



CREATING PIONEERS

Professors and Research Lecturers

Introduction

An important share of the research conducted at the Willem de Kooning Academy (WdKA) involves research lecturers en professors. Up to September 2018 the art professors worked under auspices and management of the research centre Creating 010.

In the second half of 2017, the Executive Board, the Willem de Kooning Academy, and Research centre Creating 010 collaborated about the positioning and make-up of the research centre Creating 010 in relation to the Willem de Kooning Academy. In November 2017, these consultations led to a proposed decision by the Executive Board of the Rotterdam University of Applied Sciences, the management of both Willem de Kooning Academy and Creating 010 to split the activities and professors of Research Centre Creating 010 as of September 2018.

Research centre Creating 010 will focus primarily on the School of Communication, Media and Information Technology (CMI)¹. As a result, the emphasis of research activities will be on technological aspects.

A new organisational form will have to be created for activities and the professors that will be linked to the Willem de Kooning Academy. A form that will facilitate research in courses in fine art and design. What must also be considered is the manner in which the quality and independence of research can be secured by the professors.

During the summer of 2018, time will be spent on increasing the number of professors by recruiting three professors: one professor for every practice/for every outflow profile of WdKA (autonomous, social and commercial). In addition, we have a shared professoriate with AKV/St. Joost (Avans higher education) in the area of bio-based design. Professors work together with lecturers and students. An important link is the research lecturer of the Academy. Research lecturers are lecturers with a separate position for conducting research. The research lecturers have over time been recruited based on expertise and profiling in the different professions that are taught in WdKA education. From the present, the policy is explicitly focused on the connection of research lecturers to the practice and active professors therein.

¹ The bachelor study programme Leisure Management is involved with the retail innovation project this is being conducted under auspices of Creating 010.

I. Individuality of Research in art and design.

The decision of the Executive Board, to separate the professors of art education from the Research Centre Creating 010, is based on a request from the Executive Board to explore the individuality of research in the artistic practice. Also on the request of the Executive Board, a statement was drafted how research can be positioned in the collaborative project of Rotterdam Art & Sciences Lab (RASL) with Codarts and the Erasmus University. (refer to attachment II). Research in art and design has a long tradition: it has developed its own methods that are often on the outside of the practice that is associated with research from the perspective of higher education, but does find acknowledgement in an internationally accepted practice of artists and designers.² In the Netherlands there is no university-level pendant for art courses. This special situation reinforces the necessity of well-organised, recognizable research in the arts from an individual knowledge theory.

Now that internationally there is increasingly more doubt about monodisciplinary research practices with regard to the application of societal issues, at the same time, the appreciation of an artistic research approach is on the increase. The popularity of design research in academic and management circles is a good example.

Nationally the research of the professors at Dutch institutions for art education is well-organised. That reinforces the position of independent research possibilities by art professors at WdKA. The research professoriates of Dutch art education are coordinated on a national level and is discussed within the *Platform Art ≈ Research* who meet on a regular basis, and are financed by SIA (Taskforce for Applied Research). The professor Autonomous Practices of WdKA is an active member.

Within the collaborative project Rotterdam Art & Sciences Lab (RASL) with CodArts and the Erasmus University, that university-level partner has a clearly articulated wish to establish artistic research (and in general: experimental, visual and performance elements of research) and jointly introduce it to the practice. All partners consider RASL to be greater than the sum of parts: WdKA contributes competencies in the areas of visual culture (and practice) connected to the ambition for research on a university and doctoral level; CodArts contributes competencies in performance research, Erasmus University contributes traditional academic competencies in combination with the ambition (and curiosity) for non-traditional and artistic ways of conducting research.

To obtain a doctorate in the Arts

Nationally a PhD variant is being worked on for art education. WdKA adheres to the following position/standpoint: as described above, there is no pendant for art education in the Dutch education at university level. Without wanting to connect an academic title to a post Master level, on the basis of methods by others, an exploration is ongoing for developing a third cycle for art education, based on an individual epistemology and thus also its own professional doctoral research practice. In the current pilots for artistic research on a PhD level (University Leiden and University of Amsterdam) artists are often guided when writing the traditional humanities doctoral thesis and, for the time being, views are lacking with respect to visual, non-traditional/academic research about the present visual culture that WdKA is striving for. Only the intended “Creator Doctus” of the Gerrit Rietveld Academy approaches this view. For that reason, WdKA has the ambition to engage in innovative artistic-visual research, and facilitate via a third study cycle (PhD). The collaboration with RASL offers excellent joint leads to promote

² Biggs, Michael, editor. *The Routledge Companion to Research in the Arts*. Routledge, 2012.

Smith, Hazel, editor. *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh University Press, 2009.

research of professors, and to validate a 'to be developed' PhD-track. This PhD programme will be set-up according to the established quality criteria in the *Florence Principles on the Doctorate in the Arts*, by ELIA in 2016.

