven region

During the pandemic we saw that internships further away could give rise to problems. In addition, owing to the reorganisation of operational processes during this period, students were less able to take up regular internships at companies. In view of the position of internships within the DAE curriculum and the timing of the allocation of NPO funds, action in this area is planned for the spring of 2022.

#### Continued development of the internship within the curriculum

Internships are given a different position with the Bachelor programme to make them an integral part of the new graduation phase. This creates greater cohesion within the entire curriculum. Previously, the internship was separated from the rest of the curriculum, and students had a lot of personal responsibility for its contents. In the new structure, internships are more firmly embedded in the graduation programme. That enables students to prepare well for an internship and they are also offered more guidance in making choices and following up on them.

### 2.3. FOUNDATION COURSES

DAE enjoys a strong international reputation, with around 70% of the student population coming from abroad. Prospective Dutch students often look up to the academy and expect that the bar will be set too high for them. It appears that this attitude prevents some Dutch candidates from applying.

Alignment between Dutch secondary education and the DAE programme is certainly not ideal. During their years at secondary school, school pupils are often unable to compile a portfolio, so that when they start at the academy they are already lagging behind international students. In many cases, the latter have already completed a course of study that encompassed art, design or architecture. Their work already shows signs of their potential quality as designers.

DAE wants to ensure that the inflow of students into

the design world more broadly reflects society. That is why it wants to actively contribute to the quality and range of Dutch foundation programmes. DAE opts for programmes with a longer learning path. Each programme targets a particular group and is aimed at developing talent and authorship. Providing these prospective students with an early opportunity to sample what the academy has to offer can increase the diversity of the student population.

#### EXPERIENCE DAYS

For some years DAE has organised so-called Experience Days. Prospective students can experience for a whole day what it's like to study at DAE. They are introduced to the hands-on learning environment at DAE through simple assignments. We have now developed from one day a year to four days. Each Experience Day is attended by an average of between 75 pupils. These days were originally intended exclusively for pupils from Dutch secondary schools, but many prospective students from other countries have now shown an interest in the Experience Days.

In the coming period DAE hopes to enhance the professional character of the Experience Days – for example by offering portfolio scans and further support during the admission process – thereby increasing the value for visiting pupils.



PHOTO: FEMKE REIJERMAN

Francesca Tambussi, Hyperburgers





The plaster and ceramics workshop

## FOUNDATION YEAR

A second group of the Foundation Year started in September 2021. There are a few notable changes compared to the start in 2020. Interest has increased significantly as a result of publicity, messages on social media, attention during open days and Experience Days and word-of-mouth advertising. The number of participants has more than doubled (41 candidates) and various English-speaking candidates living in the Netherlands, as well as German and Belgian candidates, take part in the programme. The age range is also become more diverse. The youngest is currently 16 and the oldest 29. We view these changes as a big improvement: they improve our ability to offer candidates the hands-on atmosphere of the Propaedeutic Year. Improving access to our Bachelor programme remains the aim of the Foundation Year.

## TALENT CLASS

Design Academy Eindhoven and CHV Academy Veghel work together on the programme offered during the new Talent Class for Design, Vision and Craft. The aim is to offer youths in the 14-17 year age bracket an opportunity to develop in the area of design, visual art and craft, and bring them into contact with art and design professionals. In this three-year development path, participants come to the Noordkade in Veghel/Meerijstad for twelve half-days spread over the school year. Under the supervision of professionals from DAE and CHV Academy, they follow lessons and masterclasses in design, visual art and draft. The first group of secondary school pupils started in 2021 and a successful programme was completed. Thanks to the efforts of our tutors, the candidates learned about the world of design in an inspiring manner. A new group starts in May 2022.

## 2.4 BACHELOR EDUCATION

After a year full of online lessons and long-term planning in 2020, Covid-19 continued to have an impact on Bachelor education in 2021. Students could be at the academy for fifty percent of the time during the first half of the year, and they could attend full-time for the second half of the year. Educational reforms gained momentum again and new studios were introduced.

## NEW STUDIOS

The aim of the Bachelor programme is to offer education that reflects the current situation in the world and, at the same time, takes into consideration the individual wishes of students. The very wide range of themes in combination with the process of choice (a different studio each semester) allows each student to define their own learning path.

In September 2021, four new studios for second- and third-year studios started within the framework of educational reform:

- Studio Technogeographies, led by Martina Muzi
- Studio Do-Make, led by Nacho Carbonell
- Studio Thinking Hands, led by Kiki van Eijk and Joost van Bleiswijk
- Studio Unidentified, led by Joost Jansen.

Five of the studios set up in 2020 continued to offer their course:

- The Morning Studio, led by Thomas Lommée
- Studio Collaborative Solutions, led by Stijn Roodnat
- Studio Turn Around!, led by Jelle Zijlstra
- Studio Urgencies, led by Irene Fortuyn
- The Invisible Studio, led by Mario Minale.

For three of the studios set up in 2020 (Studio Identity, Studio Moonshots, Studio Living Matter), a modified programme was offered so that we could ensure continuity and allow students to graduate in January 2021, or to follow Semester 1 in the third year, such as in Studio Moonshots and Studio Identity.

- Studio Identity, led by Ferdinand Schmeits and Carlijn Kriekaard
- Studio Moonshots, led by Catelijne van Middelkoop
- Studio Living Matter, led by Marije Vogelzang.

## PROPAEDEUTIC YEAR

No major developments occurred within the propaedeutic year, given that the entire education system will be reformed from September 2022 on. We started with 148 new first-year students, slightly fewer than previously. The one-off abolition of the Binding Study Advice resulted in some students having to repeat one of more trimesters in 2021-2022 and thus having to start the propaedeutic year again in 2021.

## YEAR 2

The second year has remained the same in terms of contents and structure. The only difference is a slightly amended structure for Humanities and Design Grammar. Design Grammar was offered in quarters (with one theme per quarter instead of two subjects per semester) and consisted of one programme for all students as well as an optional programme. Some new themes have been added to the Electives programme with PI Lab and Typography. Placement is done on the basis of a fair system (an algorithm) for both the studios and for Design Grammar, Humanities and the Electives.

## YEAR 3

The third year offers the studios and a full-time programme, both in the first half year (the current system)





PHOTO: NICOLE MARNATI

Matthieu Henry, Human Mould



and in the second half of 2021 (the new system). All students could be placed in the studio of their choice.

#### YEAR 4

Owing to restrictions, there were three graduation moments instead of the usual two. Some 91 students completed their studies during the year. They could take their first opportunity in January or March, online if so desired. Owing to the high number of candidates and the extra use of space for regular learning, the exams in June took place in the Klokgebouw (together with the Masters). The resulting diploma ceremony did take place in the academy building. Family and friends could attend via a livestream.

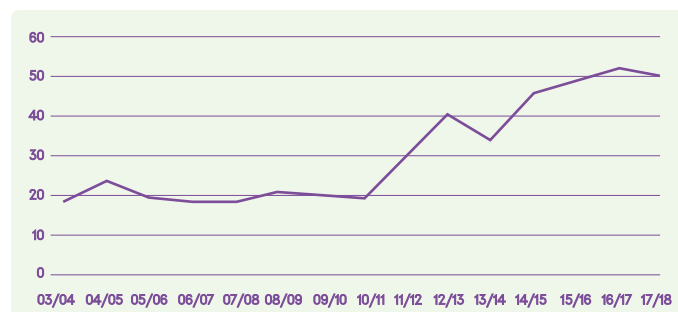
Table: Number of successful Bachelor students per exam period in 2021.

	Pass	Repeat	Honours
January 2021	10	0	1
March 2021	18	0	2
June 2021	56	6	10
August 2021	7	0	0
Total	91	6	13

#### STUDY EFFICIENCY

In 2021, attention was once again put on limiting study delays. In close consultation between the Education Desk and the coordinators of the design departments and studios, the most appropriate way of guiding the students was assessed for each exam period. Offering two exam dates in January and March helped in that regard. The following graph shows the number of students to graduate within the nominal period (4 years). We see a slight decrease in the nominal graduation time, probably as a result of Covid-19. The years on the X axis correspond with the year in which the student started the course.

Chart: Number of graduated students within the nominal study time (4 years).



#### EDUCATIONAL ORGANISATION: EDUCATION DESK

The organisation within the Education Desk was extremely good in 2021. The Bachelor team of coordinators was boosted in April with the arrival of Ali As'ad, and in December with the arrival of Ilka van Steen. The Education Desk was strengthened from September on with Nathalie Baten. Moreover, the system of two studios per coordinator continued, which meant that five coordina-

tors worked in the various studios. The lines are short and work was conducted efficiently.

## RECRUITMENT, SELECTION AND ADMISSION

#### OPEN DAY

We organised an online Open Day in January and June 2021. Various 'rooms' were created in Teams where participants received information from staff, students and alumni. A live online guided tour was also offered. Despite the limitations of the digital environment, the sessions were successful.

#### EXPERIENCE DAY

The Experience Days in January and February were also online events. Luckily, they could take place at the academy again in October and November (see 2.3).

#### STUDY INFORMATION TALKS

Current Bachelor students hosted five Information Talks during the Graduation Show. These sessions attracted large groups of interested listeners, especially towards the end of the week.

#### PORTFOLIO QUICK SCAN & EXTENDED PORTFOLIO TRAINING

During the Experience Days participants can sign up for the Portfolio Quick Scan. The participant submits a portfolio in advance and receives one-on-one feedback on the spot from an experienced DAE member of staff.

The Extended Portfolio Training was also repeated in 2021. In three meetings with a member of staff from DAE, the quality of the participant's portfolio was assessed and they received feedback, tips and advice on how to make modifications. During the final session the candidate also received written feedback. There is a fee charged for this training series. The Extended Portfolio Training attracted large number of participants, especially in January and February.

#### ADMISSION

As in 2020 it was decided to organise admissions online, which was deemed a success. After all, students from all over the world could take part easily and did not have to travel.

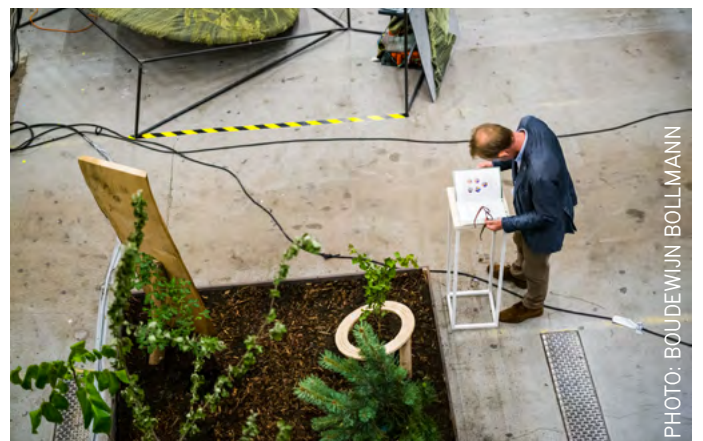


PHOTO: BOUDEWIJN BOLLMANN

Friends of DAE and press relations get a sneak preview during the final exam presentations at Klokgebouw Eindhoven

## SELECTION

Some 148 students started in 2021 (while 190 students were admitted). Fortunately, the number of students that do not start their studies decreased again: from 25% to 22%. Of the students admitted, it was notable that the percentage of males rose again. The proportion of Dutch students versus non-Dutch students decreased slightly, probably because it has become somewhat easier for international students to travel

BA Applications 2021	2019	2020	2021
Number of applicants	639	549	531
Number accepted	155	239	190
Number that started	146	177	148
Dutch	23%	28%	25%
Internationaal	77%	72%	75%
Male	47%	34%	40%
Female	53%	66%	60%

## 2.5 MASTER EDUCATION

The DAE Master programme encourages students to deepen their knowledge and vision of the world. At the same time, students are challenged to examine their position as designers in that world and define a precise position. The two-year Master programme at DAE has consisted of four departments since 2014: Contextual Design, Social Design, Information Design and The Critical Inquiry Lab (started as Design Curating & Writing). In September 2020 a fifth programme was added: the GEO\_DESIGN department. Within each department the group of students, tutors, experts and guest speakers forms a permanent 'think-tank'. The dialogue within the Master community receives additional impetus from external projects in which students from the various graduation profiles collaborate with external clients or partners for a trimester.

