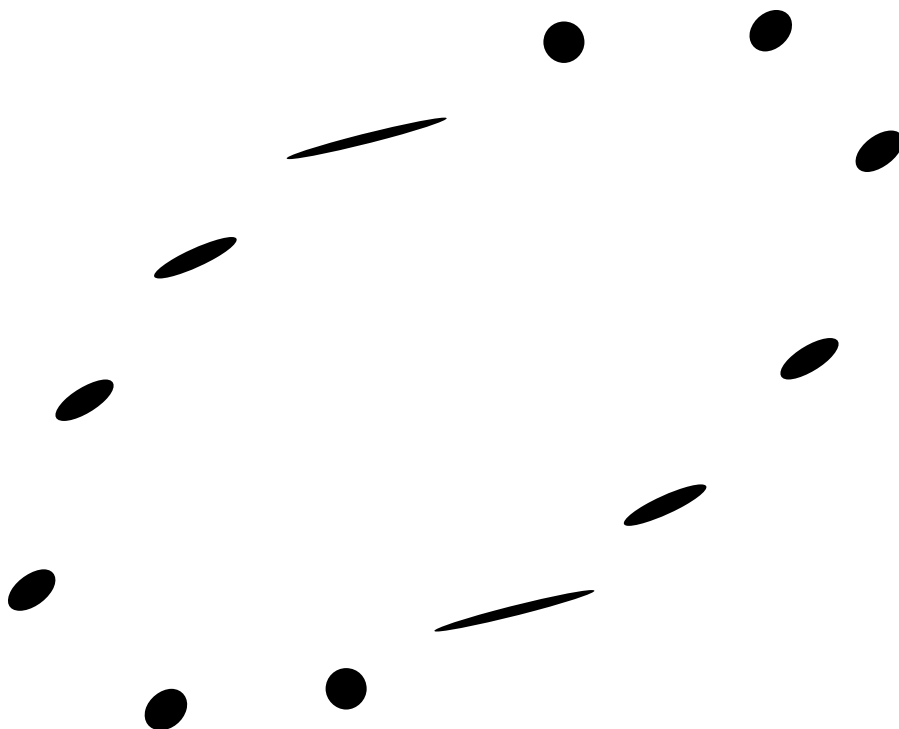


# 2030 – The Post-Academy in a World in Transition



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# Introduction: a letter

When I was appointed director of the Jan van Eyck Academie in October 2018, I realized that the future vision I were to develop with the team and participants must correspond to today's most pressing societal demands: increasing inclusivity and accessibility; narrowing the gulf between the rich and the poor; confronting the impact of globalization and the climate urgency. The latter being perhaps the greatest undertaking of all. It is a threat that impinges on many fronts, all the while affecting those in the regions with the lowest levels of CO<sub>2</sub> emissions the hardest.

These are fundamental challenges. How should we, as a post-academic art institute, face up to them? What are the practical and moral consequences of climate change for art practices? And how can the arts contribute in various ways to the complex questions of this era? We aim to research such issues together with the participants, the labs, the different departments of the academy, the partners, and the public. The Jan van Eyck is ideally placed to put these themes on the agenda, for we are an interdisciplinary community for imaginative and critical thinking, reinvigorated year after year by the arrival of new participants. By unravelling complexity, sharp perception, and analysis, unconventional viewpoints and perspectives can emerge.

This is where our strength lies: cross-fertilization and collaboration can give rise to a new way of thinking and engender greater awareness of the various urgencies. The Jan van Eyck aims to become a place where this relation between art and the complex ties of climate change can be unravelled, and debated. We offer artists, designers and other professionals the tools to further develop, materialise and disseminate their ideas.

Our policy plan targets the year 2030. As a global community, we have until then to halve CO<sub>2</sub> emissions and thereby limit global warming to less than 1.5 degrees centigrade above pre-industrial levels. We take the IPCC (Intergovernmental Panel on Climate Change) *Special Report: Global Warming of 1.5 °C*<sup>1</sup> as a guide to the timeline that the Jan van Eyck Academie will work by in the coming decade. The countdown has started. We look ahead to make a change.

1 Summary for Policymakers,  
<https://www.ipcc.ch/sr15/>, 2018

We believe in the role of art and design to develop resilience in a time that demands radical change, and we have no choice but to contribute with our imaginative capacities to writing the history of the future.