II. Content Research WdKA

It is advisable for WdKA to use the existing research theme '21st Century Visual Culture' as an umbrella subject for all WdKA research activities. In doing so the WdKA research agenda focuses on researching new (sometimes also disruptive innovative), future-oriented artistic, design and visual practices that transcend the traditional disciplines of "visual art" and "design". In addition to conducting research, the WdKA professors will establish the third study cycle, a PhD programme with an artistic orientation, preferably as part of the Rotterdam Art and Science Lab (RASL).

On the subject of 21st Century Visual Culture, there will be three professors for each of the following practice: autonomous, social and commercial. These three professors will be assigned the further development of the practices in cooperation with lecturers and students, add definition, and based on recent development in the arts, society and in the academic world, bring up-to-date and thus focus on innovation of the curriculum. Innovation reflecting the newest developments, practices and debates on autonomous artist initiatives, social design and creative next-economy business.

In actual terms:

- 1) The existing professorate 21st Century Visual Culture/Autonomous Practices (Florian Cramer) will fully integrate in (with 0,8 FTE) WdKA, from Creating 010.
- 2) The existing available FTE for professors that is in the research centre CR010 budget for Willem de Kooning Academy of 1.2 FTE will be divided as follows:
 - (a) professor Bio-Based (in cooperation with Avans Higher education Breda), 0,2 FTE WdKA ;
 - (b) professor Commercial Practices, 0,5 FTE;
 - (c) professor Social Practices, 0,5 FTE

The same recruitment and appointment procedures apply to these positions as for the research centres of RUAS.

III. Organisation of WdKA professors.

Governance

At this time, Rotterdam University of Applied Sciences has established research centres for a limited number of research themes. The research centres fall under one director who is fully responsible for the professors. The centres are their home base and provide an organisational framework for research programming. The research centres include lecturers, students and professionals from the practice conducting research together with the professors. The professors that will be assigned to Willem de Kooning Academy (WdKA) will not be working according to this principle. Their home base will be the Research Station of the Willem de Kooning Academy.

Duration professorship

WdKA will apply a research period of six years for professors. It is the maximum period that is allowed in a contract without a fixed appointment, and guarantees sufficient focus and continuity of research. This period is the same as the national and international subsidy terms such as

NOW-Comenius and Erasmus+ (both three-year projects). After one year (trial period) the contract will either be continued or terminated. This is based on evaluation interviews with the Executive Board with the professors involved.

Management

The WdKA professors will conduct their research independently. In order to guarantee this, there will not be a direct, hierarchical working relationship between dean of the Academy Management Team (AMT) and professors.

The professors will coordinate their activities in a mutual professoriate council six times annually. The chairman will be a senior professor (i.e. a WdKA professor with more than one year's working experience, successfully executed subsidized research projects and experience in the management of a team or research unit) appointed by the Executive Board. The daily execution of research will be supported by on the one hand the back office of the research centres of the Rotterdam University of Applied Sciences, and on the other hand, by means of consultation with the coordinator of the Research Station.

Every year the professors will jointly draft an annual plan that is part of the multi-annual (six years) research plan. This duration matches the maximum appointment period for a professor. The annual plan is discussed and finalized with the AMT. Consequently the research of the Master and Bachelor study programmes links to the themes that are the focus of the individual research plans of the professors.

Relation research- education

Professors, contrary to research lecturers, are not lecturers. They can actually be involved in various educational projects. They can produce presentations, advise lecturer teams, guide student projects and give advice to the curriculum committee. They secure funds to conduct research. They coordinate with the Bachelor and Master study programmes to this end. In general the following points are applicable:

- Professors and research lecturers are involved in Master and Bachelor courses
- Active in the Honours programme
- Professors and lecturers are part of the Curriculum committee and Professional field committee
- Guidance from professors for Research lecturers/doctoral candidates
- Individual research programmes and international network activities
- Applications for project subsidies
- Research platform RASL
- Exploration of third cycle for art education

Interview Cycle

Annually a planning and evaluation interview will take place between the dean of WdKA and the individual professors. The basis for this interview will be:

- A self-evaluation of the professor
- A short written evaluation of the AMT and
- Advice of the coordinator Research Station given based on advice from the evaluation committee research.

Under chairmanship of the coordinator Research Station, the progress of a professor is discussed annually based on the annual plan with one evaluation committee. This discussion results in a written advice to the Dean of WdKA. The committee consists of four members, at least two and no more than four lecturers or students who are involved in the research projects of the professor, and have been added to the committee at the request of the professor. One member

can participate in the committee no longer than three years, which is half of the duration of the professor's contract.

Independence

In order to secure the independence of the professors, an independent committee will be established for all of research personnel of this university of applied sciences (so for all of the research centres). Professors and lecturers conducting research can report to the committee in case they are of the opinion that the integrity rules have been violated, or when they feel that they are have been pressured into manipulating research results.

Support

Support Team Research Centres and Centre of Expertise, *OKC*, supports the research centres and Expertise Centre Social Innovation (*EMI*). *OKC* is the joint administration office for the research centres and also supports *EMI* with Operations. The professors will continue to make use of *OKC* for administrative support, for support in fundraising and for project management. In addition, support will be available at the actual work space for the art professors.

