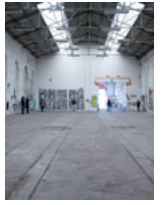
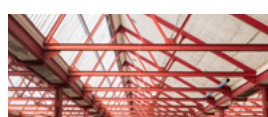


NOMADIC SCHOOL OF ARTS



Staying Nomadic with the
toolbox inspired by the
Nomadic School of Arts

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Introduction

What can nomadism contribute to educational development at KASK & Conservatory?

That is a question we investigated under the impulse of the Voorsprongfonds* in the project the Nomadic School of Arts.

Within the framework of nomadic thinking and learning, we built up substantive, practical, methodological and infra-structural educational expertise for a year and a half. This period served as an experimentation and proof-of-concept phase according to the following three pillars:

Off-campus education

Learning pathways on temporary (urban) sites, a relocatable school that quickly and actively reaches out, interaction with stakeholders, neighborhoods and local organizations...

Diversity and inclusion

Lowering entry and transfer barriers, making the curriculum and operation of the school more inclusive and diverse, developing participatory and integrated art and design practices...

Modular education

Making curricula more flexible and developing innovative teaching methods, embedding lifelong learning, inter- and transdisciplinary project education....

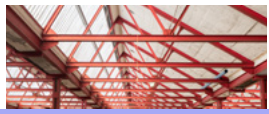
The idea was: by working and researching outside the school walls - in collaboration with our own trajectories and other stakeholders - we broaden our own view, the nomadic *mindset* seeps through and we make the school more accessible.

* NextGenerationEU

The Nomadic School of Arts was shaped by Aike Roodenburg (project coordinator), Valérie Smet (research modular learning), Samira El Khadraoui (interdisciplinary project week), Leni Van Goidsenhoven (professionalization diversity and inclusion), Saskia Westerduin (systemic design thinking), Dimitri Nassar (social media) and Joris Blanckaert (project leader).

Thanks to the support of many colleagues and students, the Nomadic School became a real place of experimentation. Thanks to everyone who contributed!

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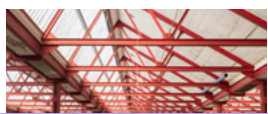
This was
the nomadic
school of arts

The Nomadic School of Arts took a twofold approach:

- She encouraged faculty and students to experiment nomadically outside (and inside!) campus with new content and learning methods in art education. She did this by launching three OPEN CALLS (click [here](#) for an example) and organizing the interdisciplinary project week *It's About Time!* in March 2023.
- At the same time, she explored the institutional capacity to make our education more diverse and inclusive through scans, intervention processes and professionalization activities. Within this, the possibilities of a transition to modular education were also explored, with ongoing experiments serving as input.

In doing so, she was supported by a [focus group](#) that met bi-monthly to provide feedback on the plans, philosophy, communication and results.

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Toolbox

In this overview you will find everything about our past activities. You will find our findings and evaluations, a phone book of who was involved, tips and tricks on nomadic and/or interdisciplinary work, lists of nomadic material and experimentation places in Ghent, the results of the research on modular learning as well as information on the various scans and intervision processes that took place in the framework of diversity and inclusion.

The input is bundled per topic: general information, nomadic/off-campus education, diversity & inclusion and modular learning.

It's a toolbox for anyone who wants to continue working with the nomadic mindset!

Further references

Would you like to read more? Then surf quickly to our [website](#), look on the [intranet](#), read our "[travel report](#)" in ONRUST Magazine or the [interview](#) with coordinator Aike Roodenburg.

Want to see more? Take a look at our [instagram-page](#) or consult our [image library](#).

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Arsenaalsite als Living Lab © Benina Hu



BREAKWEEK © Giada Cicchetti

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General information

Nomadism as a pedagogical tool

The Nomadic School of Arts has three main focuses: nomadic/off-campus education, diversity & inclusion and modular learning. At first glance, these topics seem far apart, yet they appear to have one common denominator: **nomadism**.

With nomadism we initially think of functioning without a fixed place of residence, or living **on the move**. You can translate this into a focus on off-campus (and in some cases “off-grid”) work. Think of experiments like The Embassy for the More-than-Human or the Think Tank on Experiencing Art in Public Space.



Think Tank on Experiencing Art in Public Space © Michiel Devijver



Embassy for the More-than-Human © Sam De Buysere

In addition, it is a way of (out-of-the-box) thinking that, according to philosophers Gilles Deleuze (1972) and Rosi Braidotti (2004), strives to constantly **deconstruct, transform** and **question** norms that we consider universal. This was one of the focal points in the intervision sessions with leaders, teaching staff and students: questioning our structures, methodologies and curricula.