Hicham Khalidi, January 2020

# Where do we stand now?

As a post-academic institution, the Jan van Eyck occupies a prominent place in the international world of artist residencies. In the recently published book *Contemporary Artist Residencies* (Valiz, 2019), Jean-Baptiste Joly, the former director of artists-in-residency Schloss Solitude in Stuttgart, described the Jan van Eyck Academie as a distributor of innovation and a place for discussion, debate and information exchange.<sup>2</sup>

In the previous two policy periods, we worked hard on initiating and reinforcing these core values. The Jan van Eyck Academie is an innovative, multiform and open institute. It is both a safe haven where artists can work in peace and quiet and a place for debate and collaboration.

Our participants take an active and critical stance. They initiate and take part in programmes and activities through an intensive interchange with one another. This has yielded, among other things, the critical publication *Margaret van Eyck – Renaming an Institution*, in which the participant Hagen Verleger challenges the male naming of the labs and departments.<sup>3</sup> Another example is the 11-part lecture series on the decolonization of Dutch-Indonesian archives, curated by participant Riksa Afiaty in collaboration with national institutes.<sup>4</sup> Through her lectures, she succeeded in attracting a wide range of notable international speakers and thinkers to the academy.

Based on the growing interest and socio-environmental involvement with nature and food-related research, we understand that putting the emphasis on these fields has proved to be an important step in the previous policy period. The Nature Research department<sup>5</sup>, the Food Lab and the Future Materials Lab support the participants in their research into contemporary, urgent topics such as the future of our food and materials we use. The ecofeminist Vandana Shiva's visit to the academy at the end of 2019 was a high point. The annual Food Art Film Festival has also been a major success in Maastricht as well as in Xiamen (China) and Taiwan.<sup>6</sup>

The Jan van Eyck's departments Art & Society, Research & Education<sup>7</sup> and Nature Research function increasingly as a bridge and buffer between the participants and the outer world in various projects and events. An example is the successful project *Common Voice Detector* produced by Art & Society; participant Nina Glockner developed a game

for making joint decisions in collaboration with the Spatial Planning department of the Municipality of Maastricht. Research & Education was responsible for an educational block on behalf of the medical faculty of Maastricht University, titled *Does experiencing art make you a better doctor?*

The public programme creates a diverse and educational context and acts as an “extra-curricular” activity for the participants. One of the highlights was the four-year-long EU project NEARCH Art & Archaeology, which was executed in collaboration with European archaeological partners and local art institutions.<sup>8</sup> Popular and renowned programmes such as the Riso Biennale, organized by the Printing & Publishing Lab<sup>9</sup> and the In-Lab projects, complement the individual trajectories of the participants.

This structure has become part of the institute’s DNA. It results in an emergent system, which arises from the interaction of several factors. The participants make up the core and are the motor that sets in motion all the different parts that form the Jan van Eyck Academie, as well as set the tone for its research focus.

The Jan van Eyck Academie is and remains a place where we collectively can view the world and its problems anew. The core values of the previous policy period, **talent development, collaboration and establishing meaningful connections**, the promotion of a **multidisciplinary, interdisciplinary and intersectoral approach, internationalization and regionalisation** will be continued and intensified. A focus on **sustainability and more inclusiveness** in the organization and art practice will be added. **The primary guideline for the coming policy planning period will consist of generating new perspectives in relation to art and climate urgency. We base these new frameworks on three pillars: the participants, the different departments, and the public programme.**

2 Taru Elfving, Irmeli Kokko, *Reclaiming Time and Space, Introduction*, Taru Elfving, Irmeli Kokko, Pascal Gielen (eds.), *Contemporary Artist Residences, Reclaiming Time and Space* (Amsterdam: Valiz, 2019), 15.

3 [hagenverleger.com](http://hagenverleger.com)

4 Witte de With, Leiden University, Van Abbemuseum.

5 The names of labs and sub-institutes, which have mostly been named after prominent cultural figures from the Maastricht region, have been simplified to identify the function of the lab or department concerned.