IV. Quality Assurance and Planning & Control cycle

For all of the Rotterdam University of Applied Sciences research centres a handbook Quality of Research has been drafted including agreements about the planning and control cycle. We also make use of a set of indicators (input, output, impact) related to the three areas: education, academia and the practice. In addition, a new national Code Research Integrity is being developed, documenting quality requirements. The above-mentioned documents and agreements also apply to research at WdKA.

Quality Assurance

Research of professors must be independent and of high quality. The Executive Board is responsible for the professors. The Executive Board has delegated activities that are part of the planning and evaluation cycle to the Dean. Agreements have been made with the WdKA Dean about coordination with the research agenda and research projects of the professors for Bachelor and Master education. The professors work within the framework that has been set up for the Rotterdam University of Applied Sciences. This means that all policy and execution procedures apply to the art professoriates.

Quality assurance takes place at different levels:

1. Students take part in quality assurance checks and evaluations; the students working for the professors are surveyed separately for their opinions about the professoriate.
2. Professors hold informal peer reviews with
 - colleagues of the RUAS research centres,
 - with colleagues of Codarts and Erasmus University, within RASL,
 - with colleagues of the national platform 'KUO'
 - with international peers.
3. Quantity and valuation of publications of (inter)national presentations
4. Support level among WdKA lecturers
5. Level of realised research funds.
6. Appreciation of external parties in the professional field (for example: art and cultural organisations, creative companies)
7. An international advisory board will be set up with researchers and research leaders. Every professor is accountable to the board for his/her research results and progress.

8. EQ-Arts includes professoriate research in the four-yearly audits. It will then replace the AMC (RUAS Auditing, Monitoring & Control Bureau)audits.
9. Finally, the professoriates will adhere to the Branch Protocol Quality Assurance. This not only ensures quality, but the art professoriates also contribute to the international reputation of all of WdKA.

The professors jointly report to the Dean on an annual basis. The Dean bases his/her feedback on this report and then provides information to the Executive Board.

A draft is available for application of the Branch Protocol Quality Assurance for WdKA research and research agenda.

Advisory Board

The professoriate annually discusses choice of themes and progress of research projects with the Advisory Board of international composition. This board is made up of researchers with an international reputation in art education. The board gives advice about the research projects to the AMT and senior professor. The AMT passes this advice on to the Curriculum committee and Professional Field Committee annually. The AMT includes this advice in their team advice to the Executive Board with regard to the interview cycle.

Research teams

Lecturers who are active in research teams of professors, report annually to the course director about their research progress and about the added-value of the professor's input. It is a short report part of the personal portfolio and also the interview cycle of the lecturer. The collected reports are assessed by the course director/education manager who is responsible for the research portfolio, who is also the author of the AMT advice.