DAE Master departments are made up of foreign students for the most part. It is known that these students sometimes have difficulty settling into their new living environment. The experience of alumni can be invaluable in helping them to find their way in education and in Dutch culture. Starting in 2019, MA alumni have been invited as a permanent part of the programme, for example by holding lectures about their work, practice and experience within DAE. Current students benefit from this sharing of knowledge.

### CONTEXTUAL DESIGN

"Artistic talent, curiosity, intuition for the Zeitgeist, a research attitude and the courage to break conventions." That's how Contextual Design describes the character of the 'author designer'. In the first year most emphasis is put on developing the imaginative scope and exploring the personal profile of the student. That is why the stu-

dents are taught by tutors from highly divergent backgrounds: artists, architects, theoreticians, graphic designers and product designers. Just as in the other departments, the second year focuses mainly on the individual graduation project (thesis and design project).

Starting in September 2021, Afaina de Jong took over from Louise Schouwenberg as department head. Afaina de Jong established her name with her architecture firm AFARAI and her publications include *For the People, By the People*. Her appointment attracted a lot of attention. Contextual Design received one third of all applications in 2021.

### SOCIAL DESIGN

It is the obligation of the designer to consider the social aspects of their work. Social Design challenges students to constantly pose such questions as: Why do I want to design? What is the influence of my work? Who do my designs address? And what do I want to achieve? The department not only underlines the power and influence of designers who challenge the status quo but also questions the confident role of designers in solving the problems of today. Design is often part of the problem that it seeks to tackle. Marina Otero Verzier has been department head since September 2020.

### INFORMATION DESIGN

Digital technology has fundamentally changed not only the role of graphic designers but also our access to information. A new balance between those who publish information and those who study or use information is needed.



Niclas Ekwall, The Resonance Of Play



Fabio Salvador, A Flowing Monument

The design of news and knowledge is therefore an essential theme in the Information Design programme. The programme focuses on new methods to translate and depict data, to communicate information and to research traditional and new platforms of information transfer. The lecture 'The After Monument', organised by students from the department during the Graduation Show 2021, was a big success. Information Design is headed by designer Joost Grootens.

### THE CRITICAL INQUIRY LAB

The Critical Inquiry Lab is a theory-based programme rooted in critical research and cultural methodologies. Students are asked to develop an artistic position on the basis of research. In translating this artistic research into a public form, students can choose to engage in various disciplines and practices, such as writing, curating, podcasting, publishing, coding and developing strategic actions within and beyond design. Saskia van Stein, former director of Bureau Europa in Maastricht, initiated the change of direction and name, which were introduced in 2020 and 2021.

### GEO-Design

The GEO\_DESIGN Master department researches the social, economic, territorial and geopolitical effects of today's industrial society. Given that designers are part of the industrial system, it is also their responsibility to question and, where necessary, change this system. Simone Farresin and Andrea Trimarchi (Studio Formafantasma) head the department. This Master department is a further expansion of the existing GEO\_DESIGN exhibition and research platform, launched in 2018 to accommodate corres-

ponding themes and research questions.

### PROFESSIONALISATION

Since 2016 each department has had its own coordinator, responsible for matters such as budget management and the organisation of the study programme. The coordinators work with the general coordinator, who liaises with the department heads on overarching matters, such as advice from the EB, recruitment and selection, the organisation of external student projects, open days, exam week and the exam ceremony. From April 2020 until the end of 2021, this position was filled by an interim coordinator. Starting in 2019, the pressure on the general coordinator was reduced with the recruitment of project coordinators for 16 hours a week (42 weeks) to work on short-term projects. In 2021 their appointment was extended to 45 weeks per year to promote preparations for the new cohort.

### INFORMATION SESSIONS AND MEET THE MASTERS

Moving the Graduation Show 2019 to an external location turned out to have consequences for the number of visitors to information sessions held at the academy. That is why the monthly 'Meet The Masters' tours have been organised since September 2019. Current students lead prospective students around the academy building and talk about their study. Direct contact with the student population proves to meet a big demand. The physical tours are successful and attract some fifteen visitors each time.

Because of the pandemic, the 'Meet The Masters' sessions have been held online since April 2020. They attract an even bigger audience: an average of 80 students per



event. The need to provide access for a wider public prompted the decision in 2021 to retain the online format throughout the year. At the end of 2020 a feedback session was organised to develop the digital presentation further.

### RECRUITMENT AND APPLICATIONS

The annual 'Live Admissions' during the Talk&Tour (MA open day) in Eindhoven and during the Salone del Mobile (Milan) give prospective students the possibility to apply live. In addition, prospective students can always apply online. They are not automatically entitled to an interview with a department head. Before that, their portfolio and motivation letter must be positively assessed.

The in-person Live Admissions during the Salone del Mobile 2021 were unfortunately cancelled again. In anticipation of this, online admission rounds had already been communicated. With 580 applications, the growing trend of recent years had been interrupted (567 in 2017, 534 in 2018, 592 in 2019, 599 in 2020). Owing to the restrictions brought about by the pandemic in 2020, many students took advantage of the period of grace. As a result, there were no quantitative effects on the placement of future students. Some 127 new students eventually started in 2021. With 108 reapplications, this brought the total to 235 students. The four most represented nationalities are: French, German, Italian and Chinese.

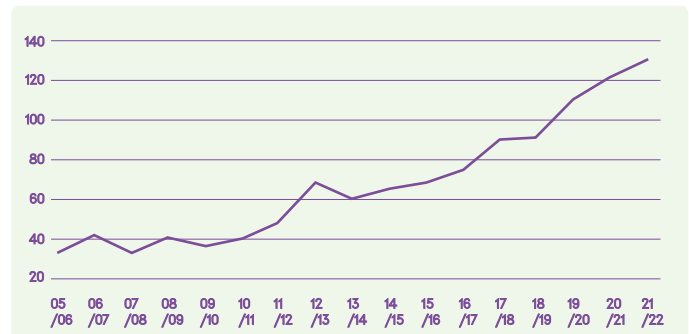
Just as in previous years, a recruitment campaign ran in 2021. On the basis of research, the Creative Publisher

(Communications team) commissioned an external party to compile a recruitment document with guidelines to improve access to the intended target group via the (online) recruitment campaign. Both the number and the quality of applications was again viewed by the selection committees as high. This tendency seems to be continuing, and was also reflected in the percentage of accepted candidates.

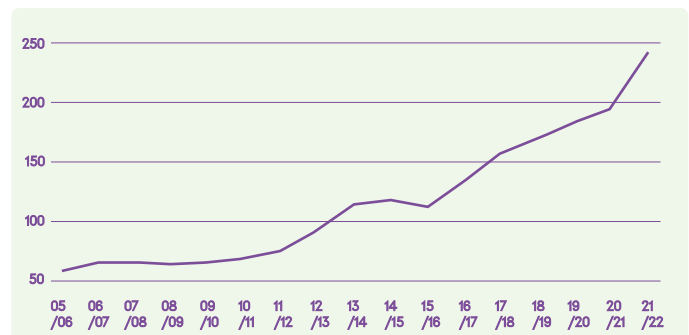
Owing to the cancellation of in-person applications during the Salone Del Mobile, there is a renewed focus on the international representation of the Master departments in the design field.

Word of mouth by current students and alumni proves to be an effective method, which was strengthened by campaigns on social media and advertisements on online platforms, and the chance to come and look around the academy. The campaign in recent years has focused on the specific character of the Master programme compared to the Bachelor. To this has now been added a series of 'testimonials' by graduates designed to offer prospective students more insight into the broad field of work and the various areas of interest of our alumni. The reactions to these videos was so positive in 2020 that they were included in 2021 in the graduation projects by Master students during the Graduation Show.

### Number of students to start in year 1 of the Master programme.



### Total number of students at start of academic year.



### JOINT PROJECT BY ALL MASTER DEPARTMENTS

During the third trimester the first-year Master students took part in a joint project called 'Sustainable Development Goal 2: Zero Hunger' in collaboration with the Netherlands Food Partnership. Within a period of three months, 110 Master students worked on critically identifying the dilemmas and developments within the context of SDG2.



PHOTO: IRIS RIJSKAMP

Laura Deschl, The Healing Imprint



PHOTO: BOUDEWIJN BOLLMANN

Final presentation to the Netherlands Food Partnership

Students were tutored in this project by six experts: Anastasia Kubrak (Social Design), Arthur Roeloffzen (Information Design), Barend Koolhaas and David Mulder (Contextual Design), Frans Bevers (Information Design), Gabriel A. Maher (GEO-Design), Martina Muzi (Social Design) and Nadine Botha (The Critical Inquiry Lab). A selection of the findings was presented during a pitch by the Netherlands Food Partnership to the UN for the World Food Summit. And a selection was shown in the exhibition 'Redesigning the World's Broken Food Systems' as part of 'Class of 21' during DDW21 at the Klokgebouw.

#### FINAL EXAM AND DIPLOMA CEREMONY

The final exam could take place in person again, on the graduation days set in advance. A total of 72 Master students, including four repeats, graduated in 2021. The successful graduates were addressed by the heads of their departments on 17 June at what was another unique diploma ceremony – at distances of 1.5-metres. In addition to their diploma, they received an exam gift in the form of a publication about the graduation projects, designed by Information Design alumna Irene Stracuzzi. EB member Joseph Grima gave a personal farewell speech in honour of Louise Schouwenberg, departing head of Contextual Design.

#### THE AUTO-ETHNOGRAPHIC TURN IN DESIGN

To mark her departure as head of Contextual Design, Louise Schouwenberg, together with design sociologist Michael Kaethler, compiled the book *The Auto-Ethnographic Turn in Design*. The publication stems from the growing recognition of the ability of design to understand the world. Moreover, designers can express

personal insights or knowledge in rich, layered and ultimately meaningful processes or objects. Auto-ethnographic design offers a vision of design that is free of commercial assignments, assumed user needs and easy intentions. Genuine commitment reveals itself in the design process. The book was designed by alumna Irene Stracuzzi.

#### MA STUDENT TEAM WINS BIO DESIGN CHALLENGE PRIZE

Three DAE graduates and students won the Outstanding Presentation Prize in the annual Bio Design Challenge (BDC), which attracted submissions from more than fifty international schools of design and architecture. Manuel Steitz, Coltrane McDowell and Serina Tarkhanian – all affiliated with MA Social Design – were rewarded for their project Dirty Playground, which deals with ideas about play and the pro-biotic design of public space. The BDC challenges school pupils and students to explore applications of recently developed biotechnologies.

