

Social Justice & Diversity in the Arts

Research Report

Possibilities of a
Social Justice
Student Branch

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I was always sleep deprived and I felt very much as if I was drowning. I didn't get diagnosed as burned out, but I was burned out and did become depressed. I felt alone, especially in finding help.

- Anonymous student Theatre and Dance

Introduction

In the hallway of one of the academies, I overhear a conversation between a faculty member and a student about another student who had ended their life the previous year. When I ask one of my friends about this, who also attends one of the AHK schools, she shares that this is not an exception and that two students she had known had taken their lives while she was attending the academy. I store the anecdotes and use them as fuel for the project that I am about to start, a project that is supposed to engage students and unearth information that can contribute to the well-being of students at the AHK.

The following report is written by Chadiedja Buijs as part of research done by the Social Justice Lectorate at the Amsterdam University of the Arts between mid-December and April 2023. Herein, it relates to the frameworks defined and upheld by the lectorate which includes a theoretical framework and input gained from several meetings, lectures, and collective learning moments together with other members of the lectorate and guest lecturers.

It follows up initial efforts made by Rosa te Velde and Aminata Cairo, who had already organized three kick-off meetings at the Culture Club at the beginning of their lectorate starting year in 2022, for students to come and speak and share their ideas, thoughts, and questions around social justice, of which I attended two.

These get-togethers were held to bring students together but also to share from within the lectorate who we are and to look at what the possibilities could be for a future platform or branch for social justice at the AHK, about, for and by students. The three meetings were focussed on different themes: social justice in the classroom, social justice in your work, and social justice in the world. In total, twelve students attended.

From these meetings onwards, through the network of people acquired at the different schools – consisting of faculty, staff, and active students – I tried to reach out to students across the six different AHK schools. Although we knew through the pilot-gatherings organized at the Culture Club that it was difficult to reach students, I had hoped that by bringing the gatherings to the different schools, it would take away the threshold of distance and that more students could be reached.

The following report is in no way representative of a university wide outcome on what is needed to set-up a Student Branch. Nor is it a traditional “evidence-based” research study. Instead, it is an example of what the lectorate espouses as a “being with” engagement project. This “being with” consisted of building relationships in formal and informal ways in order to elicit stories and connections that could inform the lectorate. The report then is an authentic and legitimate, yet small and careful first inquiry in the needs and realities of students at the AHK.

Engagement Journey Focus & Objectives

The research was initially designed to speak to students about what a social justice student lectorate could be and what they would want it to become. **The Student**

Branch of the lectorate would have similar objectives as the current lectorate; to formulate and hold a space in which students can engage with knowledge regarding social justice, including embodied knowledge and practices considering their studies and artistic practices. The Student Branch would ideally be a self-organized body that possibly would come together regularly and function as an independent body within the AHK schools.

Thus, the main objective of the engagement journey was

a) to understand what a Student Branch of the Social Justice Lectorate ideally should look like, and

b) what conditions were needed to be able to organize such a platform to sustainably think about and uphold practices of social justice.

For this research I had 104 hours available in which I had planned to formally organize six student gatherings/ workshops, at each of the AHK academies (Breitner Academy, Reinwardt Academy, Academy of Dance and Theater, Academy of Architecture, The Conservatory, and the Film Academy).

In the end, it was only possible to formally organize one workshop as described below in the methodology section. No meetings could be facilitated at the Breitner nor the Conservatory. In addition, I engaged with students in informal settings (such as lunch or in the lobby) at the various academies.

Positioning & Methodology

The research departs from the framework defined and upheld by the lectorate which includes a theoretical vision and input gained from several meetings, lectures, and collective learning moments together with other members of the lectorate. During our meetings, the lectorate worked on two levels: one with a focus on researching and sharing our ideas and knowledge on social justice with each other as a team, and the other with a more methodological focus which aimed to formulate the means and ends of our research, collectively and individually, deriving from indigenous knowledge and decoloniality.