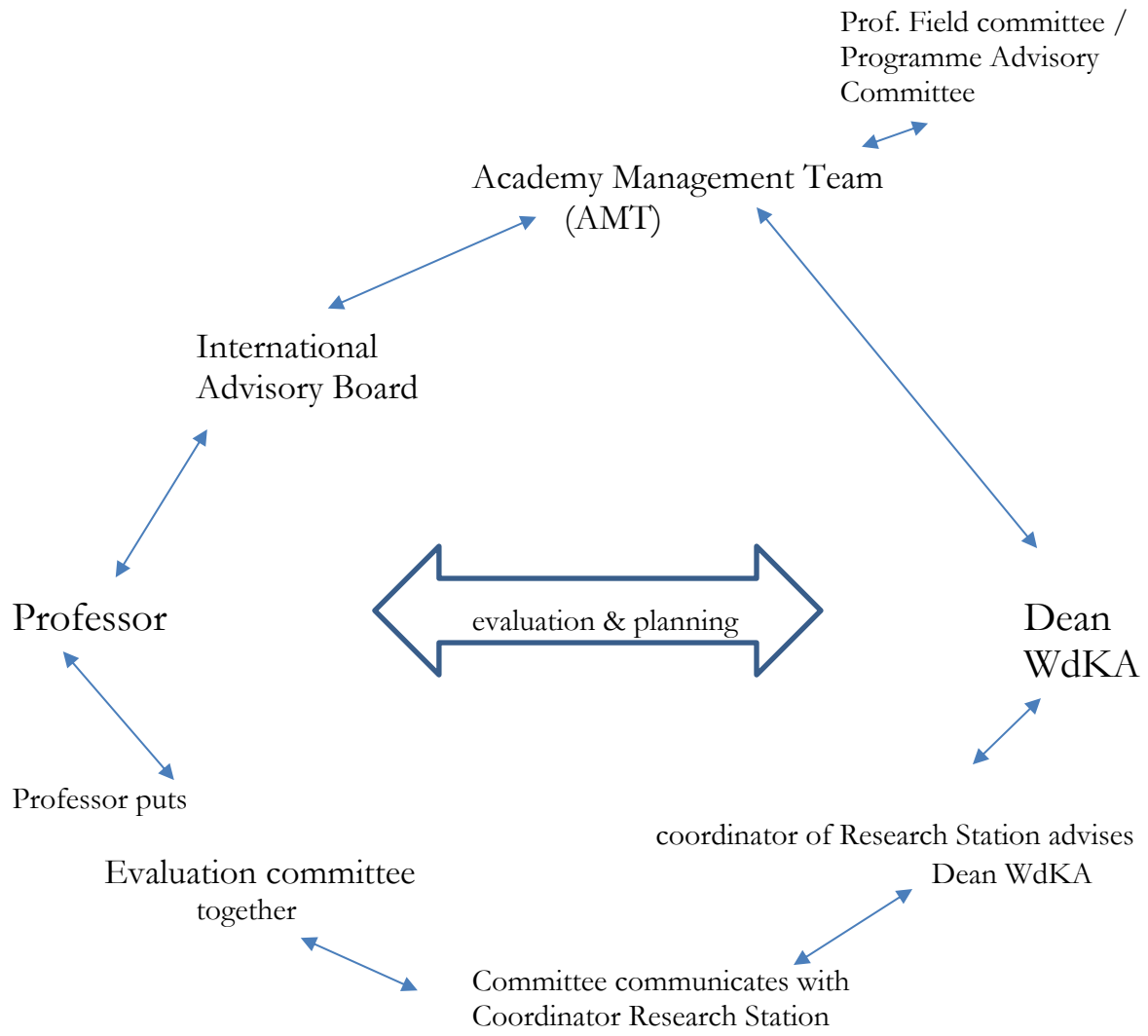
Knowledge sharing

With regard to the sharing of knowledge and research results, Rotterdam University of Applied Sciences applies the principle of Open Science. This means that research results (including underlying data) is processed in education and educational programmes, made public via a wide collection of knowledge products. Support Team Research Centres and Centre of Expertise (OKC) and Department Education and Development (*OeO*) (Author information service) support the research centres with knowledge sharing and publications.

Site Visit for Branch Protocol Quality Assurance

Within Research we have our own Branch Protocol Quality Assurance. The protocol provides the foundation for a national quality assurance system for applied research within higher education institutions. It is geared towards permanent enforcement and improvement of the quality of practice-oriented research, the organisation thereof, and applies to the individual research units of RUAS. The University of Applied Sciences determines its own research units. A research unit is generally described as a coherent group of researchers who, based on the same mission, conduct their research: for example, professoriates, research groups, or research centres. Part of the protocol is the site visit once every six years. This university of applied sciences works with a six-annual planning of the research site visits of the RUAS research units. Substantive and/or efficiency considerations can play a role in combining several research units in one site visit.

Quality Assurance



Governance

V. Financing

The Rotterdam University of Applied Sciences receives earmarked funds from the Ministry of Education, Culture and Science for research. The annual amount is about 5 million euro for research and innovation. These means are allocated to the research centres and are used for the appointments of professors, a limited number of researchers/research lecturers and for financing some support staff. The multi-annual allocation of means over the research centres is a strategic choice of the Executive Board. At this time the basis is an equal division among all five, current research centres:

Business innovation, Innovation in Care, Sustainable Port cities, Creating 010, Urban Talent.

Dividing Creating 010 will not result in the available research means being divided in six instead of five. research centres. The means will continue to be divided for five research centres. As a result, the allocated funds to Creating010 (in 2018 it is a sum of 864,000 euro) will be redistributed. The following allocation formula will be applied: Per 1 FTE professor an amount is reserved of

150,000 euro. This amount covers the following: salary of the professor, commute costs, professionalisation cost and management charges. The financial means based on this formula will be added to the budget of Willem de Kooning Academy.

VI. Research Station: housing for research.

The professors will be housed at the Willem de Kooning Academy location, the research station with address: Wijnhaven 61.

research station

Research is integrated into Bachelor and Master study programmes. The studio and ateliers do facilitate research, including several forms of research. WdKA is working on a research environment which will be a convergence of knowledge, literature, debate and presentations. The research station is a place where both students and lecturers can find relevant knowledge and support in relation to the research themes of the programmes. It is a place where lecturers, students and research lecturers can meet, where research lecturers can meet, and professors hold presentations, and where they can access publications of the research themes. The research station will organise a public programme.

The cohesion between the programme geared towards acquiring research skills at Bachelor level, the research lecturers, the Master programmes, and the professoriates must be further developed in the Research Station.

Discussions are ongoing with The School of Communication, Media and Information Technology (CMI) about a joint research station (at the WdKA location). The physical surroundings for research would be next to the studio or atelier, the research station.

It's the place where knowledge is collected and shared on these subjects: artistic research, design thinking and practice-oriented research. It is the place where lecturers and student scan access sources, but can also hold debate or exhibit. The art professors have their work space there and can meet the research lecturers. The station is semi-public. Publications can be prepared and presentations given at the station. Possibly WdKA and CMI will join here.