#### WORKING THROUGH CONDITIONS/ CONDITIONING

In the multifaceted project 'Working Through Conditions / Conditioning', second-year students from MA Social Design explored the legacy of De Stijl. This modernist art movement can be interpreted as an aesthetic lingua franca and an important source for Dutch Design. Inspired by De Stijl, three installations were placed in the forecourt of Eindhoven Airport during DDW21. They formed a commentary on the ways in which artworks, airports and national iconography represent citizenship. The interventions were the result of a series of workshops, gatherings and lectures at DAE and the Van Abbemuseum.



## THE AFTER MONUMENT

During DDW21, MA Information Design organised a debate about the pressing subject of monuments as controversial forms of public art. The debate marked the conclusion of a one-year research project entitled 'The After Monument', which compiled an archive of seventeen controversial monuments. Students and professionals discussed the shifting perspective and the persistent controversies surrounding monuments and speculated on the possible roles that design could play in this context.

## 2.6 PROFESSORSHIP

The new approach to research within DAE, organised around the professorships, was boosted considerably last year. The new professors build on earlier successful cross-disciplinary and institutional collaborations. Moreover, they focus on a number of pressing issues in design, such as diversity, our relationship with digital networks and the future of design education. The influence of the researchers on the Graduation Show 2021 was striking and highly visible. In addition, the professors elaborated their year programmes. The professorship in Diversity and Inclusivity realised the plan for the new Social Justice Lab and the Critical Diversity Conference during Graduation Show 2021 (see 1.6).

### RESEARCH, INNOVATION AND ADVANCEMENT OFFICE

The Research, Innovation and Advancement Office (RIA) was set up in the autumn of 2021. This new entity supervises the development of research and innovation within DAE, makes it visible inside and outside the academy, and facilitates connections with stakeholders, the field of work and the international education and design world. To fulfil these wide-ranging tasks, the RIA acts as coordinator of the research and the relations with friends and partners of the academy, and a Liaison and Funding Advisor develops funding possibilities that present themselves through our research, (funding) partners or our network, both in the Eindhoven region and at national and European level. The International Education Advisor links the academy with international education partners, governments and NGOs.

### DIVERSITY AND INCLUSIVITY

No place of education can isolate itself from society and adopt a neutral approach to the fight for social justice. To conduct a structural discussion aimed at achieving tangible results ('Seeing is believing'), Dr Praveen Sewgobind decided in 2021 to set up a Social Justice Lab – an indication that DAE has even more explicitly taken a position in this fight with a committed and critical diversity policy. The Social Justice Lab, where students and staff come together, acts as a catalyst for genuine change, and not as a place where we just formulate good intentions. It embraces an intersectional and decolonial approach, and posits criticism of a neoliberal kind of diversity policy that incorrectly tries to persuade us that we live in a society based on equal chances for all. The structure of the lab quickly drew national attention. The idea was adopted within the nationwide OBK (Visual Arts Dialogue) network and a broad discussion started under the direction of Sewgobind.

Dr Praveen Sewgobind announced his wish to end his tenure per 1 November 2021. Nevertheless, DAE wants to continue contributing to research into diversity and inclusivity and therefore published a vacancy for a new professor in early 2022. It was also decided to recruit a Diversity Officer to connect staff and students more closely with the professorship

### TRANSDISCIPLINARY DESIGN NETWORKS

In its start-up year, the professorship Transdisciplinary Design Networks (TDN) first examined the research landscape in and around the academy. A road map was drawn up for the first research phase and relations with existing partners were evaluated. One result is a new research project with Philips Research, which is now active within the BA programme. National and EU funding arrangements were explored. The first application was successfully submitted to ClickNL for support to evaluate virtual production technologies in the film industry. A technological platform approach was defined to support the research activity and development started. The Graduation Show 2021 was used to test the first incarnation of this platform through the application of high-performance realtime visual computing to present design projects, supported by large LED walls. Collaboration also began with local SMEs to explore the use of realtime volumetric streaming in networked design collaborations. A new XR technician also joined the research team.

During the year opportunities were taken advantage of to work with students on related projects and to share



Presentation of a collaboration project with Eindhoven Airport and the municipality of Eindhoven at Eindhoven Airport

research activities with them. International relations were entered into with universities such as ZHdK (Zürich), The Bartlett and the University of Westminster (London) in order to prepare joint network projects. Towards the end of the year, TDN was asked to take part in a big Dutch initiative from NWO/ClickNL to develop a new academic/industrial programme about immersive content and metaverses, in collaboration with, among others, the Dutch Research Council (NOW) and the Netherlands Organisation for Applied Scientific Research (TNO). This activity will continue during 2022.

### THE NON-SCHOOL

The year 2021 focused on three main goals: forming a team, integrating the project within the academy and building a prototype that would make at least part of the Non-School visible. That last project could be launched in the spring during the Tutor Week. Various online lectures during the year (at CAU Kiel in April, at Berlin Weissensee in May, at Pakhuis de Zwijger in October, at HBUT in Wuhan in November) offered opportunities to discuss the project. Discussions with partners and friends of the academy, among them the River Dommel Water Board and Philips Healthcare, immediately enabled the professorship to contribute to the educational programme (Studio Turn Around!) and also provided insight into funding and collaboration structures within DAE.

In terms of content, participation in the Graduation Show 2021 was the highlight of the year. The Non-School built the AR installation Process World, which documented the working processes of around thirty graduating students, while the physical results of their projects were dis-

played elsewhere in the exhibition space. It was of great importance to create an architecture within the digital installation that would refer to historical concepts of simulation and space, conventional notions in the architectural discourse. In addition, access to the installation via tablets had to be both functional and modest in design. The creation of the installation called for a dialogue with participants, which resulted in various encounters with students and staff.

### CONTRIBUTION TO EDUCATION

Given that the new professors had only just taken up their positions in 2021, the focus was not immediately put on connections with the education programme. The professors first had to get to know the organisation, to elaborate their annual plans and to formalise their projects. The new RIA (Research, Innovation and Advancement Office) played an important role in this process.

### 2.7 QUALITY MANAGEMENT

Exchange and dialogue are important instruments for quality care within the academy. With a view to improving education, the conversation between students and/or professionals is conducted in various groups. Sharing knowledge and experiences are crucial elements in the process. In-depth expertise is more important than hierarchy, mutual inspiration is more highly regarded than control, and space for experimentation prevails above sticking to the beaten track.

Besides accreditations, assessment interviews with students and (digital) education assessments such as the



The After Monument, a debate organised by MA Information Design, at the Graduation Show 2021



National Student Survey and the alumni survey, the DAE quality management system provides space for discussing and proposing new ideas, for example in the form of the annual brainstorm sessions for students and tutors. The outcomes of the quality management instruments provide input for policy and improvement plans. The structures and processes devised to support and stimulate the quality of places of education are based on an annual cycle of making plans, implementing, adapting, and achieving results.

The quality management system aims to achieve a productive balance between the need for efficiency, effectiveness and standardisation on the one hand, and providing scope for individual interpretation and various working models and styles on the other. We aim to achieve the best possible balance between top-down and bottom-up processes in which the demands of paper assessments, often related to quality management, should not be at the expense of the focus on quality.

### STUDENTS AND TUTOR MEETINGS

Special brainstorm sessions with students were held in 2021 to generate vital input for the structure and elaboration of the new education model for the Bachelor programme.

The Tutor Week, organised for the first time for Bachelor and Master tutors, was a hybrid event. During the week all tutors were invited to learn about the developments within education and research. Tutor Week 2021 focused on the report by Bezemer & Schubad, the new professorships and discussion about educational themes.

### EXAMEN COMMITTEE

The Exam Committee is a formal organ in quality management, responsible for safeguarding the quality of assessments and final exams and entrusted with monitoring the level achieved at the end of the programmes. In 2021, chairperson Erik Viskil completed the maximum seven-year term in office and handed over the reins to Claudia Linders. She joined the Exam Committee in 2020 as an external member. Two new members, a Bachelor tutor and a Master tutor, were appointed in the spring of 2021. They replace the tutor member who sat on the Exam Committee until the end of 2021. This overlap in members was a deliberate choice to ensure a smooth handover. The official secretary, who is not a member of the Exam Committee, continued in the role.

Where possible, the committee members attended the exams digitally. Evaluations are monitored via Teams and requests submitted by students are dealt with. In 2021, two cases were presented to the internal Committee of Appeal for Exams; needless to say, the Exam Commission was closely involved in these cases.

### ACCREDITATION OF RESEARCH

In addition to the accreditation of the educational programmes, the research at the academy was also subject to the process of accreditation. Work to prepare the accreditation began in 2021 and will be completed in 2022. An international visitation committee toured the Graduation Show to get an impression of the first results of the collaboration between students, graduates and new professors.



PHOTO: MARCO SWEERING

Book presentation of 'A Place to Stay' in Veenhuizen

The committee consists of Raoul van Aalst (Aequi, chair), Aric Chen, director of Het Nieuwe Instituut (expert from field of work) and Malkit Shoshan, director of FAST (expert from field of work). During the panel visit on 17 March 2022 – the actual visitation – a secretary from Aequi will join the committee.

### NATIONAL STUDENT SURVEY

No National Student Survey took place in 2020 because the questionnaire was being revised, but in 2021 the academy took part in this annual survey again. Some 32% of all Bachelor students and 55% of all Master students took part in the survey in 2021. In the survey students were asked to respond to statements using a scale from 1 (very dissatisfied) to 5 (very satisfied). Although the low response rate calls for caution, one can conclude that the respondents are generally satisfied with the course and give it a 3.78. The aspects 'course contents', 'general skills', 'international aspects' and 'challenging education' scored positively. Aspects that merited improvement were 'information service', 'study progress', 'assessment' and 'study load'.

The Bachelor students rate the aspects 'contents and organisation of teaching', 'connection to professional practice/professional career', 'guidance/counselling' and 'engagement and contact' higher than the national average. In terms of 'tutors' and 'examination and assessment', the score was lower than the national average for Bachelor programmes within the same Central Register of Higher Education Study Programmes (CROHO).





PHOTO: FEMKE REIJERMAN

Miles Wormer, Way Of The Duck



The Master students gave the aspect 'connection to professional practice/professional career' a lower score than the national average for Master courses within the same CROHO.

In general, the aspects 'course content', 'the general skills acquired', 'information from the academy', 'guidance/counselling', 'the level of the course', 'the degree to which the course content is challenging' and 'the degree to which tutors can clearly communicate the teaching material in English' were positively rated.

The improvement areas that came to the fore concerned the categories 'tutors', 'study facilities', 'examination and assessment', 'clarity concerning criteria on which one is assessed', 'usefulness of feedback on work', 'study load', 'understandable explanation and didactic skills of tutors' and 'guidance by tutors'.

### ALUMNI SURVEY

In 2021, some 2,400 alumni were invited to take part in the Alumni Survey. See Section 2.9 for a short report on the response and the results of this survey

## 2.8 INTERNATIONAL AFFAIRS

DAE positions itself as an international reference point for 'design thinking' and exchanging ideas. This is reflected by the current student population, the members of the EB and team of tutors, and the global spread and reputation of our alumni. Another indication is the collaboration with leading international institutes of education and research.

In 2020 a start was made on a long-term plan to strengthen this profile. The new vision for the coming years was presented to the SB and translated into concrete plans for 2021. The coming years will see a strengthening of regional, national and international connections through organising events, attracting new Friends of the Academy, following and promoting successful alumni and strengthening the International Desk. The focus lies not only on external strengthening but also on focusing internally on the diversity of both teaching and support staff.