6 Collaborating partners: Xiamen:

C-Platform, Dutch Consulate Guangzhou, Xiamen Lucitopia Culture. Taiwan: Bamboo Curtain Studio, Ministry of Culture Taiwan. 7 Art& Society was formerly known as Project Agency Van Eyck Mirror, and Research & Education was formerly known as the Hubert Van Eyck Academie.

8 EU partners: Aristotle University of Thessaloniki (GR), Institut National de Recherches Archéologiques Préventives (FR), Deutsches Archäologisches Institut (D), Consejo Superior de Investigaciones Científicas (ES), Instituto per I beni artistici culturali e naturali dell’Emilia Romagna

(IT), Culture Lab (BE), Faculty of Archaeology, Leiden University (NL), Uniwersytet im. Adama Mickiewicza w Poznaniu (PL), Archaeology Data Service (UK), Centquatre (FR), Oxford University (UK), Gothenburg University (SE). Associated partners: Unité d’archéologie de Saint-Denis (FR), The European Association of Archaeologists (CZ), International Committee on Archaeological Heritage Management (FR). Partners in NEARCH concluding exhibition *The Materiality of the Invisible*: Marres and Bureau Europa. 9 Formerly the Charles Nypels Lab.

# Vision and departure points

“The climate and ecosystemic breakdown and their ramifications may either unify or divide people, but to address them in any meaningful way requires accepting complexity as the guiding principle [...] The shift to post-fossil culture and societies cannot happen without re-evaluating fundamental concepts such as nature, energy, ecology, and humanity.”

*Contemporary Artist Residencies. Reclaiming Time and Space*, 2018, Taru Elfving, Pascal Gielen, Irmeli Kokko (eds.)

The team and participants are in an on-going conversation about the position that the Jan van Eyck should aim to occupy in relation to climate urgency and its challenges. Wouldn't an artist's autonomy be undermined if the academy were to take these challenges as a guideline for its programme and organization? Isn't a vision of this kind instrumental? We believe that an autonomous position is key in developing a pluriform, complex manner of thinking and action that today's world demands. Given the diversity of practice among artists themselves, we consider it important to forge connections from the multi-layered art practice to the organization, to society and back again; **we wish to make better use of the potential of multiformity that thrives within the academy without constricting art practices.**

**We propose to achieve this by strengthening our unique post-academic profile with its broad, interdisciplinary and intersectoral approach to the world.** The interaction between art, design and reflection yields a wealth of ideas and different viewpoints, and enriches the different disciplines.

Moreover, the different departments of the academy – Research & Education, Art & Society and Nature Research – are eminently suited to consider and exchange ideas about complex issues that impinge on the connections between art-organization, society and climate urgency. **We wish to reinforce the valuable work of our departments,** as they provide an intensive interchange between art, nature, society, government, business and education. Artistic and academic research will find its way back to the participants and into the policies of the organization.

The Jan van Eyck Academie will establish and reinforce partnerships and collaborations with institutions worldwide in order to share knowledge,

methodologies and programmes. **Besides acting internationally, we also aim to act inclusively. We will therefore devote more attention to regions where the academy's presence was hitherto only moderate.** Offering access to artists at local, regional, cross-border and international levels is a must, and it will assure greater diversity. Geographical, disciplinary and thematic focus areas result in a further expansion of the public programme. **The local and regional embedding is essential. Together with partner institutions, speakers, advisers and guests can be invited to share knowledge and best practices concerning energy efficiency and climate neutrality among organizations.**

**An annually re-occurring conference will be the main focus of the public programme.** It will enable external experts, participants, the academy team, partners and the public to speak with each other about the substantive and practical challenges that climate urgency imposes on us all. **The 75th Anniversary of the academy in 2023 presents us with an opportunity to reflect on the past as well as to look towards the future.**

Climate urgency also has practical consequences for the artist and the organization. **We are eager to support our participants in establishing a sustainable art practice, for example, by developing and introducing materials that are less damaging to human health as well as the environment. The labs will endeavour to operate in more sustainable ways and new labs will be added when necessary.** As an organization, we are challenged to consider the implications of climate urgency for the participants' programme and the building; amongst other topics, international travel will be subject to scrutiny.

The view of the next ten years arises from a shared societal necessity and responsibility, as well as from the time needed to bring about a transition.