Students from both Bachelor and Master programmes can be taught here, individually as well, have access to sources, hold debates and presentations. It is also the place to write publications.

Research Lecturers

At this time there are two types of research lecturers. Based on their job position, the course directors of the Master programmes are research lecturers. They are expected to actively conduct research in the artistic field that is taught by their study programme. Thus allowing them to continue to provide input to their study programme and build an international network of professionals in their area of expertise, research and study programme. They consult the professors and actively involve their international network in their research.

In addition, WdKA has research lecturers who have a research assignment as part of their teaching job. They as well use their research results and connected network in education. Often they have a role in the curriculum committee of WdKA, fulfil a substantial role in the lecturer teams or they have an important task in other WdKA initiatives. This results in the following overview of the current research lecturers:

- Retail + City Branding ; 0,6 FTE (NWO + SIA-RAAK) *related to Creating 010*
- Open Design; 0,2 FTE (PhD track) *related to Social Practice*
- Cultural diversity; 0,2 FTE *related to Social Practice*
- Innovation art techniques; 1 FTE *related to Autonomous Practice*
- Design methods; 0,2 FTE *related to Creating 010*
- Artistic research; 0,8 FTE (PhD track) *related to Autonomous Practice*
- *Art* pedagogy 0.2 FTE *related to professor IVL*
- 6 course directors Master; both 0,2 FTE

It is clear that there is a considerable need for reinforcement of research lecturers at the commercial and social practices.

Consultation structure

Room to work is available at the research station for the research lecturers. Under auspices of the coordinator of the research station there will be three consultation sessions every year, for the following reasons:

1. Share the nature of and progress of research
2. Coordinate new research proposals
3. Share knowledge and organise Peer review

The coordinator of the Research Station is Chairman of the consultation with research lecturers. Together with the research lecturers, the coordinator can plan research activities of the research lecturers at the station. In addition, the research lecturers are involved with RASL activities.

Relation between research lecturers and professors

Research lecturers have a direct working relation with professors. Research is discussed with the professors; in some cases a professor will recruit research lecturers and lecturers in order to support in large-scale research projects.

In collaboration with the professors, research lecturers can raise funds for their research. They may also make use of the administrative support for the professors. There is no hierarchical relation. Professors are not managers in that sense. Research lecturers can take on a prominent position in the research groups with lecturers and students that are formed around the professors.

When a research lecturer is working on a doctoral study, it is obvious that the working relationship between the professor and research lecturer will be more intensive. The professor can also fulfil the role of co-supervisor during the post-graduate programme.

Interview Cycle

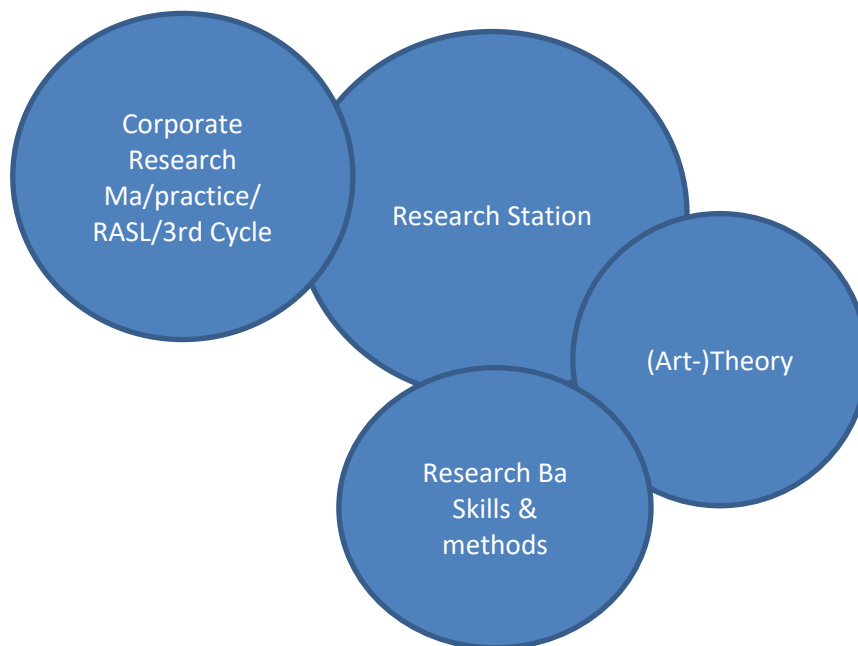
Research lecturers fall under the responsibility of the practice coordinator or the lecturer where they spend the main part of their appointment. It's possible that they fall directly under the corresponding education manager/course director. The full-time research lecturers and course directors fall under responsibility of the Dean.

Attachment I

Research of admittance to Master level

In order to share a common language for discussing research at WdKA, a project group developed an overview of criteria and competencies that apply to different assessments from admittance to the Bachelor to graduation with a Master degree. The two-day event took place in Oostvoorne in April 2017. This does not imply that the Master programmes are transfer Master programmes.

Research is present everywhere at the Academy, but always finds its way to the Research Station.