It is a breaking “out-of-the-box”: collaborating across disciplines, literally outside the walls of the schools and also figuratively, for example, interacting with non-arts students.

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After a year and a half of experimenting with this nomadism, some **principles** of nomadism can be formulated*:



The Kas © Dimitri Nassar



Project week Public Space © Sam De Buysere

* These principles are not exclusively inherent in nomadism, but the set of principles does draw a typical picture of nomadism.

- **Nomadic education is connected with temporariness (by definition non-permanent):** you temporarily stay at another location, enter into temporary intensive collaborations or use a new methodology within a certain period of time. These things challenge your creativity and force you to constantly question and respond to circumstances and conditions.
- **Nomadic education requires collaboration (it cannot be done alone):** in order to step outside one's own frame of mind, collaboration on an equal footing is primordial.
- **Nomadic education requires encounter:** to make new or unexpected connections, confrontation with the other is necessary. Encounter provides perspective and reflection, allows one's own identity to be constantly removed and built upon, and new paths to be explored.
- **Nomadic education seeks experimentation:** it is preferably process-oriented, rather than outcome-oriented. It offers room to try, and room to fail. It arises not from constraints, but from possibilities. "Nothing" is a great place to do something.
- **Nomadic education requires flexibility:** Is always more work than you think. It requires a lot of organization and is very time intensive. Nomadic education teaches you to respond to new and unforeseen circumstances.
- **Nomadic education gives and demands faith:** it activates trust in the new, in the commitment and knowledge and skills of all who contribute.
- **Nomadic education is accessible:** it provides access and lowers barriers.

More questions about nomadism as a pedagogical tool? Contact colleagues [Valérie Smet](#) or [Joris Blanckaert](#).

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Nomadic / Off-campus education

The local context stimulates creativity

The first focus of the Nomadic School of Arts was to encourage teachers and students to experiment - from the ideas of nomadism - with new contents and methods in art education. We did this by launching three OPEN CALLS and organizing the interdisciplinary project week *It's About Time!* in March 2023.

These OPEN CALLS were a success! There were 71 projects submitted by teachers, students, researchers and policy staff. In the end, 44 projects and experiments were implemented, under the form of lecture series, minors, workshops/master classes, symposia, extra-curricular assignments, summer and autumn schools, bootcamps and pre-trajectories.

All experiments were evaluated afterwards by those involved with a SWOT analysis and some questions. The general **conclusions** that can be drawn from them can be found [here](#). In addition, there are some **recommendations** that we take away from all the experiences. These can be read [here](#).

Halfway through the project, we also organized an **afternoon of reflection**: *That's it, (no) more?* A summary of the afternoon's input and the presentation itself, can be found [here](#).



ART STAND © Giada Cicchetti

During the experiments we collaborated with many different parties, from large organizations to individual experts. The **nomadic phone book** summarizes all these contacts and through [this link](#) you will receive more info about the (potential) **partners** of the Nomadic School of Arts. The experiments took place in many different places, from Brussels to Ghent and even some international collaborations. To make the search for interesting places in Ghent easier, we bundled as many as possible (temporary) **locations** in Ghent (see [link](#)).

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KASK SHOW(S) FASHION © Cheyenne Dekeyser



Digital Nomadic Happenings © Giada Cicchetti

Moreover, to stimulate nomadic working permanently, we made some investments, which facilitate hands-on **nomadic working**. They can be found in the various lending services. An overview can be found [here](#).

Finally, some projects developed additional materials, such as reports, **scripts** and general interest documents. All of these can be found [here](#).

The organization of the first school-wide interdisciplinary project week *It's About Time!* (March 2023) taught us a lot about nomadic and interdisciplinary (collaborative) work.

This toolbox includes:

- [An introduction & definition framework of interdisciplinarity](#)
- [An overview & evaluation of all involved](#)
- [A SWOT analysis of the project week](#)
- [Some recommendations & possible scenarios](#)

Want to know more about available locations or materials?
Contact colleague [Joris Blanckaert](#).

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Diversity & inclusion

“Who are we really talking about when we say ‘we’?”