### INTERNATIONAL DESK

The International Desk is responsible for the substance of exchanges, internships and international affairs and oversees the realisation of all international exchanges and projects. The activities concern the following themes:

#### Preferred partners

The aim of collaborating with preferred partners is to set up guaranteed exchange places (to and from DAE) and to promote or implement joint education and research projects. In the projects we choose for a thematic approach, especially in relation to the international situation. Important areas of focus for the activities are the flashpoints and hotbeds around the world: places of change that are often compelled to demand alternative models and approaches.

#### Exchanges en Erasmus+ projecten

Owing to Covid-19, no new exchange projects for students, tutors and staff could be realised in 2021. Only the



Tools of a design student

exchange project from Studio Living Matters (previously called Food Non Food), started in 2020, continued in 2021. With the support of the Erasmus+-programme, a three-year collaboration project could be set up with the Académie Libanaise des Beaux-Arts in Beirut. Tutors from this academy came to Eindhoven in 2021 to learn about our education model. They also visited the Graduation Show and took part in three workshops.

### Internships

Around 130 students did internships in 2021, both at large companies and small studios. Sixty internships took place abroad, with ten percent of them outside Europe (mostly in South Korea).

## 2.9 ALUMNI

The Communications, Presentations and Public Relations department launched a newsletter for alumni and commissioned a DAE alumnus to interview alumni regularly and report on exhibitions of their work. The newsletter is part of a broader strategy of inclusivity for the entire DAE network. In addition, an extensive survey of alumni took place in 2021.

### ALUMNI SURVEY

Of the 2,400 former students invited to take part in the survey, some 155 alumni completed the questionnaire fully. They consisted of 111 Bachelor graduates (71.6%) and 44 Master graduates (28.4%) who began studying in the academic year 2010/2011 or later. The vast majority of respondents is currently in paid employment.

The response rate of 6.46% gives no statistically reliable results, but that was not the primary aim of this survey. The questions mostly concerned possible areas for improvement, and every comment from former students is of interest. Moreover, the large number of open questions and the answers given offered insight into the 'why' behind the opinions expressed.

On a scale of 1 to 10, the respondents gave the Bachelor programme an average of 7 and the Master programme a 6.8. It is striking that both Bachelor and Master respondents are generally satisfied with DAE, the contents of the study programme, the competences acquired within the study programme, the tutors and the study facilities (with the exception of storage space for work and equipment and, to a lesser extent, access to



Zero Hunger Zero Power presentation at Klokgebouw Eindhoven during Dutch Design Week

workshops). Questions concerning testing and assessing, and the degree to which the programme prepared students for a professional career, drew more critical answers from the respondents, especially in relation to the lack of information about career opportunities and self-employment.

## 2.10 FRIENDS AND PARTNERS

DAE is viewed as a premium brand institute of education and research. The aim, therefore, is to offer excellent education to talented students from all over the world. DAE wants to work with national and international partners who uphold the same quality standards and who align with our vision. The implementation of the so-called Friends Programme has contributed significantly to achieving this aim. This relations programme develops and maintains a valuable network with leading national and international companies and organisations that are actively involved in the academy and its community (tutors, students, graduates and alumni). The approach taken with the programme is educational, functional and financial; the main goal is to strengthen interaction with the business community and the cultural sector.

### EDUCATIONAL

DAE stresses the importance of working together with industrial partners, government agencies and social organisations. Such practical experience gives students greater insight into their career choice and further professional development. It enhances their knowledge of the social and economic aspects of the profession, demonstrates the added value of collaboration with experienced professionals and underlines the necessity for sharing

expertise. Over the years, educational projects and research programmes have been developed that tie in with the curriculum at DAE, all of which contribute to achieving the following objectives:

- preparing students optimally for their future as design professionals and/or researchers
- increasing awareness of the possibilities of working in industry and/or their own design practice, and thus broadening the field of work of new graduates
- informing industry of the changing role of designers, and their possible areas of work
- gaining experience in communicating, presenting and working within frameworks set by external clients.

### FUNCTIONAL

All workshops are equipped with the basic facilities needed by a designer. Unfortunately, there is limited funding and space for fitting the workshops with the latest equipment and technology. The network of companies and organisations creates valuable contacts with external professionals, specialists and experts. By working closely with the creative and manufacturing industry, DAE keeps up to date on the latest developments in the field. Actively deploying this knowledge produces a committed network of parties allied to the academy.

### FINANCIAL

Major events such as the annual Graduation Show, and presentations at the Van Abbemuseum and during the Salone del Mobile, help to express the vision of DAE and attract international talent. And they strengthen the academy's links with external parties that can also financi-

ally contribute to DAE activities. By increasing a third source of funding, DAE can increase its ambitions both for the school as a whole and for students engaged in specific educational projects. Thanks to the extra funds required for an educational project or a research programme, DAE ensures that they do not compete with its alumni, that it is possible to support students individually in terms of material, presentation and travel expenses, and that the tutor team can invite speakers and guest tutors to provide inspiration for educational projects.

#### FRIENDS OF DAE IN 2021

ASML  
 Bio Design Challenge  
 Brabantia  
 Bruns  
 Canon / The Creative Playground  
 Daf Trucks NV  
 Dutch Design Foundation  
 EKWC  
 City of Eindhoven  
 Town of Valkenswaard  
 De Grote Beek Mental Health Service  
 Hermès / petit h  
 Hivos  
 Knitting Holland  
 Royal Gazelle  
 Royal Mosa  
 Mobile Arts / De Parade  
 Netherlands Food Partnership  
 OMA / AMO  
 Philips Design  
 Prada  
 DOEN Foundation  
 Van Engelen & Evers / EE Exclusives  
 Van Gogh National Park  
 Veenhuizen  
 Vescom  
 The River Dommel Water Board

#### COLLABORATIVE PROJECTS

In 2021 specific substantive collaboration projects were organised and carried out with the following parties:

- TBio Design Challenge – MA Social Design
- EE Labels – BA Reframing Textiles minor
- EE Labels – graduate student Anna Resei (MA)
- Town of Valkenswaard – BA The Morning Studio
- De Grote Beek Mental Health Service – BA and MA students
- Netherlands Food Partnership – MA students
- Knitting Holland – graduate students Anne-Julie Vigaux (BA), Ida Blichfeld (MA), Laura Deschl (MA) and Wendy Owusu (BA)
- MU gallery – BA Studio Moonshots
- Hermès / petit h – graduate student Anabel Poh (BA)
- Philips Design – BA Studio Turn Around!
- Prada – BA Studio Identity
- Prisma and studio Assisiè – BA The Collaborative Studio
- Department of Waterways and Public Works – BA Studio Turn Around!
- Stichting Mobile Arts / De Parade – BA Studio



PHOTO: NICOLE MARNATI

Linda Huijber, Happily Ever After

#### Urgencies

- Textielmuseum – BA Reframing Textiles minor
- Van Abbemuseum and Eindhoven Airport – MA Social Design
- Van Gogh National Park – BA Studio Urgencies
- Veenhuizen and Onomatopée – Shay Raviv, under the supervision of Tessa Blokland and Irene Fortuyn
- The Dommel Water Board – The Non-School research department
- Chronosphere II – Transdisciplinary Design Networks research department

#### PRADA

‘Prada: After the Show’ was one of the collaborative projects in 2021. It was based on the question: What would happen if a group of design students asks to work with luxury materials from a fashion show? With a focus on sustainability and environmental awareness, Prada offered second- and third-year Bachelor students from Studio Identity the rare opportunity to work with high-quality fake fur. In April they received 300 square metres of fake fur and were asked to reuse the material in a new way, to extend its life span, and to explore various possibilities for its application. In addition, the students made a document in which they followed the process of the second life, and they also compiled and organised a group exhibition.





Sylvain Bauguen on top of his 'What Is Underneath' project for Prada

## RELATIONSHIP MANAGEMENT

Special guided tours were organised for relations within the framework of the exams in the BA and MA departments – for which the work was on view inside the Klokgebouw at Strijp-S in June. Relations were also welcomed at a Friends Breakfast (20 October) and invited to take part in the Mental Health Seminar (21 October), both during the Graduation Show 2021.

## DAE AWARDS

After the graduation presentations by the Bachelor and Master students, a professional jury convened to assess the nominees for the Gijs Bakker Award, the René Smeets Award and the Melkweg Award 2021. Various Friends of the Academy contributed their expertise during the adjudicating. The winners of the René Smeets Award for professionalism, the Melkweg Award for exceptional talent at BA level and the Gijs Bakker Award for exceptional talent at MA level were announced during the Graduation Show. All winners received a sum of € 2,000 and a trophy, designed by DAE alumna Audrey Large.

### GIJS BAKKER AWARD

The Gijs Bakker Award is presented annually to an exceptional Master student, for which the departments draw up a shortlist of eight candidates. The prize for 2021 was awarded to Ginevra Petrozzi, who graduated from the department of Social Design, with the project 'Digital Esoterie', which combines traditional ideas about witchcraft with digital technologies and interfaces, thereby casting doubt on the creation of meaning and the way in which knowledge is transferred. "Ginevra Petrozzi has adapted to the digital realm the role of the witch as an archetype

of political rebel, healer and magician," wrote the jury, which was made up of Amanda Pinatih (curator of design, Stedelijk Museum Amsterdam, Lyongo Juliana (architect and director for the Caribbean region, OZ Architecten), Angelique Spaninks (director and curator, MU Hybrid Art House) and Tabo Goudswaard (artist and social designer, Studio Goudswaard).

### RENÉ SMEETS AWARD EN MELKWEW AWARD

The René Smeets Award went to Michelle Se Yoon Kee, a graduate from the BA Communications department, for her project 'Learning By Doing It', a digital platform that gathers stories about sexual encounters as an educational tool, with text, audio and illustrations. "Expectations, pressure and misconceptions make it difficult for many young people to talk about sex without prejudice," the jury stated. "With a focus on sharing knowledge, Kee takes a subject that is often stigmatised and she offers a form of sex education that is approachable, enjoyable and empathic."

The Melkweg Award went to BA graduate Filipis Stanislavskis for his Human-Cloud Project. He questions current ideas about climate technology and the management of nature with a series of experiments aimed at "blurring the boundaries between people and the weather again". Stanislavskis designed an installation in which a breath condensation device collects exhalations, after which a weather balloon raises them into the air, where a cloud generator evaporates them, thus forming a human cloud. The jury lauded this holistic concept "that demonstrates technical innovation and poetry at the same time".

The winners of the René Smeets and Melkweg Awards were chosen from two shortlists of eight candidates. All graduates presented their work to a jury made up of

Gerard Baten (lead designer, DAF Trucks), Mirjam van Coillie (director of marketing & innovation, Royal Gazelle), José Maase (head of design, Royal Mosa), Gabriela Sánchez y Sánchez de la Barquera (brand creative director, Vlisco) and Tijn van Elderen (CEO, Brabantia).

### PLANETREE DESIGN AWARD

Starting in 2021, DAE has been renewing the collaboration with De Grote Beek Mental Health Service (GGzE) in Eindhoven.

The most important goal of the collaboration is to inspire DAE students and offer insights into social innovation to clients and experts at the GGzE, and also to exchange knowledge about design and mental health.