# Pillar I: Participants

Talent development at the Jan van Eyck Academie refers to the complete process of selecting artists and advisers, compiling the programme and the structure of the labs. It is a process borne by the culture of openness and interest, and on the international and inclusive profile that characterizes the academy.

## Selection

For the new policy period, we intend to fill 41 participant places. We strive for a balanced range of disciplines, experience, gender, geography and age, and by doing so, we aim to form a diverse but cohesive group. A significant proportion of the selected participants live and work in the Netherlands, while the remainder come from abroad. Each year, a new committee of advisers is established. Together with the director and the curator<sup>10</sup> they are responsible for selecting new participants.

**The selection process will be adapted to provide better access to the local, regional and global art world.** We operate regularly with changing geographical, disciplinary and thematic focus areas. Expansion of the selection means also allowing participants with children and/or a partner into the programme. Conversations with artists from around the world indicate that the registration fee acts as a barrier to candidates from economically disadvantaged parts of the world. We are researching what we can do about this. The issue could be solved by, for example, wholly or partly annulling the fee and/or adjusting it according to the region of origin. It is also possible to issue individual calls for participants in consultation with partners from certain regions.

## Disciplines

The Jan van Eyck is a multidisciplinary and interdisciplinary academy. Artists working with film, video, photography or installations, painters, dancers, choreographers, performance artists and theatre makers may apply. Curators, art critics, architects, graphic designers, food designers, writers and poets are also welcome. **We encouraged fashion designers/artists to apply for a residency for the first time in 2019**, thus leading to new forms of cross-fertilization. The development of fashion residencies will be continued. The academy aims to support the needs of all the artists with the necessary facilities, advisers and guest advisers. **The Jan van Eyck also aims to expand this approach intersectorally and to offer residencies to non-artists**<sup>11</sup>. For instance,

we may offer access to specialists and experts in the field of climate urgency.

### Advisers

Advisers are selected in relation to this broad vision. They will come to the Jan van Eyck on a once-only or regular basis in order to conduct studio visits, lectures and workshops. The permanent advisers attend multiple times each year so as to follow participants in their development with critical and constructive advice. The director and the curator appoint the advisers; their selection is guided by the expertise of the candidate guest or regular advisers concerned, as well as the vision of the Jan van Eyck. This engenders a productive challenge to the artist's individual development. **Advisers will henceforth be selected as far as possible from Europe with regard to the carbon footprint, while mentors from outside Europe will be invited in combination with partner institutions.**

### In-Labs

In-Labs are projects that the participants themselves initiate and conduct in order to address specific topics. According to their own particular expertise and ambitions, they may collaborate with other participants to invite guests and speakers, or seek partnerships with other organizations. They determine the content and execution of the project, which may take the form of a presentation, workshop or publication. The Jan van Eyck offers substantive feedback and logistic support. Examples of In-Labs in 2018-2019 include: *High Frequency Trading and Land Use*, investigating correlations between the global, automated trade in raw materials and land use; *The Department of Speculative Facts*, about the world of fake news as seen by two journalists from different parts of the world; and *Post Ghost Bust*, in which Indonesian and Taiwanese grandmothers recite colonial-era "ghost stories".

### Wednesday evenings

The interchange of knowledge and experience among participants also takes place on Wednesday evenings. In rotation, two participants present their work, while two others prepare a communal meal which will be served afterwards. These Wednesday evening events are open to the public; students (Maastricht University, the local art academy) and other interested persons may attend the presentations and share the prepared meal.

### Labs

The Jan van Eyck is home to the following labs: Printing & Publishing, Wood & Metal, Photography & Audiovisual, Food and the Library. The labs support the participants with their expertise, knowledge, facilities

and eagerness to experiment. They also incidentally organize their own projects. The labs think constructively along with participants about questions of content, technique and execution. The benefits to the participant's personal development is primary. Alumni and external clients can also request the labs for advice and assistance. **We are presently looking into ways in which the labs can operate better and more sustainably, and we are looking to introduce longer opening times.**

**The Future Materials Lab opens in 2020.** Together with the Nature Research department, this Lab addresses the development of sustainable, ecological materials and their uses (such as mycelium, cellulose, solar glass, natural pigments and enzymes). The academy regards the Future Materials Lab as a necessary new facility that will help artists gain experience and expertise in the use of non-toxic materials in their work.