A second major focus within the Nomadic School of Arts was to explore and interrogate the institutional capacity to make our teaching more diverse and inclusive through scans, intervention processes and professionalization activities. Meanwhile, a database of policies, websites and toolboxes and organizations to consult was also created. This was carried out on three levels:



A School Called Tribe © Giada Cicchetti

Policy

An intervention process was started with several departments:

- The **Communication and Human Resources** Department had their employer communication scanned in consultation with Rosa vzw. The department chairs also entered into a learning program with Hybrid vzw regarding selection and recruitment.
- **Student Affairs** Department: With Marianne Schapmans (HOGENT, specialization *storyweaving*), the study and trajectory counselors took a close look at their own identity, vision and conversation methods. The result is a new vision for their work.
- Department **Infrastructure**:
 - + Three pairs of experiential students and students of Orthopedagogy scanned some buildings of the campus Grote Sikkel (Paddenhoek and Biezekapelstraat) and the Arts Library for accessibility.
 - + Together with Inter.Vlaanderen, some buildings of the Bijloke campus (Pauli, Cloquet and Marisa) were scanned for accessibility. Their recommendations are now being processed

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Project week Public Space © Leontien Allemeersch



Toilets as meetings space © Giada Cicchetti

Teachers

There appeared to be a need for **professionalization activities** related to diversity and inclusion among teaching staff (with or without additional coordinating tasks). Before this could be developed, research was conducted into the efforts around diversity and inclusion at KASK & Conservatory, resulting in a [report](#) with [recommendations](#). The following processes emerged from this:

Intervision track *Dealing with diversity and investing in broad basic care* by [Silke Daelman](#). See [invitation](#).

Intervision track *Rethinking learning pedagogy and learning content* by [Yasmine Kaied](#). See [invitation](#).

Some **curricula and course units** were also scanned within the Music, Interior Design, Fine Arts and the Educational Master's programs, using Systemic Design Thinking or the DIV scan of Ghent University. A **DEI network** (Diversity, Equity and Inclusion) was also established between the art colleges of Flanders in consultation with the Antwerp Conservatory and Academy. In addition, the **screening** of *White Balls on Walls* (Sarah Vos) was organized in consultation with KASKCinema.

Students

A large number of projects had a focus on diversity and inclusion, including the development of pre-trajectories such as *No Barriers for Music* and the Micro-Degree interior design, the rather social-artistic projects such as Making-Connecting-Healing and Projectweek Public Space, and student projects such as Toilets as (a) Meeting Place. Further details on these can be found [here](#).

Want to know more about diversity & inclusion at KASK & Conservatory?
Contact colleague [Joke Vangheluwe](#)

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Modular learning

Flexibility is the key to lifelong learning

Finally, the Nomadic School of Arts explored the possibilities of a transition to modular education in KASK & Conservatory. This component aimed to develop expertise in the field of modular and flexible educational programs that stimulate the autonomous attitude of students, the development of innovative educational methods, inter- and transdisciplinary project education and the embedding of lifelong learning in the regular functioning of the school. Some of the experiments from the project rounds served as proof-of-concept in this regard.



Symposium on Art and Sound in Public Space © Giada Cicchetti

Modular education means **dividing** education into **smaller** modules or clusters of course units that can be taken separately and can result in a partial certificate. Modules can be **stacked** to form a degree program.



Firstly Lastly © Dimitri Nassar

Modular learning makes studying more **flexible**. It can also be used for groups that do not (yet) study with us (prior education, alumni, work field). Modular education often uses micro-credentials (MC), which certify the learning outcomes of short-term learning experiences. They provide a flexible and targeted way to help people develop the knowledge, skills and competencies they need for their personal and professional development (source definition: Council of the European Union (EU)).

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Micro-credentials come in many forms: summer schools, bootcamps, study days, existing or new course units, grouped or not, post-graduates, etc. A framework for micro-credentials in higher education is currently being worked on at the Flemish level.



The Function of Non-Functionality © Dimitri Nassar

Within this section of the Nomadic School of Arts we have:

- Investigated needs for additional lifelong learning offerings through analysis of student and alumni surveys;
- Conducted research into the possibilities, forms, frameworks and limitations for modular education together with an analysis of possible design methodologies and best practices; the overview can be found [here](#);
- Developed experience with *systemic design* for curriculum design and modular education. This was tested i.c.w. a process supervisor in three pilots: Music, Interior Design and Textile Design. Their experiences can be found [here](#);
- Developed tips, methods and points of interest regarding modular education and micro-credentials, and collected tools on brainstorming and curriculum development. These can be found [here](#);
- Developed a roadmap and starting point for setting up micro-credentials: [link](#);
- Inventoried forms of micro-credentials for lifelong learning: [link](#);
- Created an overview of the policy choices and options that KASK & Conservatory has in terms of modular learning and analyzed where there are opportunities for modularity and lifelong learning in our existing curricula.

More questions about modular learning? Contact colleague [Valérie Smet](#)

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Minor Nomadic Building © Wouter Decorte



Roundtable discussion with Tot in de stad! © Giada Cicchetti