Concretely this meant that we worked as a non-hierarchical “knowledge circle”, using techniques and methodologies from, for example the Inclusivity Pathway by Aminata Cairo and from the Story Circles, a method finding its roots in the Civil Rights movement, by John O’Neal.¹ In line with this positioning, it was important for me to meet students not as a “researcher” who was in search of subtracting information, but rather see and present myself as a facilitator of a space and time in which we could meet and exchange, in an equal and reciprocal manner. Furthermore, I engaged from the perspective that there would be no such thing as one objective truth or way to go about organizing a Student Branch, but to remain open for the different openings and possibilities that might present themselves.

This research was designed to not be extractive, but rather to be a learning journey. Furthermore, this research was ever evolving. It started with a specific plan to pursue official channels to reach students, but developed into more informal interactions with students and spending time in their comfort areas. In addition, I utilized the five guiding pillars or concepts to assure that the process was non-extractive, non-exploitative, and non-consumptive². These pillars include relationality, temporality, transformation, cost, and joy. Using each of these concepts ought to assure a sensitive and sensible approach.

¹ *The History and Importance of Oral Documentation and Storytelling*. (2019, May 15). The History and Importance of Oral Documentation and Storytelling | Americans for the Arts.
<https://www.americansforthearts.org/blog-feed/the-history-and-importance-of-oral-documentation-and-storytelling>

² The 5 pillars are promoted by the lectorate of Social Justice and Diversity in the Arts at the Amsterdam University of the Arts as a means to assure the pursuit of research in a socially just manner.
<https://www.ahk.nl/en/research-groups/social-justice-and-diversity-in-the-arts/5-pillars/>

5 Pillars



- *Relationality* refers to an understanding of the essential starting point of relations. How do we establish relations in a respectful way in order to gain access to the community and engage in knowledge sharing? Who is included? Who is overlooked? How do we honor the relationships that we build?
- *Temporality* refers to the notion of spreading across time and space. What is the story, or legacy that has contributed to the point where we enter the story? How do we honor that legacy? What part of the story are we overlooking or should we let go of? What is the role of the environment and time? What is the role of ancestors? How do we connect with those far away from us?
- *Transformation* refers to the need to be open to be transformed and not just informed. To what extent is our work contributing to transformation and do we make sure that we are not just extractive?
- *Cost* relates to the price and sacrifices that are being made or need to be made. What is the cost in time, energy, emotion, resources? What should we invest in if we want to do right by these communities and their stories?
- *Joy*, lastly refers to the appreciation of joy, hope, and preciousness that are inherently present or worth acknowledging. Often in the pursuit of equity, or in this case the exploration of a compromised economy, it is easy to focus on the negative and overlook the positive.

A first attempt

The first weeks, I sought contact with possible collaborators at the different schools, such as heads of communication, student assistants, and teachers. I did not hear back from most, but eventually was able to get a hold of some active and interested members that were willing to work with me. I would have liked to speak to as many students as possible, but since by then I had a short amount of time available, the plan was to organize six meetings, one per academy, to meet the student bodies, gain insights as well as to connect the communities and people that were already wondering about or working on similar matters.

I was encouraged to use my own artistic abilities to engage the students and decided on creating an artistic workshop. Unfortunately, because of the aforementioned issues of inaccessibility only one formal gathering could be organized. Besides the formal channels I had multiple informal meetings with students from different academies which contributed to my findings. In total I reached approximately 100 people within the AHK. I reached out to 12 people within the organization of the AHK. I reached 5 students through social media.

A creative workshop to engage

I designed a workshop which builds on the theoretic framework formulated by the lectorate of the Five Pillars. The workshops were made not only to facilitate a space, but also to give back some ideas and forms which students could choose to use when thinking and working with social justice. I did not include the pillars as an explicit part of the workshop, but they inspired the form and the activities that were part of the workshop. Central to this application are the key concepts of relationality, temporality and joy which I incorporated in an assignment called “Imaginary Mapping”.