The Printing & Publishing Lab is renowned for its expertise and facilities in screen printing and the eco-friendly Riso printing technique. Both facilities are extensively used by the participants, alumni and external artists. The lab organizes a biennial international conference, *Magical Riso*, in collaboration with RISO Benelux.

The Wood & Metal Lab consists of two workshops which present a possibility to experiment, transform, construct, and to seek solutions for the physical execution of projects. The users of these workshops work on prototypes and the preparation of exhibitions, and Open Studios. **The metal workshop is open for an additional day starting in 2020.**

The Photography & Audiovisual Lab consists of a photographic studio, a darkroom and video editing facilities. The video work location has recently been refurbished and adapted to meet current criteria. The Photography & Audiovisual Lab produces documentation of all the projects realized in the academy, and archives them in collaboration with the Library, while experimenting with analogue and digital techniques. Participants working with film can obtain technical and substantive advice and support from film production collective Video Power. **The photo studio is open for an additional day starting in 2020.**

The Food Lab offers expertise and facilities to participants occupied with all aspects of food. Experiments in the Food Lab take place in the central kitchen and their results may find their way to the participants, the team and the public in the form of the daily vegetarian/vegan lunch, social events involving drinks and snacks, dinners and catering activities. **The Food Lab makes use of local and organic suppliers, and manages the recycling systems of the Café-Restaurant and participants' kitchen.**

The Library of the Jan van Eyck Academie is the region's largest art library. The collection includes over 40,000 publications on art, design, architecture, art theory and other related subjects. Annually some 300 books are added to the collection through purchases and gifts. **We are planning to refurbish the Library and expand it to include books on subjects related to the academy's vision and research focus. Furthermore, we intend to provide access to the academy archives, which have been sorted in recent years, through the Library.**<sup>12</sup>

### Short-Term Residency for Professionals

A pilot project for a Short-Term Residency for Professionals began in 2019. Curators, critics, journal editors and research collectives are invited to work for three months in the Jan van Eyck. This creates an additional dynamic in the residencies we offer, and makes it possible to react promptly to the needs of the participants and the academy. A short-term residency may be coupled to an In-Lab or the public programme, or it may arise out of a collaboration. In 2019, the graphic design collective *Atelier Brenda* investigated the day-to-day life at the Jan van Eyck Academie for three months, in preparation of their design of a new graphic identity for the academy. The Dutch-Belgian queer and lifestyle magazine *Girls Like Us* developed a programme for participants at the Jan van Eyck. *The Research Collective for Decolonizing Fashion* provided a programme section about sustainable fashion for the first Urgency Intensive<sup>13</sup> in collaboration with I-Arts Maastricht and ArtEZ in Arnhem. **The Short-Term Residencies will also be available in the future for representatives of artistic and scientific institutes – and even directors and managers from commerce or industry** – to involve them with the academy and to seek possibilities for intersectoral collaborations, for example, in the area of sustainability.

### Writers and poets

We have been collaborating with the Dutch Foundation for Literature since 2014. So far, twelve authors have been residents at the Jan van Eyck. The programme has been expanded since 2019: three three-month positions have been made available (instead of the previous two two-month positions), and the separate programmes for poets and writers have been merged. **From 2020 onwards, we intend to experiment with invitations to non-Dutch language authors and poets.**

### Alumni

We continue to maintain and invest in a good relation with our alumni. They may return as advisers, take part in the public programme<sup>14</sup>, be invited for participation in In-Labs, or take part in projects of the different departments of the academy.

## Remuneration

Participants receive a monthly stipend of €900. **We intend to increase this sum in the coming period.**

10 The curator is the primary manager of the participants, and takes responsibility for the public programme.

11 See pillar I: Participants under the heading Short-Term Residency for Professionals.

12 See Public Programme under the heading Jan van Eyck Academy 75th Anniversary.

13 See Public Programme under the heading Urgency Intensive

14 For example Diego Tonus, who won the Italian Council Prize and designed and exhibited his consequent project in collaboration with the Jan van Eyck Academie.

