

POSITIONING & BRANDING

Saas-Fee Institute of Art

Positioning an immersive summer academy at the intersection of art, politics and critical theory — in the densest art ecosystem in Europe.

FOUNDER & DIRECTOR, PURE-ID

PARIS — BERLIN

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A discipline under pressure

Contemporary art education is under pressure to prove its relevance. Institutions compete for the same audiences, the same partners and the same critical attention, at a moment when societal challenges and cultural shifts are reshaping what

students expect from a programme.

The Institute set out to occupy that space with an immersive summer academy in Berlin, built on the intersection of art, politics and critical theory — a platform for inquiry rather than a credential.

Berlin is the right venue and the hardest one. Credibility here is conferred by peers, not claimed through marketing.

OBJECTIVE

Position the academy as a serious site of interdisciplinary inquiry — not a festival, not a credential — and build the audience, the partners and the feedback loops that let it run again the following year.

CLIENT

Saas-Fee Institute of Art

VENUE

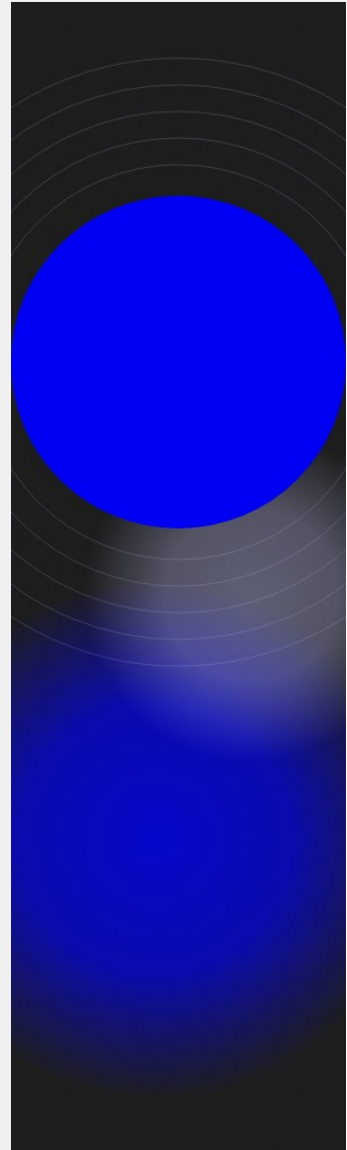
Berlin

FORMAT

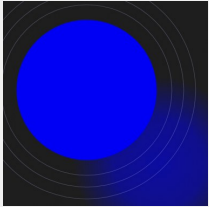
Immersive summer academy

REMIT

Positioning, partnerships, engagement

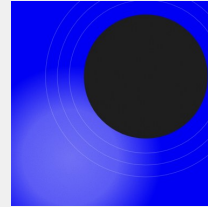


The method

**01**

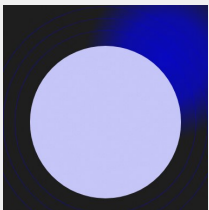
Programme curation

Themes that resist easy summary — cognitive capitalism, eco-agnosia, the afterlives of post-modernism — turned into a proposition an audience grasps in one sentence, without flattening it. Every theme framed as an open question rather than a claim.

**02**

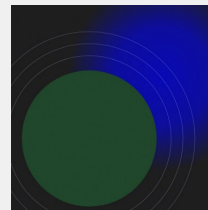
Strategic partnerships

Credibility in Berlin is borrowed before it is earned. Partners chosen for the discourse they carry, not their reach: institutions, independent spaces, publications, individual voices. Each partnership scoped as an exchange of substance, never a logo placement.

**03**

Engagement formats

Participation designed into the programme rather than added to it. Seminar, collective reading and public session, so participants move between listener, contributor and interlocutor within the same week. The measure is not attendance but what continues afterwards.

**04**

Feedback mechanisms

Structured feedback collected during the programme, not only at its close, and fed back into the running edition — keeping the offer aligned with a critical discourse that moves faster than an annual planning cycle.

PRINCIPLE

A programme lands or it does not, depending on who stands next to it.

How the account was run

Client objectives were translated into internal briefs that curatorial, production and communications contributors could act on independently. Budget was tracked against deliverables throughout, with scope changes documented and approved before execution. Stakeholders — faculty, partners, press, participants — each received the version of the status they needed, on a fixed rhythm, so that alignment was maintained by routine rather than by escalation.

Figures not disclosed.

KEY SUCCESS FACTORS

Partner selection governed by intellectual fit, not audience size

A narrative that holds complexity instead of simplifying it away

Participation designed in from the start, not retrofitted

Feedback captured mid-programme, while it can still change something

Budget discipline with no visible constraint on the participant experience

EDUCATIONAL VALUE

Participants leave with a working critical vocabulary, not a set of references.

AUDIENCE ENGAGEMENT

A cohort that participates rather than attends — and continues to.

RESOURCE EFFICIENCY

Programme quality delivered within budget through early scoping and controlled scope changes.

NETWORK EFFECTS

Connections between participants, faculty and partners that outlast the programme.

At a glance

WORKSTREAM	OBJECTIVE	WHAT WAS RUN	SUCCESS FACTOR
● Programme curation	Make dense themes legible without flattening them	Narrative framing, thematic architecture, editorial line	Complexity preserved; no promotional register
● Partnerships	Borrow credibility from Berlin's art ecosystem	Partner selection, scoping, exchange-based agreements	Intellectual fit over reach
● Engagement	Turn attendance into participation	Format design across seminar, reading, public session	Participation built in, not added on
● Feedback	Keep the offer aligned with a fast-moving discourse	In-programme collection, iteration during the edition	Feedback early enough to act on
● Account management	Protect budget, scope and alignment	Briefs, cost tracking, documented scope changes, stakeholder rhythm	Alignment by routine, not escalation

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