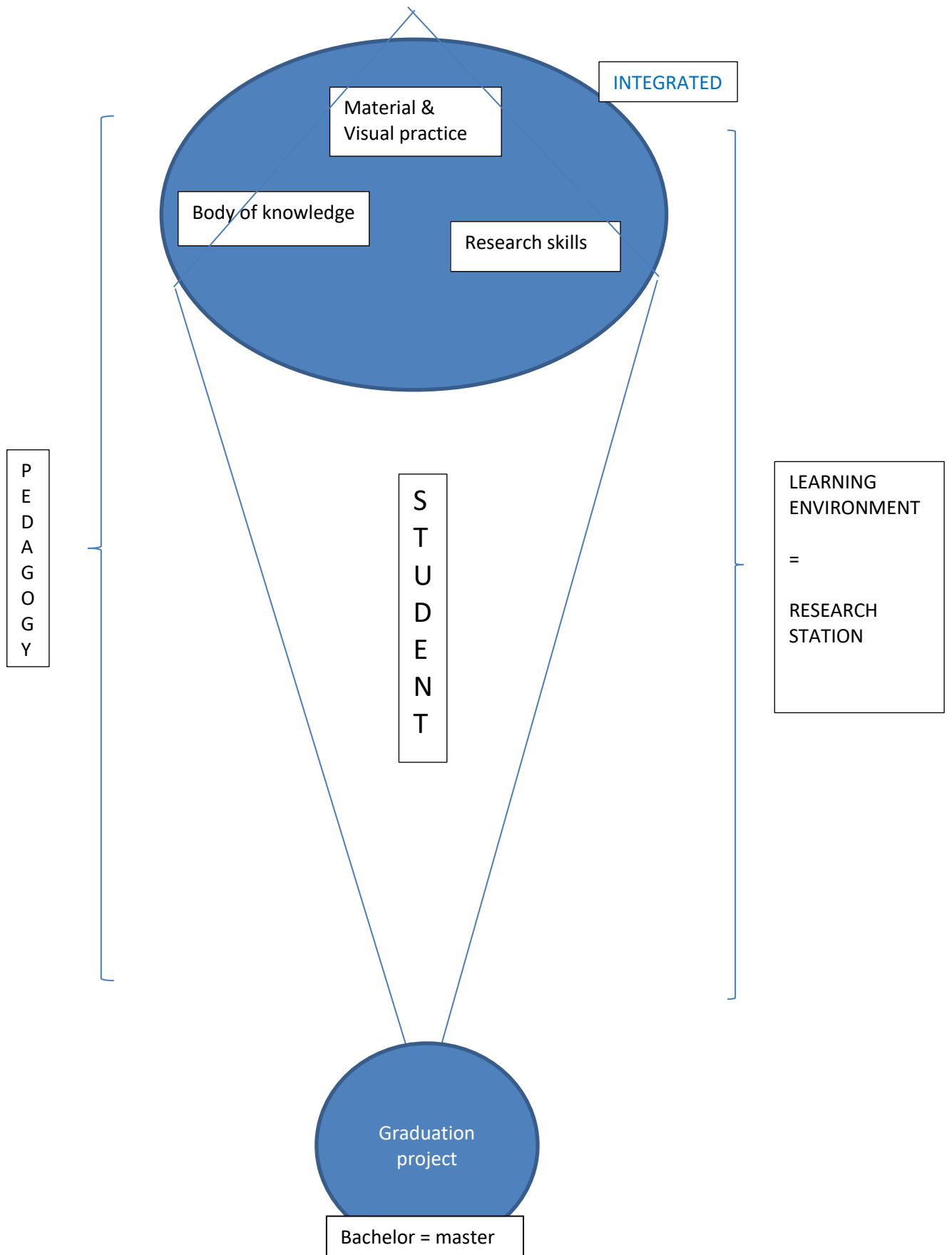


When discussing research skills and competencies, we apply the following descriptions for assessment:

Competence assessment for

- Ability to argue and structure this argument
- Referring to other bodies of knowledge
- Ability to apply/identify methodologies
- Ability to position self in discourse
- Using sources correctly. Identify them

Research is never a stand-alone element of the artistic practice. If all goes well, neither in the practice of the Leisure manager/producer. Research should be an integral part of the creating practice. For education and for assessment, we zoom in on aspects of work that are a direct result of research and its corresponding competencies (such as critical ability, interpersonal skills, the creative ability). Integrality is important; assessment includes involving artistic work in the object of research.