# Pillar II: Departments

The Jan van Eyck Academie has three departments which bridge the gap between participants and sectors outside the areas of art and design. They develop their own projects and work in assignment for organizations outside the academy. Collaboration is sought with local, national and international partners such as government bodies, biennials and festivals, and knowledge institutes. The departments are developing into expertise centres in education and other fields; master classes and teaching modules are offered, and staff members are detached to knowledge centres.

The functions and output of these departments are undergoing further intensification in relation to the vision of the academy. Making the institute and art practice more inclusive, promoting participation, fair practice, artistic and academic research, education, researching urban and ecological issues, and enhancing sustainability of the organization and the building are all issues that will be studied and actively deployed by the academy's departments.

## Nature Research

The Nature Research department forms an expertise centre and research workplace for participants, alumni, external artists and researchers who are concerned with current ecological, landscape and urban issues. Public programmes such as the *Food Art Film Festival* stimulate and facilitate knowledge exchange between artists and scientists in the fields of art and nature. **By means of this department, the Jan van Eyck Academie intends to concentrate on the substantive and practical execution of a new philosophy regarding art and climate urgency and increasing the sustainability of the academy.** Reduction of our environmental footprint (including water, energy consumption and mobility) will also be undertaken. Participants can also conduct practical research in the academy's garden and greenhouse. The academy is affiliated through Nature Research to the Green Art Lab Alliance, an international network of art locations in Europe and Asia which endeavours to reduce the footprint of the cultural sector.

## Research & Education

This department links the Jan van Eyck to local, national and international educational institutions. It develops teaching modules, realizes master classes, workshops and symposia, stimulates artistic research and

couples the practice of participants to scientific and societal research. This leads to educational activities, projects, educational curricula and doctoral programmes. In 2018, the Jan van Eyck Academie, Zuyd University of Applied Sciences and Maastricht University signed a declaration of intent for the MERIAN Network for Artistic Research. **The ambition is to initiate in the near future a joint pilot-PhD trajectories in which interaction between artistic and academic research occupies a central place.**

For some years, Research & Education has been developing and providing a teaching block on behalf of the Fontys School of Fine and Performing Arts (Master level course, Tilburg) for art education research, in which the emphasis lies on artistic research.

Steps have been taken in recent years to develop educational activities for primary and secondary school education, including the development of a network of schools in the region. A collaboration has been established with Marres, House for Contemporary Culture, with the aim to support each other in regards to the educational programme. We place our emphasis on the making process, whereas Marres focuses on the presentation of art. The educational activities will be expanded in the years ahead.

### Art & Society

Art & Society connects the Jan van Eyck with partners from the Euregion Meuse-Rhine and enables participants to relate to a contemporary context and the consequent agendas. Moreover, the department offers industry, government bodies, cultural institutions, knowledge institutes and private individuals an opportunity to make acquaintance with the talents of the participants, the lab facilities and the professionalism of the staff. This interaction leads to a dynamic context for idea development concerning social and economic questions. For example, the participant Nina Glockner analysed the decision-making process of the Spatial Planning department of the Municipality of Maastricht. She developed a game called *The Common Voice Detector* which enhanced the process and made it more transparent. The game is now used as a training method by the department staff. **Research & Education and Art & Society are cooperating to develop the project *De Zelfredzame Kunstenaar (The Self-Reliant Artist)* for investigating the artist's economical position. The *Fair Practice Code* forms the point of departure for this project.**

# Pillar III: Public Programme

The Jan van Eyck's public programme supports the development of the participants, and brings the public into contact with the topics that feature on the academy's agenda. The public programme makes it possible to address a variety of interconnected topics that feed into the primary concerns that guide the academy. **The *Urgency Intensive* conferences, the *Open Studios* and the *75th Anniversary* constitute the main lines of the public programme during the new policy period.** Furthermore, weekly presentations, lectures, film screenings and symposia take place based on input from the In-Labs, participants, departments and Labs. Next to this, there are also programmes that are developed and produced with partners, incidentally or recurrently.