Starting in February 2021, students could join online lectures and workshops at GGzE. Some students established contact with professionals in mental healthcare and received feedback on their projects. All students could apply for the first edition of the Planetree Design Award, aimed at building a bridge between DAE students and clients and staff of GGzE. The open call to all DAE students invited design proposals aimed at improving the mental health of vulnerable people in Brabant.

Eight projects were nominated and assessed by a jury of experts according to relevance, impact, innovation, inclusivity and new perspectives on social themes. The jury unanimously decided to award the first Planetree Design Award to Mirte van der Nat for her project 'Navigating Stress'. She received a sum of € 2,500 and a cup, designed by Willem van Hooff in collaboration with clients of



Mirte van der Nat is the first winner of the Planetree Design Award

GGzE De Boei. The jury was highly impressed by the research conducted, the well-considered use of language and the high quality of the total design, and it concluded: "The various components in the toolkit are well designed and implemented, and Mirte has succeeded, in a highly accessible and playful way, in making visible what stress is and how it can be made a subject for discussion."

### 2.11 PROFILING FUND

The Profiling Fund (Profileringsfonds), as referred to in article 7.51 of the Dutch Higher Education and Scientific Research Act, enables students to apply for financial support for special circumstances. In the reporting year 2021, no use was made of this fund.



Fltr: bachelor graduate Filips Stanislavskis (winner of the Melkweg Award), master graduate Ginevra Petrozzi (winner of the Gijs Bakker Award) and bachelor graduate Michelle Se Yoon Kee (winner of the René Smeets Award)



Chapter 3.

# PRESENTATION ON AND DEBATE





An overview of the Graduation Show, decorated by Daphna Laurens

### 3.1 INTRODUCTION

Tasked with overseeing internal and external communications at Design Academy Eindhoven (DAE)—as well as private and public-facing events and major projects—the Communications, Presentations and Public Relations Department (formerly known as the Communications, Relations and Events Department) faced some unique challenges in 2021.

With Covid-19 continuing to impact significantly on the school's operations and the lives of its community, the department was tasked with both helping to enforce regulations and boost morale while delivering outstanding exhibitions and events, assisting with ongoing recruitment of students and navigating significant change within the school's structure and outlook. But against this extraordinary backdrop, the year saw many significant achievements for the department.

### 3.2 GRADUATION SHOW

One of the most critical moments for the department and the entire school was the return of the annual Graduation Show during Dutch Design Week in October 2021, after its cancellation in 2020 due to Covid-19. The impact of this cannot be underestimated, both for the individual students involved and the school as a whole.

Presenting the work of 91 Bachelor and 72 Master graduates, the show took place during Dutch Design Week (DDW) in the Beursgebouw, a former events space in the heart of Eindhoven. Although it is becoming increasingly challenging to find appropriate spaces within Eindhoven as the city develops, the department and art directors

Daphna & Laurens worked together to find a building that could host all graduate work in one room and give the art directors the flexibility to experiment with new formats such as the Diversity Conference (see 1.6) and The Stage. The Graduation Show was attended by 34,000 visitors.

#### THE STAGE

The Stage is a new digital part of the exhibition led by DAE Professor Dr Ian Biscoe, consisting of a 15-meter wide screen, catwalk, multiple cameras and other equipment in the centre of the space. Many students at DAE have moved away from traditional notions of design and do not make objects — they explore the application of design-based approaches and design tools to global issues, manifested through a diverse range of presentations, performances and hybrid practice. The Stage brought together ideas from design practice, scenography, theatre, films and television production to create a platform for the increasing number of digital outputs generated by students in a medium that many visitors found engaging and entertaining. The Stage was also broadcast globally, further expanding the reach of the Graduation Show. This was a collaborative effort between the Research Department and the Communications, Presentations and Public Relations Department.

Another new element of the Graduation Show was the launch of DAE's first Diversity Conference, which is part of the school's ongoing commitment to and development of its new integrated approach to diversity and inclusivity. Led by a DAE professor, the two-day conference included lectures and panel sessions and was broadcast live through DAE's channels.







PHOTO: ANGELINE SWINKELS



## THE ARENA

The Arena, a platform for debate and presentation of student work that has become a vital part of the Graduation Show, also returned in 2021. The Arena evolves every year and this year included a programme on Elevator Radio – a station founded and run by current DAE students – and on DAE's Instagram account, with content driven by students and graduates. The presentations and discussions held in The Arena were also broadcast live through various channels.

## CATALOGUE GS21

One of the key tasks for the department is to commission and support the creation of the catalogue for the Graduation Show, which is one of the school's major publications and acts as a 'publication of record' for our archives and alumni. The department commissions a different alumni team to create the catalogue each year. In 2021 this task was awarded to graphic designer Wibke Bramesfeld, a 2019 alumna of DAE's master program Information Design, who worked closely with the editorial team of fellow alumni Nadine Botha and Zeniya Vreugdenhil. For the first time, all graduates were included in the catalogue in alphabetic order, mixing the projects of Bachelor and Master graduates and approaching the Graduation Catalogue as a navigational index—an invitation to explore the themes, keywords, materials and methodologies of the 163 graduation projects. Stijn van der Vleuten, Graduate Coordinator, was the project leader of the catalogue and the main contact for graduates for everything related to the Graduation Show.

## PUBLICITY

Together, these elements combined to set a new standard for the Academy, reaching new audiences internationally and drawing in significant numbers of new local visitors from Eindhoven and the Netherlands. The exhibition and individual student projects were widely featured in the local and global Media, including specialist design publications like Dezeen, Fast Company, Frame and DAMN, media titles like Elle Decor and Wallpaper\*, and news outlets like NRC, AD, VK, VPRO and Het Financieel Dagblad.

## 3.3 DUTCH DESIGN WEEK AND GEO\_DESIGN

During Dutch Design Week, the department also helped produce and support three other DAE exhibitions across Eindhoven. This included Zero Hunger, Zero Power—an exhibition exploring how design can reframe complexity to conceive of a world with different systems, focusing on food systems. Staged at the Klokgebouw and curated by DAE alumnus Nadine Botha, the exhibition resulted from a collaboration between the Netherlands Food Partnership, MANN and Design Academy Eindhoven MA students. Elsewhere, three student collectives from DAE installed their work at Eindhoven Airport in an exhibition called Feel The Vibe II, created in collaboration with the Van Abbemuseum.

### GEO\_DESIGN: BUDGET AIRLINES

At the prestigious Van Abbemuseum itself, DAE staged the



PHOTO: BOUDEWIJN BOLLMANN

GEO-DESIGN Budget Airlines, VanAbbe Museum Eindhoven, 2021

latest output from its GEO-DESIGN platform. Titled GEO-DESIGN: Budget Airlines, We Are All The Jet Set\*, the exhibition was curated by DAE alumnus Martina Muzi and explored the impact of low-fare airlines as a cultural and economic phenomenon. It featured nine research projects by DAE alumni commissioned for the exhibition, generating a rich body of new work. The exhibition was widely featured as one of the highlights of Dutch Design Week and ran for more than a month.

## 3.4 MILAN AND MOVING IN STASIS

In 2021, the department committed to providing as many opportunities as possible to the graduates who were impacted by the cancellation of the Graduation Show the previous year. This included working with our contacts in the media to ensure that graduates were put forward for interviews, features and other articles and committing to featuring their work extensively on DAE's channels. But it also meant looking for other opportunities. This resulted in a major exhibition during Milan Design Week in September 2021.

### MISSED YOUR CALL

Titled Missed Your Call, the exhibition enabled 54 BA graduates—who had responded to an Open Call—to show their work during the world's most influential design event, taking over a historic building in the city's centre. Widely recognised as one of the standout exhibitions at Milan Design Week, Missed Your Call was a unique achievement for all involved and also an opportunity for the school and the department to collaborate with Het Nieuwe Insti-



Missed Your Call presentation in Milan, 2021

tuut, with a public programme of events embedded within the show and interventions by Rotterdam-based Radio Stasis, which was born out of a partnership and the Moving in Stasis exhibition between the museum's Gallery 3 By You (see more on this below) and several 2020 MA graduates.

### THE LOST GRADUATION SHOW

The department also helped support a strong representation of 2020 DAE graduate work at The Lost Graduation Show, the first significant showcase of graduate work in the Salone del Mobile, the furniture fair around which Milan Design Week developed. Salone del Mobile is the biggest fair of its kind.

### MOVING IN STASIS

As well as the exhibitions in Milan, the department worked to find further opportunities for 2020 graduates to show their work in a curatorial context. An opportunity was found to work with Het Nieuwe Instituut and its Gallery 3 By You in Rotterdam. Sixty MA graduates were able to come together to create an unfolding exhibition of work called MOVING IN STASIS, which took place both online and in the physical space from 8 March until 11 April 2021. This was a unique opportunity to bring the 'lost' graduations projects out of storage and breathe new life into them, six months after the students had graduated. The department provided students with support to enable them to direct the exhibition and its hybrid formats themselves, while ensuring that key media were invited to view it to give the students' work as much exposure as possible.

## 3.5 RADICAL TRANSPARENCY

Many of the lessons of 2020 were carried forward into 2021, demonstrating the department's openness to change and ability to learn from and listen to the school's community. The team continued to act as a bridge between the school's administration and its staff, students and educators. The radically transparent approach to communications around the pandemic adopted in 2020 has also informed our approach with other issues, with the help of the department's editorial team, Anna Winston, Jeannette Petrik and Colin Keays.

This was particularly important in the department's crucial role in the communications around the internal investigations in 2021 as the school began to examine its own culture and safety. The department's approach was driven by a genuine desire to ensure that those affected by inappropriate behaviour in the past were properly represented and supported and for the school to provide an environment in which both staff and students could be heard safely. Instead of focusing on managing the school's reputation, the focus was placed on the community.

In a report from the Dutch Resilience Committee, assigned to oversee the progress of art schools in this area, DAE received strong positive feedback for its communications around this issue. The report said that the DAE website "Has a clear heading "inclusivity & culture", under which you can find a page with concrete action points. This page is very clear: it says what has already been done, what they are still working on, and what they want to do in the future. The points in here are very much in line with the outline of the social safety code (e.g. setting up independent trust persons). No clear list of this type of persons and their function as yet, but making such a list is included as one of the action points. It comes across as very sincere, clearly well thought-out. DAE's Executive Board has even conducted its own research within the Academy in response to criticism from students."

For Covid-19, the department continued to coordinate regular email updates, explaining the school's position honestly and encouraging the community to act responsibly and with care for each other and for the city the school calls its home. The Communications, Presentations and Public Relations Department remained flexible under constantly changing working conditions and provided advice and support to various other departments and activities as they navigated the shifts between remote and on-site learning and events.

## 3.6 CORE ACTIVITIES

Aside from these extraordinary activities, the department was also able to focus on its core work, such as helping stage regular events like the DAE Lecture Series and nurture relationships with journalists and media outlets, influential curators and industry friends.

## 3.7 MEDIA PARTNERS AND SOCIAL MEDIA

New media partnerships were created with Vice Media, Design, DAMN Magazine, VPRO and Dutch Design Week, and the team also collaborated with social media influen-

cers and outlets. As well as this, new non-traditional outlets were explored, including the launch of a new internal design challenge to create Instagram Filters for the school's account, a student recruitment campaign on Snapchat and an initial experiment with TikTok—a platform identified as having an important role to play in reaching new generations of potential designers.

In general, DAE's social media strategy has focused on engaging with Instagram, Facebook and LinkedIn while engaging with TikTok and Snapchat as secondary platforms. From January to December 2021, DAE's social media following reached new heights, totalling 107,617 followers across all platforms. The DAE Instagram account is significantly the largest, with almost 70,000 followers.