Imaginary Mapping

The imaginary map functions as a tool; it is like a mind map, but while making an imaginary map you are explicitly invited to also position, travel, and map yourself through time and space. I used the visualisation of a wave to guide students in creating the map. This wave is based on a methodology formulated by Camille Barton, used at the Ecologies of Transformation Master at the Sandberg Institute where I mentor two students who have introduced me to this methodology. The Imaginary map is something I have formulated combining the above methodologies, as well as other methodologies such as the Inclusivity Pathway Training by Aminata Cairo, and concepts from the book *Teaching to Transgress* by Bell Hooks, such as *Critical Pedagogy*.³



You start creating the map by positioning yourself. The first question being, who are you, at this moment in time, what your practice beholds/ engages with, and where do you come from? This is in line with some of the key questions relating to the pillars of relationality and temporality and provides the opportunity to enter or think about ancestral knowledge and the stories near and far in space and time that have contributed to who we are at this particular moment.

The next step in this positioning is to build outwards towards the element of community, and the outer world. The workshop then presents probing question that help “surfing” the wave, and inspire the “surfer” to move in different directions across time and space, hereby again including the pillar of temporality.

³ Bell Hooks. (2014). *Teaching to Transgress*. Routledge.

Central to this practice of mapping, apart from personally positioning yourself, is the positioning of the artistic practice one is engaged with. Questions such as: who is your audience, where are they living, what is your vision, where do you find joy etc. are part of this area of the imaginary map. As such temporality, joy and transformation are also included. Using the pillar of relationality offers the possibility to push the questioning and help the “surfer” think more about their relationships (needed/wished for) as they reflect on their artistic practice. Without paying specific attention to the pillar of relationality it is possible to just remain reflective on one’s individual journey and to miss the broader, communal potential.

The mapping is an essential part of the workshop and it provides the basis to talk more about social justice at the academy and what is needed to realize a Student Branch. The complete workshop outline is listed in the appendix.

Informal meetings

In the final months of my investigation, when it became clear that I would not be able to host so many workshops in this form, I started initiating informal meetings with students, in and around their respective academies. I chose not to prepare any structured interviews because I was afraid that this would give the impression that I was going to ask from them a certain commitment. Instead, I followed a rough “conversation guide”⁴. I gathered these conversations in field notes which I have summarised in preliminary findings and outcomes, below.

Preliminary Lessons

As shared in the introduction, the findings do not directly give feedback to the question on how a Student Branch of the lectorate can be organized or what this branch would look like. Instead, I have summarized my exchanges and what I’ve encountered per academy.

⁴ The conversation guide is listed in the appendix

Reinwardt

I was only able to organize one complete workshop, as described above, at the Reinwardt Academy where I knew one of the teachers personally and who helped me organize these sessions as part of their annual Cultural Heritage festival; a weeklong festival organized by the academy during which they welcome different speakers and organizers to hold activities regarding cultural heritage.

Twenty students attended the workshop. During the gathering students primarily defined social justice through ideas on social injustice which included: ignorance, extremism, distrust, government, inequality of power *versus* equality, human rights, the right to housing, the right to health care. In this sense social justice was a rather broad phenomenon. In the introductory round, many students showed an interest in museum studies, but they did not seem to get any education in historically contextualizing cultural heritage as part of their museum studies. [*temporality*]

The mapping exercise was difficult for most students because they did not know where to start [*temporality*], some started from their “hobbies” or interests, or from the location they were born. Making steps towards community and the wider world became increasingly difficult, and I ended up making up more probing questions.

Due to limited time, I invited the students to write to me in case they had ideas of wishes on what they would need at the academy with regards to social justice and a possible Student Branch (parts 2 and 3 of the workshop). One student wrote back:

“First of all, thank you for the interesting workshop! I started following you immediately on LinkedIn) What I need at the Reinwardt to create more social justice is as follows:

- Plural voices: Right now we often look at a subject from one perspective and things seem to become rather politically correct, which makes that we function in some type of bubble. It is important to pay attention to all kinds of situations, but different voices are just as important.
- I also think that things are good at the Reinwardt academy, when it comes to equality, having attention and respect for each other. In my opinion there are little issues around prejudice or power differentials. It seems a pretty

horizontal organization, which gives me the feeling that as a student I can always speak freely about a situation.