## Urgency Intensive

**The multi-day *Urgency Intensive* conference will take place in November each year until 2030. Within the public programme, it is the most important instrument for analysing the role of art and design in relation to climate urgency.** The Jan van Eyck Academie aims to use the Intensive to bring theory and practice together, to generate new theoretical approaches and to further inspire and inform the practice of the academy and participants. Practical ideas and solutions coming from the Intensive find their way back to the organization; in this way we become the content that we investigate. For the Intensive, speakers will be invited, workshops will be organized, field studies will be conducted and new approaches will be proposed in which participants, the team, partners and the public will be involved. The kind of questions to be addressed are as follows: What impact do global problems have on the work and living situations of artists? If we stop traveling the world, what implications can this have for the transcultural dialogue in the art world? What influence does climate urgency have on presentation and material usage? Is the (artistic) language we use still capable of visualizing the urgency? How does the autonomy of the artist relate to a societal crisis?

## Exhibitions

The familiar exhibition policy is making way for a less formal approach. When work by the participants is presented in the academy, we will seek connections with the current programmes. **More discursive presentations, arising from programmes such as the *Urgency Intensive*, the *Food Art Film Festival*, and *Magical Riso*, will alternate**



**with presentations of the participants' work in progress.** This will help to acquaint the public with the ideas, processes and backgrounds that take place and are present in the academy.

### Open Studios

The *Open Studios* presents an opportunity for participants to show what they have been working on in the preceding period. It is an important event in which they can present their work to the wide professional network of the Jan van Eyck Academie. The annual opening of the academy attracts a varied public of local, national and international art professionals and other interested visitors (typically around 3,000 in number). The event comprises a VIP Programme, a preview for press and professionals, and an open day for the general public. We also organize guided group tours, including tailored tours for children.

### Jan van Eyck 75th Anniversary

The Jan van Eyck reaches its 75th year of existence in 2023, and we intend to celebrate it. In the run-up to and during this jubilee year, we are organizing a public programme based on the academy's archives, which will be partly digitized and opened to the public in the period ahead. Moreover, alumni and former staff members will be invited to take part in the varied programmes and publications. **During the jubilee, we will look back on our rich past; the foundation of the academy, its regional, national and international significance; and the impact of the makers who have worked here. At the same time, we will look forward to the future. We intend to study the importance of the academy and the role it can (and wishes to) play,** all the while drawing up an interim balance of the route we have been following.

# Organization

The appeal of the Jan van Eyck Academie has grown considerably in recent years. The quality and diversity have increased in all respects, and the institute's visibility has advanced immensely. This is attributable to a highly motivated and professional staff which has achieved outstanding results despite the financial constraints, particularly in the early years of the previous planning period. The academy's economic circumstances have meanwhile improved, contributions from in-house activities and from the city and province have grown, and we can now lay claim to a relatively stable financial situation. The contribution of the Flemish Government and other subsidizing bodies has had a positive effect on the growth of the activities and on external involvement. We continue seeking possibilities for sponsoring and other forms of financial support. Moreover, we make an earnest appeal to the Dutch government to increase the subsidy available to the Jan van Eyck. The academy has enjoyed much success during the last few years, both in its policies and in the execution of its aim to raise additional income. The next step on our path will necessitate further investments which cannot be realized by the academy alone.

## Funding

Ten residency positions are subsidized by local and international partners: the Municipality of Maastricht, the Province of Limburg, the Flemish Community, the Vroman Foundation, Arts Council Korea (ARKO), the Finnish Saastamoinen Foundation and the Dutch Foundation For Literature. The Limburg Beeldende Kunst Stipendium funds an additional two-month residency for an artist living in the Province of Limburg, which is followed by an exhibition in the Bonnefantenmuseum. The residencies supported by the Flemish Community, the Saastamoinen and the Vroman Foundation are allocated through separate calls for participants; other places are awarded through the general international call for applications.

**The procedures for recruiting new funding partnerships will be subject to further development during the new policy period.** In this framework, we organize a VIP programme for directors of international funds and museums, and national and international curators and artists during the *Open Studios*. Personal contact with local and international guests during this preview programme engenders cohesion, stimulating

exchanges of knowledge, and networking. By inviting fund leaders, the academy aims to stimulate local, regional, cross-border and international co-financing and to sustain and expand existing partnerships and fellowships.