For DAE, social media fulfils several roles—communicating with our existing community of students, staff, educators, alumni and friends, but also with potential partners, potential future students, and providing a public 'voice' for the school. It is a crucial PR tool as well as a powerful communications tool. In 2021, social media played a key role in advertising student recruitment events and admission rounds, particularly as in-person events could not take place. Social media was also used to share information about graduation projects and editorial content of the DAE website and to grant insight into events such as the Graduation Show and Missed Your Call in Milan. The editorial team within the Communications, Presentations and Public Relations Department has produced various campaigns to engage and give visibility to the DAE community, e.g. a photography and interview series centred around the experiences of BA and MA first-year students, a filter creation challenge for students, and weekly updates on news and events around DAE. Adverts for student recruitment, which were 'boosted' on both Facebook and Instagram, reached almost 1.5 million people, and posts with editorial content reached international audiences of up to 3.9 million on those two platforms alone.

*Analytics show that DAE engages different audiences on its social media platforms. On Instagram, the primary audience is aged between 25 and 34 and is spread out over the entire globe. When looking at percentages, even though the differences are marginal, most of DAE's followers are situated in Amsterdam, Eindhoven, London, Shanghai and Milan. On Facebook, DAE's main audience is also aged between 25 and 34 and located in the Netherlands, Italy, France, Germany and Taiwan. On LinkedIn, DAE's main audience isn't defined by age but by job seniority, with over 44% of our audience currently in an entry-level position, followed by seniors (25%), directors (8.6%) and owners (10%), and mainly located in Amsterdam, Eindhoven and Utrecht. Our LinkedIn page also ventures abroad, reaching those living in areas in and around Paris, London and Milan.*

## 3.8 WEBSITE

One of the most significant projects in 2021 has been the ongoing development of the new, open-source DAE website. A work in progress, the site is designed to continually evolve and act as a 'wiki' platform created by the entire school. The idea is for it to function as a billboard in an online world and also as a social platform to exhibit portfolios, exchange thoughts and collaborate on joint projects. With a focus on participation, transparency and interaction, all staff and students will be able to freely edit and create content on the website, building a rich and diverse playground showcasing DAE as an institution.

The full roll out of community editing and publishing will take place in 2022, so in 2021 the department began to lay the groundwork for this moment through the creation of instructional video tutorials, tone of voice documents and defining the various editorial roles. Work was also carried out on the security of the website itself and the legal framework for the open 'wiki' format was examined.

The site was the nucleus for much of the department's work in 2021, hosting information on exhibitions, alongside crucial community and external news, and information hubs around Covid-19 and the school's Inclusivity and Culture initiatives (encompassing the school's internal investigations and their results). In 2021, the webmaster within the department's team took on the task of ensuring that the website's archive included work by graduates from previous years. This archive now dates back to 2008, providing a presence and a platform for a considerable number of alumni.

With all of these activities, the Communications, Presentations and Public Relations Department further cemented its position as a fundamental part of the school's operations. In a constantly changing educational environment, the department aims is to keep evolving, growing and responding to the needs of the school and to set an exemplar for communications and transparency within higher arts and design education. The learnings from 2021 will continue to inform this strategy in the coming year.





PHOTO: MELANIA DALLE GRAVE

Missed Your Call presentation in Milan, 2021



Chapter 4.

# ORGANISA- TION



Silkscreen workshop

## 4.1. INTRODUCTION

The most important goal of DAE is to facilitate the best quality education and research. Students are prepared with the broadest possible perspective for a professional role in the world of today and tomorrow. As a place of education, the academy is future-oriented and constantly undergoing development. That places great demands on the organisation and, in many cases, calls for customised service provision. The support staff is responsible for fulfilling this role: motivated employees aspire to a professional culture and create the conditions for excellent education.

The year 2021 marked the start of the process to provide better support for and improve the professionalism of our teaching staff. Previous studies revealed that professional development is essential. Tutor Days and working moments were organised for this purpose. The 'Basic Course in Didactic Competence' was offered to a group of tutors. We will continue to do this and to implement it in developments within education.

## 4.2. ADMINISTRATION, MANAGEMENT AND POLICY

### EXECUTIVE BOARD

In 2021 the Executive Board (EB) consisted of Raf De Keninck and Joseph Grima. Raf De Keninck is a full-time member responsible for the portfolios Education, Research and Organisation. Joseph Grima is a part-time creative director for 0.4 FTE. He is also Chair of the EB.

### MANAGEMENT TEAM

At the start of 2021 a new form of collaboration was introduced for the management team. Education is explicitly present in the new composition, with the Bachelor Programme Coordinator and the Master Programme Coordinator. Other members are the Head of Finance, the Head of Operations, the Head of Communications and the board secretary. With the accession of the Head of HR in September 2021, the management team was complete.

There is a clear structure and a shared agenda and responsibilities have been allocated. Each calendar year the management team draws up a management contract (MACON), and a management report is prepared three times a year (MARAP 1, 2 and 3) for the EB.

### POLICY OFFICE

Het Policy Office acts as a 'linking pin' between EB, Education and Organisation. The most important focus areas are quality care, the development of research and education, management and legal affairs, scholarships and subsidies, and policy development and implementation related to professional development.

In 2021 the Policy Office coordinated the Quality Agreements Plan and the educational developments. Two additional education experts were recruited within this framework.

### INTERNATIONAL DESK

The International Desk is responsible for substantive issues related to exchanges, internships and internati-



onal affairs, and oversees the realisation of all international exchanges and projects (see also 2.8).

### DEAN AND MENTOR

The dean and mentor serve both Bachelor and Master students. On the basis of a formal role and position, the student dean works independently, directly under the Executive Board. The dean has a signalling and advisory role and supports students experiencing problems where personal circumstances, regulations and legal provisions may be involved. If necessary, the dean can refer a student to external professionals. The mentor is the first port of call for students who encounter problems and for students who require help.

### EDUCATION DESK

The Education Desk (programme management) is the 'spider in the web' of the organisation with respect to both Bachelor and Master programmes. Each department has a coordinator, responsible for the budget management of the department and the organisation of the study programme. The coordinator is answerable to the Programme Manager, who is responsible for budget, organisation, recruitment and projects within the entire Bachelor or Master programme. Responsibilities include planning (calendar), arranging timetables, deploying tutors, placing students, providing information and recruiting, assessing, and finally safeguarding quality (compliance with the Teaching and Examinations Regulations (OER).



The entrance to the wood and metal workshop

## 4.3 PARTICIPATION

The system of participation at DAE was reformed in 2021. Previously, participation was facilitated by two separate bodies: the Works Council and the Student Council. In higher education, it is common to work with an institute-wide Participation Council, which brings together representatives of the teaching staff and student population, and is therefore better aligned with the functioning of the institute.

### NEW PARTICIPATION CODE

A new Participation Code has been developed. This document describes the regulations of the Institute Participation Council (IPC), the education committees and the

Student Council. The new IPC commenced work in early 2021. Together with the Education Committees already established, they will facilitate participation. The Student Council will assume the role of an informal student advisory council.

### ELECTIONS AND INSTALLATION

Elections for all participation bodies were held in late 2021. There were more than enough candidates for all positions and the turnout for the elections was substantial. Since December 2021, DAE has had a fully staffed Institute Participation Council (four students and four employees), a Bachelor Course Committee (two students and two tutors), a Master Course Committee (two students and two tutors) and a Student Council (eight students). All committees have been installed and have received an introduction. In addition, we will provide the necessary training events, and a participation day is planned for 2022.

### HOW DOES THE IPC WORK?

The Institute Participation Council (IPC) can exert influence on strategic policy related to the organisation of the academy, employment conditions and employment relationships. This can concern proposed decisions by the EB that are subject to the right of consent or the right of prior consultation, but also general affairs that the IPC should be informed about.

The IPC consists of a maximum of eight members. Four members are chosen from and by academy employees. Four members are chosen from and by the student community (one of whom is a member of the Student Council). The aim is for a balanced representation of the various organisational units within the Bachelor and Master programmes. Members are appointed for a period of two years.

## 4.4 OPERATIONS

The spatial, infrastructural and technical facilities of DAE are there to support learning, collaborating and interacting. Facility Services (previously called the Service Desk) ensures that facilities are kept up to date and provide optimal support for education. They are responsible for building management, reception, caretakers, ERO and café facilities, and they provide support for events held in the building.

### ADAPTED ELECTRICITY

In 2021 the distribution boxes throughout the rented part of DAE were replaced by the firm Keylectra. As a result, the electrical installations now meet the current NEN3140 standards.

### EDUCATION AT 1.5 METRES

The building was adapted in 2020 to facilitate education that respects the 1.5-metre rule. Hand sanitiser stations have been purchased for all levels, and the Service Desk supported the communications department in designing displays, signage systems and regulations related to Covid-19. These continued to be used in 2021, as did the apps developed during the first lockdown to prevent too

many students from using the workshops and library at the same time.

### RI&E

In 2021 the firm Coverz Consultancy made an extensive risk inventory and evaluation (RI&E). The resulting plan will be implemented in 2022. In addition, Coverz Consultancy has been asked to keep the RI&E and the action plan up to date on an annual basis in collaboration with the DAE prevention officer.

### SALTO SYSTEM

The existing entrance system was severely outdated. It was therefore decided to purchase a new entrance system. The firm Kwakkernaat installed the Salto system in 2021. This is a multifunctional system to which we can connect the student cards and employee cards for payments in the workshops and ZBar. Employees and students now have one card to gain access to the building and to make payments.

### VOP 3140 COURSE

In 2021 a professional development course was organised for the four caretakers: Sufficiently Trained Individual 3140 (VOP 3140). After completing this course, the caretakers are qualified to carry out simple tasks on our low-voltage installation.

### ZBAR

No major changes occurred in relation to the ZBar in 2021. The measures introduced in 2020 as a result of Covid-19 remained in place in 2021. The effect of these rules is that the restaurant function was replaced by a take-away point.

### ERO

The team of ERO received training on the latest guidelines with a refresher course in 2021. Four ERO incidents occurred in 2021. We carried out an extensive evacuation exercise this year under the supervision of KLS/Van den Berg and Lotus staff. This evacuation exercise was extensively evaluated with all team leaders, the ERO manager and KLS/Van den Berg. Our students and staff demonstrated they were well aware of the existing escape routes, as a result of which the evacuation proceeded in a disciplined manner. Action points from this evaluation were immediately picked up by the team leaders and ERO manager.

### LIBRARY

Since the spring there is no longer any risk of damage to the library collection as a result of excessive sunlight. All windows to the library are fitted with UV-resistant film. The solar shading can now remain open much more often, which has a positive effect on the atmosphere in the library.

In terms of library visits and the use of the collection, the ongoing pandemic unfortunately imposed further limitations this year. For constantly changing groups of students, there was no access to the building, and hence the library, for various periods of time. The situation improved considerably from the start of the new academic year in September. The rules concerning distance meant that the number of available seats remained limited, and



PHOTO: BOUDEWIJN BOLLMANN

The plaster and ceramics workshop

face masks were compulsory, which meant that mutual contact and interaction were not ideal.