Music Conservatory of Amsterdam

The vision of the conservatory is different from the other academies in that, in their public materials they repeatedly emphasize excellence as core value. I was not able to get in touch with anyone from the organization, teachers nor could I reach any students.

Breitner

Unfortunately, it could only arrange a meeting with the Breitner after I had formally concluded my investigation, which I could not attend due to circumstances. I was in contact with one of the teachers, who is open to welcome the lector in the next academic semester.

Academy of Architecture

I met with one student at the Academy of Architecture. This student is also part of a work group at the academy which was introduced to deal with topics surrounding safety, diversity, and inclusion at the academy. The work group consists of six members, including students, faculty, and staff. The members change every two years. The student was content with the work and the role of the work group, which he mentioned, also had a professional external confidant (“vertrouwenspersoon”). He felt like the mix of students together with faculty and staff worked well, because you could tackle different issues from different perspectives.

He did mention that, even though he got paid for his position, this was relatively little and almost felt like a symbolic reimbursement more than something that contributed to his income. This sometimes conflicted with his schoolwork. He also shared that, if he would not have had a scholarship, it would have been incredibly difficult for him to

sustain himself, especially as an international student living in Amsterdam, starting off with a small social network.

Theater & Dance

I reached out to one of the artistic leaders at the Academy of Theater and Dance, via a student who I met through a call I had posted on Instagram who put me in contact. Unfortunately I was not able to meet up with this artistic director. I was able to connect with the project manager of Platform 2025, a platform for diversity and inclusion at the academy. The project manager explained that it is difficult to organize activities for students, especially for long term activities. This is not due to a lack of interest necessarily, but due to the full schedules and the scepticism that lives around the institute's commitment to the topic of diversity. They further suggested that any approach would take some time and ideally should include effective use of the existing organizational structures (teachers and artistic leaders).

I further engaged with a total of eight students via Instagram and informal meetings in the lobby. In my meetings with these ATD students, they related social justice with the following terms: safe space, sharing emotions, mutual respect, open communication, space to address problems, and awareness.

I met one student who openly told me about her struggle with her mental health and the workload at school. She told me she is a "second year repeater" and that she had previously missed half of her second year due to illness which started as a burn-out and later turned into a depressive episode, for which she received a diagnosis. She told me that it took her a long time to realize she was ill; "stress and injury are a normal part of our practice and lives, but I only realized I was ill when I couldn't move for over a week and stopped sleeping". She continued telling me that even though she knew she was ill, and that the workload was too much, it was incredibly difficult to get this acknowledged by school.

This group of students also told me that they had a couple of issues, especially with guest lecturers, regarding "unsafe learning environments" and that they had learned that when they move collectively, this was most effective. This instance of unsafety

had brought them together and mobilized them to act and go to the director, but it did take time. Now they are a group, a collective, but when they started, in year one, this was not yet the case. They felt that the director finally took them seriously because they came as a unified voice. When I asked them what they thought was needed to prevent these situations, or to act on them, they told me that it would be good to have a guideline for visiting teachers.

Similarly, the student who had dealt with her mental health and had to repeat her second year, voiced how difficult it was to be heard by herself, especially because she had become burned-out and didn't have the capacity to reach out. Even though there was someone available for mental health support, this person cannot treat students nor give them any diagnosis. In addition, the director at the school was difficult to reach and so the student could not communicate her struggle with school. The same applied to her "kern team" or mentor team. When this student was finally able to seek help outside school, she was put on a long waiting list of six weeks. It was not until the last day of the semester that the student got to hear that she would have to repeat her year and that this was the only solution, even though she had continuously sought out to communicate with the school and find support. She does believe that the situation has become better since then and that there has been more awareness.