### Personnel

**Several members of the academy staff will be retiring in the years ahead. We aim in each case for a smooth transition with a good, gradual handover of knowledge and experience. A balanced and diverse composition as regards age, gender and cultural background is central to our personnel policy.** Attention has also been paid to the male/female composition of the Board of Supervisors; the gender balance is restored in 2020. Besides our permanent staff members, we hold in high esteem the dedicated, enthusiastic volunteers who assist in the labs, as well as the many students who voluntarily collaborate with the *Open Studios*. For employee salaries and appointments, we adhere to the collective labour agreements of the Dutch Civil Service.

### Assembly

The Jan van Eyck gives its staff members an opportunity to address issues in a General Personnel Meeting. Participants are similarly involved in the organization of the academy, by means of a bi-annual assembly. The participants can offer opinions on the current programme and on the academy's approach and structure. New ideas can be proposed and discussed between the team and participants. These assemblies have proved to be very fruitful.

### Advisory Committee

An international advisory committee has been established to provide substantive recommendations and feedback. This committee meets bi-annually together with the director and the programme makers of the academy. The composition of the advisory committee takes account of the academy's international network and its relation with the institutes with which the committee members are affiliated.

### The building

The building occupied by the Jan van Eyck Academie, designed by the architect Frits Peutz, functions well at present. It remains open to question, however, whether this will still be the case in the future, considering the ecological challenges, the changing regulations for monuments, and the evolving needs in accommodating the public. **We are looking into possibilities for improving the building's energy-efficiency. We also intend to remodel the Library, to open the archives to the public, and to improve access to the building by installing a lift for disabled users and goods.**

### Post-academic dialogue and profile differentiation

The five post-academic institutes in the Netherlands (the Rijksakademie and De Ateliers in Amsterdam, BAK in Utrecht, Sundaymorning@ekwc in Oisterwijk and the Jan van Eyck Academie in Maastricht) come together three times a year in order to promote knowledge exchange and long-term collaboration nation-wide.

**The Jan van Eyck Academie and the Rijksakademie have the largest number of participants, each with over 40 places per year. The Jan van Eyck distinguishes itself from the other post-academies through the multidisciplinary and interdisciplinary character, and through the unique structure of the three expertise centres, labs, and In-Labs. It is a structure that generates a great dynamic in programming and in internal and external collaboration in the realms of art, society and education. Our location at the southern tip of the Netherlands is moreover our trump card: the location makes it easier for us to play into both international and Euregional contexts.**

### Communications

The Jan van Eyck Academie's communication policy revolves around accessibility and openness. In order to foster involvement with the academy – with what we do and what we stand for – we communicate about as many facets as possible. The public programme, progress on research projects, extramural activities by participants, alumni and the director, academy policy, research and production in the labs, and collaborations - these all find their way to the website, in newsletters, on social media channels, in invitations and in advertisements.

**In our communications policy, too, the deliberate engagement with issues arising from climate urgency takes a high priority.** Our new graphic identity and website will be launched in 2020 and will bring our uniqueness as an academy, our copious archives and our concern about climate urgency to the fore. On the website and social media channels, attention will be paid to the themes raised in the public programme. Furthermore, we will take a critical look at our own production: superfluous printed matter will be minimized, and, where possible, use will be made of the ecological in-house RISO facilities.

**To reach potential participants and the public in areas to which the academy presently has limited access, we will launch international partnerships.** We will pay particular attention to smaller initiatives addressed to specific audiences in regions of Latin America, the Third Pole area, and Sub-Saharan Africa. Furthermore, we will focus emphatically on Maastricht, Limburg and the Euregion.

In the coming policy planning period, education, public relations and communications will be further harmonized. The academy addresses specific target groups with the programmes that it develops. **We aim to reach out to and more actively involve this public by means of educational programme themes, focused art mediation and collaborations with universities and art academies.**

# Conclusion

**Within the policy period of four years, we wish to raise awareness amongst participants and the organization, about art in respect to climate urgency. We aim to stimulate transversal critical thinking in order to develop new ideas and structures. We will be taking the first steps in transitioning towards a resilient and sustainable academy and art practice.**

This complex world demands a complex approach. Working from an autonomous position, the artist can take the lead in creating new frames of thought, which will be enriched through interaction and exchange. By taking a radical interdisciplinary and intersectoral approach, the academy seeks to reinforce these interlinked individual and collective trajectories. We aim to develop a language that will help us to grasp the challenges of today, and the stimulating role that art and design can play in this respect.