Master	6	Critical position (contribution to professional field)	Research must be made public & used outside PZI arena on international & professional podia.
Master	5	Ability self-direction formulate ambition	<ul style="list-style-type: none"> • Synthesis of research skills under the rubric of self-direction • Building on professional network/context forming
Master = bachelor Practice dominated	4	Understanding the field + personal position in broad context (ability to contextualize)	<ul style="list-style-type: none"> • Ability to reflect from a personal point of view towards field • Understanding field in societal context • Engagement of values in professional fields and societal context • Ability to engage collaborate w. others • Basic understanding of the discipline & the body of knowledge • Basic understanding of data • Ability to reflect in general
Practice & major dominated	3	Awareness of personal position within/towards the field	<ul style="list-style-type: none"> • Ability to reflect from a personal p.o.v. towards field • Understanding field in societal context • Engagement of values in professional fields and societal context • Ability to engage collaborate w. others
Major dominated	2	Understanding major/the field	<ul style="list-style-type: none"> • Basic understanding of the discipline & the body of knowledge • Basic understanding of data • Ability to reflect in general
Bachelor Major dominated	1	Curiosity	Articulated motivation

Attachment II

Umbrella description autonomous/social/commercial practices WdKA

There are new, urgent issues for studying and practicing arts and design in the 21st Century: limited resources & sustainable development, new ecologies & economies, new demographics & political struggles. These are not just themes to be addressed and reflected upon, but they redefine the very way artists, designers and educators work.

Old hierarchies and traditional notions of authorship and ownership are crumbling. They make way for new forms of collaboration and transdisciplinary learning in which communities, self-organization and networks play a crucial role.

The majority of creative careers no longer exists in clear-cut and predefined professions. Creative professionals are increasingly required to invent their own, new fields of work along with the new practices and new forms of knowledge they develop.

This means that we need to educate students with artistic and design-associated competencies that equip them with practical, intellectual and collaborative tools to position themselves in this open field.

In line with these paradigm shifts, Willem de Kooning Academy identifies fundamental changes in autonomous, social and commercial art and design practices:

- 1) autonomous practices transition from studio art within the gallery and museum system to self-organized spaces and initiatives. Some of them are no longer easily identifiable as art or design projects, yet all of them radically experiment with what art and design is, what self-organization and autonomy mean and how they can be achieved;
- 2) social practices transition from art as a means for conventional pedagogy and social work to social design as a political act that challenges and reshapes dispositions of power. In the new social practices, art and design projects become direct interventions into society and politics;
- 3) commercial practices show a transition from designers employed in traditional companies to creative professionals as entrepreneurs in the “Next” Economy. Through experiments with making and designing and explorations into untapped markets and unknown audiences, this “next” design aims to create new values for future economic scenarios.

In all three practices, artists and designers enter a much larger playing field than the traditional artistic professions.

The difference art schools make to other forms of education (including most university design faculties) lies in the speculative and critical attitude of students and teachers and their artistic and aesthetic competencies.

We do not opportunistically embrace the changes described above; we engage in those changes with our own visions, designs and creations. We strive for innovation in the true, radical sense of the word.

Attachment III

Artistic research, method and a third cycle.

Historically, Art is the study and practice of the aesthetic. In education and in the professional practice a distinction is made between visual arts (autonomous, classic visual art, applied art, visual design and visual communication) and podium arts (music, dance, acting, everything from the theatre to mass media entertainment). As a school for visual art and design, WdKA is geared towards the study and practice of visual culture and interdisciplinary subjects connected to this study. Visual artists and designers study current, visual phenomena, and based on this create new imaging, materials and objects. But, what is a visual phenomenon? A visual phenomenon relates to the intersection between image, knowledge generated by that image, and the material and societal context and consequences. Examples are modern industrial design and its use of image language and design language that goes back to modern, abstract art; the image as a means of (sub)cultural identification in popular culture and modern media such as Instagram; the rhetoric use of imagery in advertisement and political propaganda; but also the spatial-conceptual design of contact between social designers and artists in artist-run spaces. All of this is described as *visual culture*.

At WdKA this type of visual, societal issue is organised in the Practices (refer to the attachment at the end of this document for an umbrella description). Some example questions are:

- how can you create a more sustainable economy by means of product design?;
- what are the effects of globalisation and migration on social cohesion of a city, and which role does spatial design have in this?;
- what are possibilities and impossibilities of new media and which forms of craftsmanship are included within? From the examples above, we can still discern an important aspect of the current art practice. Art and design do not only pertain to visual media, traditionally associated with art education such as film, photography and advertisement, but also to new media, such as satellite imagery and algorithms. Even 'invisible' visualisations, such as societal ideas, and ideas formed by culture or history, are part of the domain of aesthetics and design. In order to realise research, artists and designers use specialised knowledge and skills from various disciplines, and work together with philosophers, sociologists, software programmers, economist in the professional practice and at NGOs, etcetera. However, the basis of the artistic epistemology is formed by a long tradition in aesthetics, which is remarkably positioned with the German philosopher Immanuel Kant, and which has been developed through critical studies to what today is referred to as *Visual Culture*.

Methodological framework

Artists and designers are researching these visual phenomena based on creative and visual research methods. This got underway in the Renaissance period with research conducted by, Filippo Brunelleschi and Gianbattista Alberti about perspectives and geometry, and by research about the human anatomy conducted by, among others, Leonardo da Vinci, and continued through modernism with research about art, visual and spatial design and architecture as a means for democratisation of our society in the Arts and Crafts movement, the eastern European constructivism, Bauhaus and *'De Stijl'*.