I tried to engage the students in thinking about forming a formal collective, but they echoed that time was scarce: "building a life in Amsterdam is hard and everything is very intense. The divide between my life at school and my life outside school is becoming less and less", shared a 22-year-old student. An international student from France, who even though she empathized with her fellow student who told us her story about her mental health, felt lucky to be able to study in Amsterdam at the academy. "In France, nobody talks about these things. You know what you are going for when you apply. Of course, hard periods are part of it, but not if it is prolonged". When I asked her what she would need to practice her art in her ideal world, she said: "I would like to have more time to truly be able to express myself in my art and to find my own identity instead of following that of others".

I shared my email address with all of them, in case they would like to speak more about the possibility of organizing a branch but had no inquiries.

Film Academy

Before formally starting this research, I had already given some workshops to students of the documentary department at the Film Academy, as part of their final graduation project. I had kept in touch with two students. I reached out to these students, one of which put me in touch with one of the study coordinators. I had a meeting with the coordinator to talk about her impression of the student body at the moment, social justice, and her work as a coordinator. As part of our conversation she also showed me the schedules of the different classes. On average students have a study-load of 42 hours per week, this is aside from their extracurricular work.

In addition she shared the following insights. Students become active when something is at stake or when there is a dire need or question⁷. She once organized a task force based on one of the students' calls for more inclusivity and representation within the auditioning process, making this part of their curriculum. Participation in exchange for credits works best, because it frees up time for students and doesn't add to their study-load. She has something called "importance of the hammock" which is time she keeps free from classes or courses, freeing up time in her students' schedules. This gives them explicit room to enter a creative process. She sees this as an essential element of their trajectory and of an artistic process. Furthermore, the coordinator shared that she thinks there are three main sources of absence at school, namely corona/ illness (including mental illness which has increased since the corona pandemic), financial reasons (including students having to skip classes to go to work), and incidental reasons such as paternal leave.

Through this coordinator, I was put in contact with two tutors, and was welcomed to give a short presentation during the class "Film in Context" which was formerly known as History of Film. They invited me to give a short presentation during class followed by a Q&A. During this presentation I shared my great search for encounters

with students, my intuitions about fatigue and mental health as part of social justice, and what social justice meant to me in light of my work.

The students asked questions about what a lectorate was, how we worked together, how it was different from a PhD, and what we do as part of the lectorate. Two students followed up with me after this presentation, offering me help and showed interest in setting up a Student Branch, but also shared that they were uncomfortable and hesitant because they felt that they, identifying as white, would take up space that did not belong to them. Oddly, I got similar impressions from the tutors in question, who seemed to feel removed from processes regarding social justice at the academy, stating that Film in Context was introduced because the curriculum had to change and that they were grateful to me for my presentation about the lectorate and social justice because if they would have done something similar it would not have worked. I did not receive any follow-up from the students.

General lessons learned

This research project was quickly transformed into an engagement journey with students. My assignment was to “be with” students and through my connections, formally and informally learn lessons that could possibly help the lectorate in creating a social justice platform for students. In pursuing this journey I kept referring back to the 5 pillars of social justice as set out by the lectorate and even used the pillars in the creation of a creative engagement tool. I will share the lessons according to the 5 pillars as I encountered them myself.

Relationality

Everything starts and ends with relations. The goal of this project was to have relations with students be the source of information. However, it quickly became evident that gaining access to students was not easy. The initial meetings that Aminata and Rosa scheduled had low attendance. The AHK consists of six separate academies which each adhere to their own rules, regulations, and numerous

gatekeepers. People are very protective of their students, and even though I functioned as a member of this community myself, I often felt regarded as an unwelcome intruder.

Requests for contact would often not be answered. Even if there was no ill intent, time and scheduling seemed to be a major hurdle as well. I gained entrance when I used existing relations, but new relations were hard to make. The hardest by far was the Conservatory where nobody responded. I could not get access to the building and the students who came out of the building were unwilling to talk. In spite of the difficulty to connect with students, it was exactly because of pre-existing relations that I was able to make some headway. My previous experience with the Film Academy for instance allowed me access. Once in, I received further referrals. If I had had more time I believe this method of entrance would have given me more connections to pursue.