Current social, political and technological developments raise complex, often global issues. In view of this, and also changing social values, the library collection has been extended further this year. Students receive support in acquiring practical skills, discovering interests, finding inspiration, researching possibilities and cultivating a critical attitude in order to develop a personal vision and process. The collection offers students a wide variety of relevant visions, practices, philosophies and theories so that they can learn to adopt a position in relation to the new challenges and responsibilities within the design discipline.

### ICT

Last year the ICT drew up a plan to increase the academy's information security in the coming years. DAE took part for the first time in the annual self-audit information security for institutes of higher learning and universities. As expected, there is plenty of room for improvement, just like in most other places of education. A number of projects concerning information security have been identified. In this regard, we make a distinction between projects in the area of policy and technology and the development of knowledge and expertise. The first projects have already started. Implementation will continue in 2022.

### WORKSHOPS

The academy currently has eight workshops: wood, metal, plastic, silk-screen, ceramics, textile, digital, 3D printing and the bio lab. Professionalising and keeping the workshops up to date is always high on the agenda. Ways of



working, use of materials and new developments in technology constantly call for different methods of supporting students. In 2021, therefore, work continued to align the workshops and programmes, in terms of both substance and the student assignments given in the various studios and departments.

Additional measures were taken in 2021 to improve safety. For example, a number of emergency stops were placed in the workshops, and the safety of various machines was improved. The power supply was also upgraded so that it meets current safety standards.

## 4.5 HUMAN RESOURCES

The professional development of the entire DAE organisation formed the focus of the HR team in 2021. Emphasis was put on simplifying and automating processes, making information available and empowering management and staff.

### ORGANISATIONAL STRUCTURE

The organisational structure was improved during 2021. A clear positioning of the team coordinators, both in education and in the supporting departments, and an accompanying result-oriented consultation structure ensures shorter lines and greater transparency and efficiency. A completely new Research, Innovation & Advancement Office was set up and will continue to evolve in 2022. The job category system was completed in 2021, but with an organisation undergoing constant develop-

ment, it will continue to require adjustments.

### RECRUITMENT

To achieve uniform quality, the process of recruitment and selection was made more professional. Job opportunities were described in a uniform manner in accordance with the DAE format, and the importance of diversity and inclusiveness received particular emphasis. All job opportunities were published on the DAE recruitment portal at [www.welcome.designacademy.nl](http://www.welcome.designacademy.nl). Selection committees were enlarged to include employees from a number of levels within the organisation and, where necessary, with members from the various committees such as IPC, BCC, MCC and Lecture Committee.

During selection rounds, candidates were informed about employment conditions in a transparent manner. The entire process is automated in Afas, enabling those responsible (managers) to immediately see who applicants are, to give feedback and to allow HR to inform applicants more quickly about the next steps. All applicants can receive personal feedback. The accompanying hiring policy is published on the DAE recruitment portal and accessible to everybody.

### EMPLOYEES

In 2021, employees used 'sustainable employability hours' to carry out volunteer work or informal care, to follow training or other courses, or to restore the balance between their working and private lives. DAE has also invested in professional-specific courses, personal coaching and skills training.



Consultation in the plaster and ceramics workshop

In 2021 the files of all employees were scanned and digitally stored in the personal file on Afas Insite. As a result, employees can access their own file.

### WORKING STUDENTS

DAE offers students an opportunity to perform supporting duties within the organisation, for example by working in the ZBar, providing support for exhibitions or conducting guided tours for new students. The year 2021 also saw the start of a process to enable students from outside the EU to work for DAE. To this end, the payment for working students was made equal to the payment specified in the collective agreement covering employment in third-level education. A collaboration with the firm Maqqie was entered into, thereby automating the process of hiring and paying. From now on, working students are paid weekly. In 2022 the collaboration will be refined further and improved where necessary.

### FREELANCERS

DAE works closely with a large number of external staff owing to their expertise and knowledge of current developments. In 2021, some 15 sessions took place with freelance consultants, EB, and the heads of HR, MA and BA. They gave the EB an opportunity to outline the expected developments during 2021 and 2022, while the needs of freelance workers could also be inventoried. The freelance policy will acquire greater definition during in 2022.

Partnership agreements are entered into in order to meet the fiscal and employment guidelines. That entire process was automated in 2021: freelancers provide all the necessary data and documents via the digital portal Afas Outsite, after which the partnership agreement is drawn up and signed digitally by both parties

### CERTIFICATE OF GOOD CONDUCT

To help create a safe learning and working environment, a Certificate of Good Conduct has been required since 2021 for all employees, both freelance and in paid employment. The application process is fully automated, and employees upload their certificate via the Afas portal.

### OCCUPATIONAL HEALTH AND SAFETY (ARBO), ABSENTEEISM, RI&E

- The collaboration between our ARBO Service and management has been made more professional and strengthened to reduce absenteeism. Early detection and the necessary interventions help to prevent lengthy absences among employees.
- In July 2021 an external ARBO expert carried out a Risk Inventory & Evaluation (RI&E).
- An employee was given the duties of Prevention Officer, aimed at:
  - supporting the employer in providing optimal working conditions for all employees, and in particular for certain risk groups such as older or pregnant employees
  - advising and working with the ARBO Service
  - helping to implement ARBO measures
  - providing information, in dialogue with HR and other responsible parties, on issues such as exposure to dangerous substances, screen work,

machine safety and personal protective equipment (PPE).

- It is important that employees who work at home can avail of a workspace that meets all health and safety standards for the workplace. This prevents absenteeism caused by physical stress. The pandemic has demonstrated the advantages of hybrid working. Continued attention is therefore needed in order to offer employees the extra facilities. We have informed employees of the telework policy and they can apply for these facilities. The telework policy is published on the employee portal.
- Reducing the high workload within the organisation received attention in 2021. On the basis of the Board Game and Vitality Scan in 2020, we developed in 2021 a draft Sustainable Employability and Vitality Policy, which we will integrate with our Absenteeism Policy. The implementation of this policy document takes place in 2022.

### CONFIDENTIAL ADVISOR

In late 2020 the Dutch arts education came in for criticism owing to complaints about inappropriate behaviour within places of education. In response, Design Academy Eindhoven commissioned an external advisory office, Bezemer & Schubad, to conduct a wide-ranging study into conduct at the academy (see 1.5). One of Bezemer & Schubad's recommendations was to reassess the structure around DAE confidential advisors. Up until 1 September, the academy had one external and one internal confidential advisor, who stood down from their positions by mutual consent. As of 1 September, we have been working with the firm De Vertrouwenspersoon. They have allocated two confidential advisors to DAE: Tamara de Reu and Jeroen Zweerts. In the event of their absence, the office will ensure that replacements are available so that a contact person is always available for anybody who requires one. See the attached report on their work during 2021.



Chapter 5.

# REPORT BY SUPERVI- SORY BOARD 2021

The year 2021 was marked by some notable successes for Design Academy Eindhoven. In addition, Covid-19 continued to exert an influence on the education and wellbeing of students. Nonetheless, the influx of students at the start of the academic year remained strikingly high. Students from all around the world are highly motivated to follow their Bachelor or Master studies at the academy.

After all the ups and downs and uncertainties of the pandemic, the physical Graduation Show was a highlight for graduates and the DAE organisation, and the graduation work of students was optimistic.

Design Academy Eindhoven can also look back on a good year in organisational terms, too. The academy is financially healthy and, after some years of stagnation, major projects not only started but were also actually carried out within the prescribed timeframe and budget. The reform of the Bachelor programme, started in 2020, is proceeding according to plan and will be completed in 2022.

The collaboration within the two-member Executive Board is good and the Board is on course in terms of both strategy and organisation.

## **BOARD STRUCTURE**

The Design Academy Eindhoven Foundation was established by notarial deed on 21 February 1947. In accordance with the provisions laid down in the Higher Education and Academic Research Act, the statutes stipulate a separation between management and supervision. The Executive Board manages the academy and is accountable to the Supervisory Board as the legally prescribed supervisory body.

The Supervisory Board (SB) of Design Academy Eindhoven aims to be broadly representative and is therefore made up of six members from various professions in the fields of culture, education, communication, business, finance and government.

## **COMPOSITION OF SUPERVISORY BOARD**

On 31 December 2021 the SB was composed as follows:

Dick Rijken - Chair  
Independent advisor

Paul Depla - Vice Chair  
Mayor of Breda

Willemien Boot - Secretary / Chair of Audit Committee  
CFO Dorel Juvenile Europe

Judith Meeng - Member / Chair of Remuneration Committee  
Group Director HRM BDRThermea group

Samir Bantal - Member  
Director of AMO at OMA

Paul Scholte - Member / member of Audit Committee  
Board member, Court of Den Bosch, Arnhem & Leeuwarden

SB members are appointed for a period of four years. Members can sit on the board for a maximum of two terms.

## **REAPPOINTMENT**

The first term of Willemien Boot as a member of the SB ended on 1 July 2021. The reappointment for a second four-year term was ratified at the SB meeting of 23 June.



## MEETINGS AND GATHERINGS

The SB found a hybrid form of working. Meetings took place online when necessary; in-person meetings took place when that was possible and desirable. The SB and EB met six times during the year under review, four times digitally and twice in person. The meetings started with a private session without the EB. The most important items on the agenda in 2021 were:

- Covid-19 pandemic and its effects on students and education
- Application of WNT
- Progress and findings of Bezemer & Schubad investigation into social safety and culture within DAE
- Annual report and annual account 2020
- Budget for 2022
- Future accommodation for DAE
- Development of Bachelor programme and transition of Bachelor studio heads;
- Quality agreements
- NPO funds
- ICT security
- Student accommodation.
- Mission and vision
- Financial progress

## QUALITY AGREEMENTS

Since the start of the current set of Quality Agreements, the SB is represented by Willemien Boot on the committee that is responsible for determining and monitoring the agreements. In 2021 she met twice with this committee and reported back during SB meetings.

Willemien Boot is also chair of the Audit Committee. In the meetings of this committee the financial aspects of the agreements are discussed with the EB and the external accountant.

## GRADUATION SHOW

The complete SB was present for the opening of the annual Graduation Show 2021 on Saturday 16 October and was pleased that this exhibition – after the cancellation of 2020 – could take place.

## SB COMMITTEES

The SB has two committees:

### **Audit committee**

Composition in 2021:

Willemien Boot – Chair

Paul Scholte – Member.

The Audit Committee met twice in 2021. Both digital meetings were also attended by an external accountant from PricewaterhouseCoopers, the EB member responsible for the organisation portfolio, and the Head of Finance. The report from the meetings was shared with the Supervisory Board.

### **Remuneration committee**

Composition 2021:

Judith Meeng – Chair

Dick Rijken – Member

The Remuneration Committee conducted two meetings in 2021 with the EB chairperson and one meeting with EB member Raf De Keninck. Reports of all discussions were drawn up and shared with the Supervisory Board.

## **GOVERNANCE & GOOD MANAGEMENT**

The Code of Good Management was observed in all aspects by Design Academy Eindhoven.

## **INDEPENDENCE OF SUPERVISORY BOARD**

The Supervisory Board considers itself to be sufficiently independent to perform its supervisory role adequately. The board is critical and the dialogue with the EB is open.

## **CONFLICT OF INTERESTS**

No transactions were entered into in 2021 by the SB, nor were they involved in any decisions to enter into transactions that constituted a conflict of interests that were of material significance for DAE and/or for a member of the SB. No transactions were entered into by the EB that could constitute a conflict of interests of material significance. No such transactions took place.

## **PRIVATE ACTIVITIES**

DAE had no private activities in the report year 2021. All activities were funded publicly.