In artistic research *personal engagement* and *critical reflection* are central elements. These concepts make up the core of the artistic methodology of western visual culture. In contrast to most avant-garde artists in the 20th Century who for the most part conducted fundamental research about

new design (such as abstraction) and new technology (such as photography and film), the artistic engagement of today is increasingly based on design as a means for direct intervention and interaction with society (such as in artist-run spaces, social design and Next Economy design-start-ups). Thus the societal position of the artist or designer will increasingly become important. Personal engagement today is increasingly based on the societal position of the artist or designer. A less-mobile/ homosexual/ black/ transgender/ woman will (be able to) ask different questions due to her personal experience in society, than a European/ white/ man from a progressive, urban, middle-class family. Decolonial perspectives on art education are therefore becoming more important. The origin of this change can be found in conceptual seventies art when among others the American artist and philosopher Dr. Adrian Piper conducted research on new forms of the visual and performing arts and stereotypes based on gender and ethnicity³. It continues with, for example, the visual research of the Danish collective Superflex (Jakob Fenger, Rasmus Nielsen, Bjornstjerne Christiansen) on the modern day possibilities of alternative globalisation by local development and local branding of lifestyle products in developing countries, including the provoked political and economic conflicts to that end.⁴

The core of the artistic methodology is however formed by “critique”. Within modern art aesthetics and “critique” are inextricably linked. In essence, the purpose of the critique is to question matters such as abuse of power and societal wrongs, and to arrive at more nuanced or deliberate speculative alternatives. A good example is the “Theatre of the Oppressed” of the Brazilian theatre producer Augusto Boal who developed a particular method in the seventies by making use of active participation of the audience for the theatre and performance as a means of transforming the immediate living environment. Today his method is also used in the field of socio-societal work.⁵ It is with that reason that artistry is sometimes more closely related to a life style and citizenship than to a formal profession.

Artists and designers make use of many different methods. These have originated both from the arts but also borrowed from other disciplines, research as well as visual disciplines. From the fifties and sixties, more interest has arisen, in academic circles, for the impact of the image and (new) visual media on society. Within art history a field has emerged called Semiotics, and within cultural sciences areas of research have developed to do with representation such as the *Cultural Studies & Gender and Ethnicity Studies*. Changes in our visual culture have, however, led to the methods of traditional humanity studies coming to a dead end as they traditionally focus on the analysis of cultural heritage instead of modern day cultural phenomena.

An example of innovative artistic and visual research towards societal change by means of new media are the film essays of the artist, film maker and essayist Hito Steyerl who conducted research on the cohesion between new visual technologies and the modern day capitalism. In 2015, Steyerl was part of the Art Review top 10 of most influential modern-day artists, and is currently working with the of Art on a publication about discrimination by algorithms.⁶ An example of visual-critical research towards the societal and political dimension of new technologies is the internationally acclaimed work of the Dutch media designers Metahaven (Daniel van der Velde and Vinca Kruk, both WdKA graduates). The research is about the political dimension of among other things digital security and image memes within the medium of the popular Internet image culture.⁷

3 Piper, Adrian, and Dale Jamieson, *Mythic Being*. Ikon Gallery, 1991.

4 Superflex. *Guarana Power*. 2003.

5 In Rotterdam, among others, by *Formaat – Werkplaats voor participatief drama*. Boal, Augusto. *Theatre of the Oppressed*. Pluto Press, 2000.

6 An example film essay: Hito Steyerl, *Liquidity Inc.. Artists Space New York*. 2015.

7 Vishmidt, Marina, Vinca Kruk, and Daniel van der Velden, *Uncorporate Identity: Metahaven*. Lars Muller, 2010.

The academic humanities largely lack the flexibility and the power of imagination in order to deal effectively with the radical contingency and increasingly the “invisible” modern-day visual phenomena, and with the analysis of (visual) culture in other ways than the textual, classic research paper and the academic monography. (The pioneers of research of the visual culture in the humanities – Aby Warburg, Marshall McLuhan, John Berger, Johanna Drucker – are still unique exceptions.) there is a crucial role here for art & design; for image thinkers and designers. This is where art education differs from other humanities. Artists and designers make use of knowledge and methods that have been developed within traditional disciplines and add their own methods. These creative and visual methods are sometimes labelled: *artistic research* and *design-thinking*. Both concepts are firmly rooted in the artistic and academic discourse. Abroad, especially in the USA and Great Britain, the difference between the art practice and humanities has become more vague due to the fact that art education is part of the university education, and often through interdisciplinary education connects to the humanities. A few good examples are: Goldsmiths University of London with foremost the interdisciplinary education between cultural studies and art education; the University of California at Los Angeles (UCLA) with foremost the interdisciplinary projects between media design and humanities in the area of Digital Humanities; and Yale University.) The Netherlands is running behind in this development. We have noted that the knowledge and skill in the area of artistic research, as we consider the sources mentioned in this document, are not present within the current RUAS research centres.