

ArtEZ University of the Arts

Agenda Development Review MKE/iMAE CRHOHO 49117

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ArtEZ

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Opening

The heads and director indicate that the VBI report has been highly appreciated, and that we feel well heard and understood. The report has given the courses reassurance about their current status and future ambitions, appreciate the feedback and are working on improvements on several of the mentioned subjects and based the questions for this conversation on the given feedback:

Current state of progress Unesco

ArtEZ has been awarded the Unesco Chair. All parties are extremely happy about this. Both courses can be strengthened by the Unesco Chair with topics on art, issues, education, and social cohesion. Under this umbrella, both programmes, but also the other educational departments within ArtEZ can expand research on issues concerning intercultural dialogue and conflict prevention.

Three identity themes Unesco

Conflict prevention, conflict resolution or transformation with (arts-)education as preventive methodology to prevent conflict and improve intercultural dialogue, which are both universal and present in the classrooms of the courses, but also in the professional fields of our students. The challenge in the coming years is to create a stronger connection through teaching activities and external activities of our students and to make exchange possible on many different levels.

Reinforcement iMAE and MKE

One of the biggest challenges for the coming period is how iMAE and MKE can strengthen their cooperation, with all the operational hurdles that come with the difference in location and timeline. While Dutch students learn by using their own experiences in the working field and relate their research to these experiences, they also work on conflict prevention and intercultural dialogue in their daily practice. They are offered guest lecturers and take a fieldtrip to Belfast. iMAE realises this in inventive local pressure cooker projects and vice versa, can learn from the more structured daily professional practice of the MKE students. Interaction could be a flywheel for intercultural dialogue for both courses. Alumni of the MKE could also be involved. The issue is to address the practical problems (time, programme set-up, etc.). The panel's advice is to partly formalise this, even though they are aware this will be difficult as the set-up of the education imposes constraints. And emphasizes that intercultural encounters and site-specific situations also involve dealing with the unknown and unexpected. The formal versus the informal spontaneous side, the regulated versus

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the encountering. Which seems to fit the ambition of both programs and relates to the MKE question on the agenda:

Building artistic research methodologies

The framework is to look at static patterns on the one hand and dynamic quality on the other. The idea is that any institution, especially an arts educational institution, needs some kind of static patterns to work. If you have those, you provide a stable frame of reference. In terms of the artist's work, for example, the panelists observed during their visits the courses look especially for dynamic quality. The advice is to also look for a static pattern, meaning it may still be worth trying to articulate: What exactly is art, what one does in artistic endeavors, or does one call everything art? Then the distinction or distinctions can become blurred. The suggestion is to also prepare to answer these questions, for example, when developing methodologies for artistic research. In a way, that has to do with moving into the unknown and operation in the real world and what it takes to do so, for example, working on open, non-violent communication. Which also has to do with conflict prevention. Indeed, because of the dynamic quality of training, there are also unforeseen risks. The advice is that training should keep this in its focus and anticipate this. For instance, by building in appropriate briefings and prepare for worst-case scenarios. This is to protect the training itself. The world and the political climate are changing.

MKE students - forms of graduate research

They can be ambassadors for new pedagogical approaches, and ambassadors for new artistic research methods in the classroom. Again, the issue is to find a way between the static and the dynamic and that not everything is research.

MKE is currently piloting a cinematic, visual way of doing research, the research film, which can be used at different stages of the research cycle, both as a means of arriving at a research question, collecting, analyzing data, and disseminating knowledge. There are also various methods for looking at research differently.

The aim is not to lose the writing, but to push the boundaries slightly and see what is possible in other ways to disseminate research and counteract fragmentation by knowledge that is too focused on specialized domains and little accessible due to jargon. In this sense, arts-based research in any form can contribute to new ways of sharing knowledge.

The advice is to continue with the research and to see how best to use it, and to find a good balance.

Professional field committee iMAE

For iMAE, the professional field committee certainly also has the task of ensuring connectivity between the two worlds. And again, connects to the issue of the static and the dynamic, and this is also crucial for the iMAE's professional field committee. The academic, educational and dynamics of socially engaged professionals should all be represented. One can also think of an umbrella person from the MKE in the iMAE committee. In addition, alumni are particularly valuable. Of great importance is to also have someone in the field who keeps an overview of policy, current political conditions, etc.

In doing so, it is advisable to formalize the professional field committee more to have a strong and consistent partner, who can think along quickly in unforeseen situations and help occasionally.

Another piece of advice is to also create a protocol to anticipate unforeseen issues that may arise during program elements conducted abroad, especially in high-risk areas. Also consider the changing political landscape in the Netherlands and what is currently happening internationally. It is probably possible to look into adding someone to the iMAE who has

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experience in crisis management and at the same time can be involved in (teaching) conflict prevention.