The Supervisory Board started with two new members on 1 January 2021. Despite the necessity of meeting digitally, the new and sitting members quickly found a balance to perform their duties as supervisors. The mutual dialogue is formal in an informal manner, and that also applies to the dialogue between the EB and SB.

Design Academy Eindhoven is a unique school with an international profile. The year 2021 demanded much from students, tutors, support staff and management at the academy, and these concerted efforts have yielded results. The entire board expresses its appreciation and gratitude.

Eindhoven, 20 April 2022

Supervisory Board, Design Academy Eindhoven

Dick Rijken  
Paul Depla  
Willemien Boot  
Judith Meeng  
Samir Bantal  
Paul Scholte



FOTO: FEMKE REIJERMAN

Alexandr Koutsaftis, History In Question



# APPENDIX I

# ANNUAL REPORT 2021 EXTERNAL CONFIDENTIAL ADVISORS

DESIGN ACADEMY EINDHOVEN  
1 SEPTEMBER 2021 TO 31 DECEMBER 2021

[www.devertrouwenspersoon.nl](http://www.devertrouwenspersoon.nl)

## JANUARY 2022 INTRODUCTION

The duties of the external confidential advisor stem from the right of complaint for students and members of staff, as regulated by the so-called 'quality act' of 1998 and further elaborated in the Code of Conduct at Design Academy Eindhoven. The duties concern the care and support offered to individuals in cases of 'reports of or complaints about conduct and decisions, or the lack of conduct and decisions, by other individuals'. In practice, these reports and complaints are of an educational or organisational nature, or highlight inappropriate behaviour. Both students and staff are covered by the scope of this code.

The annual report is drawn up in such a way that the identity of individuals who lodged complaints or reported incidents cannot be traced. Concrete descriptions of cases are therefore omitted from this report.

This report covers the following subjects:

- The contact details of the external confidential advisors
- The duties of the advisors
- The work of advisors
- An overview of the number of reports and complaints over the past year
- The nature of reports and complaints
- Analysis of the reports and complaints
- Other duties of the advisors (e.g. developing policy, providing information)
- Conclusions and recommendations.

## THE CONTACT DETAILS OF THE EXTERNAL CONFIDENTIAL ADVISORS

The collaboration between Design Academy Eindhoven and De Vertrouwenspersoon started in September 2021. Since then, students and staff of Design Academy Eindhoven can contact the following permanent external confidential advisors:

Jeroen Zweerts  
zweerts@devertrouwenspersoon.nl  
088-1119910

Tamara de Reu  
dereu@devertrouwenspersoon.nl  
088-1119903

The external confidential advisors can deputise for each other in the event of absence or illness. In addition, students and staff are free to choose whichever advisor they prefer. This can help to lower the threshold.

Both advisors are affiliated with the office De Vertrouwenspersoon and, where necessary, they can make use of a network of experts (lawyers, psychologists, education experts). De Vertrouwenspersoon is specialised in the area of school safety and is active in that area on a daily basis.

The advisors are available to students and staff of Design Academy Eindhoven for care and advice regarding matters related to inappropriate behaviour and issues concerning integrity. Moreover, Design Academy Eindhoven is affiliated with Mores.online.

## THE WORK OF THE EXTERNAL CONFIDENTIAL ADVISORS REGARDING INAPPROPRIATE BEHAVIOUR

The four main tasks of the advisors regarding inappropriate behaviour are care, prevention, signalling and advising. Inappropriate behaviour can be defined as; any act, conduct or factuality (physical, psychological, verbal) that offends another individual, or that can reasonably be assumed to offend another individual. Strictly speaking, inappropriate behaviour is taken to mean: sexual intimidation, bullying, aggression and violence, intimidation and discrimination. But it is not possible to give an exact definition of inappropriate behaviour. For example, it also includes digital forms of misconduct or mistreatment of individuals. Cases also concern intimidating behaviour, which, on the basis of jurisprudence, should be considered an expression of aggression and violence. In practice, it can be stated that reports and complaints often concern the manner and style of communication.

### Care and advice

Care is aimed at situations where inappropriate behaviour has occurred. The individual who is the victim of this can contact the external confidential advisor. If the nature and seriousness of the situation reasonably allows it, they will try to find a satisfactory solution in an informal way, together with the victim. In more serious cases, or where the informal route has not led to a solution, the advisor can assist the victim in a formal complaint procedure and/or in reporting the matter to the police. The advisor can also refer the victim to other specialists if further assistance is needed.

### Prevention

In exercising their preventative role, the external confidential advisor provides information about the terms 'appropriate' and 'inappropriate' conduct and offers guidelines about ways to prevent it from occurring.

### Observing and advising

The external confidential advisor observes difficulties in relation to social safety within the organisation and advises the client on policy to be adopted to combat inappropriate behaviour and ways to implement such policy.

## OVERVIEW OF REPORTS/COMPLAINTS (INAPPROPRIATE BEHAVIOUR)

September 2021 to 31 December 2021

	2021		Ongoing	Dealt with
	Report	Official complaint		
Nature of complaints				
Sexual intimidation	1			1
Psychological intimidation	1			1
Racism/Discrimination				
Aggression and violence				
Bullying				
Communication & treatment	1		1	
Other, e.g. labour dispute, conflict about nature of assignment, request for advice	2		1	1
<b>Total</b>	<b>5</b>		<b>2</b>	<b>3</b>



### **Analysis of report(s) made to the external confidential advisors**

The report regarding sexual intimidation concerned a situation where an individual felt intimidated and targeted by the behaviour towards and treatment of a fellow student. In consultation with the student counsellor, a three-way meeting was organised with the confidential advisor, which did not focus on what exactly happened between them or who was right, but on listening to each other. This respectful conversation, in which understanding was shown and apologies were offered and accepted, made it possible for both students to take part again in daily activities at Design Academy. The advisor's role was largely facilitatory.

*The reports within the category 'other' came from a staff member and a student and between a student and former student. The confidential advisor initially offered a listening ear and, together with the individuals who reported the incidences, analysed the situation. On the basis of this analysis, the advisor advised those individuals on how they could respond and the steps they could take. They were then able to discuss the issue with the colleague or superior in question. In the case of a complaint of a contractual nature, the student was referred to the student counsellor.*

*The report regarding communication and treatment concerned a teaching situation in which a tutor treated a student unfairly in front of other students, resulting in the emotional departure of that student. The report was made by another student who was fearful of a repeat situation. The confidential advisor and the student who reported the matter explored the possibilities, both for that student personally and the student unfairly treated. The response of the confidential advisor also included offering support to the individual who reported the incident, who had been badly affected by it. They later revealed that they had informed the student in question of the option to contact the confidential advisor or the Bachelor mentor. They also indicated that they expected more reports to be made about the same tutor, but this has not yet been the case.*

*The report regarding psychological intimidation was made in response to concerns about the care provided for students with psychological problems in a broader sense within the academy. The individual who reported the matter has since indicated that, on further reflection, they wish to withdraw the report and that they are not open to discussing the issue. They have, however, indicated that they would value it if, during the introduction to Design Academy Eindhoven, the confidential advisors devote particular attention to the way support is provided for students with psychological problems.*

### **OTHER ACTIVITIES DURING THE REPORT PERIOD**

Design Academy Eindhoven values a good and safe working climate and pleasant working conditions. The policy of Design Academy Eindhoven is aimed at revealing (sexual) intimidation, discrimination, bullying, aggression and violence, raising these matters for discussion and tackling them within the organisation. Preventative measures can then be taken within the framework of improvements to overall working conditions. Moreover, a safe working climate is important for a healthy and vibrant community. To achieve this, it is essential that the confidential advisors fully understand what is expected of them so that they can offer support in a positive and constructive way and, if necessary, can direct people further in the event of reports or complaints. In addition, it is important that the confidential advisors are known within the organisation and are easy to find.

With this in mind, in early September Design Academy Eindhoven invited the following individuals to a number of introductory discussions:

- Raf De Keninck (Member of Executive Board) and Henri Beelen (Secretary of Executive Board)
- Susan Molle (Head of HR)
- Janneke Schreuder (Head of Bachelor Programme) and Ilse Meulendijks (Head of Master Programme)
- Olga Pullens (Student Counsellor)
- Mona Smits (Bachelor Mentor)
- Eveline van der Poel (student psychologist)

The confidential advisors are introduced on intranet with a short description, photograph and contact details. In addition, the wish has been expressed to record an introductory film and to examine which gatherings with students/staff lend themselves to a personal presentation by the confidential advisors. This has not yet taken place.

### **TRAINING & DEVELOPMENT**

During 2021 the external confidential advisors took part in a number peer review sessions within their own network and conducted peer learning exchanges, with the aim of reflecting on their own work and sharing with and learning from one another's knowledge and expertise.

### **CONCLUSIONS AND RECOMMENDATIONS**

Since taking up their positions in 2021, the external confidential advisors received a total of five complaints. It can be concluded that, within a short space of time, people have come to know and have been able to find their way to the advisors, in part thanks to the good collaboration and coordination with the Student Counsellor and Bachelor Mentor.

### **RECOMMENDATIONS**

The confidential advisors would like to attend a meeting of the Institute Participation Council and the course participation council so that they can find out, through these bodies, what is happening within the organisation and whether there are issues raised that could be relevant to their work.

In addition, it is important that the availability of the confidential advisors (and of other forms of (psychological) support within the framework of social safety) continues to be actively and repeatedly communicated, through the intranet and/or (periodical) publications and meetings where social safety is discussed. Familiarity and alignment with the implementation of the Code of Conduct is also relevant. The first initiatives have been taken in 2021 and they will be further implemented in 2022.

Finally, the external confidential advisors wish to remain informed in broad outline about organisational changes when they occur. Any future reports or complaints (or the lack thereof) can therefore be placed in the right perspective.



PHOTO: FEMKE REIJERMAN

Cecilia Casabona, Listening Otherwise



# APPENDIX II

### **Report by the Institute Participation Council on the Quality Agreements for 2021**

Participation is represented on the Quality Agreements Monitoring Committee in the figures of the chair of the IPC and a student member of the Education Committee. The Supervisory Board is also a member of this committee.

The student member was replaced in 2021 owing to graduation. The committee has the same composition as it had in an earlier phase when the Quality Agreements Plan was drawn up. This continuation guarantees good insight into the continuity of planning and intentions in relation to implementation and progress.

In accordance with agreements covering the monitoring of the Quality Agreements, the committee met twice with the EB. In addition, the Quality Agreements, or more precisely the educational reform within the Bachelor programme, were on numerous occasions the subject of discussion and decision-making within the participation bodies. During the year the committee was able to learn about the progress of planned activities. During the discussions with the EB, the progress on the Quality Agreements for 2021 were discussed, and the committee was consulted on aspects of the plan, and progress on the implementation of the plans were discussed, including the postponement of the LMS and the developments concerning the SKE. The budget for the new year was approved by the committee.

Communication with the EB is open in nature. The council is adequately involved in the developments and decision-making.

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Pierre Castignola (17, 24)  
Romé Schmidt (18)  
Nicole Marnati (27, 33, 39)  
Iris Rijskamp (31)  
Angeline Swinkels (34, 41, 45)  
Marco Sweering (35)  
Max Kneefel (38, 41)  
Alessandro Saletta (47)  
Melania Dalle Grave (49)

Executive Board:  
Joseph Grima  
– Creative Director  
Raf De Keninck  
– Director of Education, Organisation and Research







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