In my talking with students I learned about isolation and the difficulty some students have to navigate the system on their own. Students I encountered barely connect with students outside of their academies, let alone with students from other institutions. The exception was in times of crisis when students do join forces. Again, the lack of connection seems to be a major hurdle in the pursuit of social justice.

Temporality

Temporality concerns the expansion across time and space. Everything moves incredibly slow. On average a tutor, instructor, or active student member took a week to respond to my inquiries by email. It took almost the entirety of my research period (from December to April) to be able to get any meeting planned which resulted in all my meetings being planned in April/ May.

Throughout my search for students to meet with, I keep bumping into one glass door after the other, and realise that 'a lack of time' is not an incidental challenge. This lack of time is intrinsically linked to a heavy work and study load, affecting the mental health of many students. I had expected to speak to students about racial or class

inequality, or other pertinent social justice issues, but it was incredibly difficult to reach students in the first place. The schools were inaccessible, and I was met with full schedules and overall collective fatigue.

As far as pre-existing stories, there is a lot of scepticism around the issue of social justice, perhaps as there is no clear story as to what social justice is to the AHK. The D&I offices that are in place are not actively used or found by students. The codes of conduct that are stated on the different websites of the academies are not commonly known among the students. And to what extent do codes of conduct really reveal what the AHK's story and stance is around social justice and diversity? There are plenty of stories of mishaps, like the suicide, that linger. I am sure there are positive stories as well, but in casual conversation the bad examples remained dominant.

Transformation

As a researcher I have to enter into my project willing to be transformed myself. It became quickly clear that my initial plans for action were not going to work. As a result I had to take a different course and not be discouraged. At the same time I paid attention to the potential for transformation in the people I encountered. I had to be careful not to let my previous experience with the Film Academy influence my experience and to be totally open to a new learning experience. The fact that the students are often so overwhelmed that they do not even get to address social justice and diversity issues, even though they are interested, was jarring to me. I had to give it a place.

I heard rumblings about poor patterns of communication. However, all I could do is note it. It was not for me to address in my current capacity. It was another thing I had to give a place. Other challenges that I suspected to play a part were lack of space, time, and financial resources. However, that time would become the biggest challenge of all was not something I had foreseen. I had to go back to the understanding that my goal was to "be with" and not necessarily "to fix" things, even though I wanted to.

Cost

There is an overall culture of hard work and excellence. These are highly valued principles, but it does make one wonder what the price tag is that comes along. There is a price paid in terms of mental health and relations. Furthermore, addressing social justice and diversity requires financial investment. It was not clear to what extent the investment in platforms and other programming was temporary or permanent. Some of the initiatives like Platform 2025 are funded with Quality Funding, a funding that is available until 2025. What will happen after that?

Joy

Joy in this case is closely linked to cost. When the pressure on time and having to deliver is so high, how much joy is sacrificed? Students are not only worried about the pressure of the curriculum, living in the Netherlands is expensive, and many have to take multiple jobs just to make ends meet.

Specific lessons learned

Existing structures

There are some existing structures/ platforms. The overall response from students, faculty, and staff, across all academies reached, was that the students are incredibly busy and have full planning/ curriculum that does not allow for any extra-curricular activities. Thus, any meetings I did manage to have were either informal or embedded in a different class or activity. Embedding new initiatives in existing structures seems to work best. For example, the Reinwardt festival for cultural heritage, the working-group at the Academy of Architecture, and Platform 2025 seem to be effective.

Lack of courses

Depending on the academy, students have varying, but on average little knowledge on what social justice encompasses. They do know and use phrases such as diversity, inclusion, discrimination, but without any specific definitions or socio-historical contextualization. As far as I could find, there are no specific courses taught on social justice.

Mental health

Mental health and fatigue are experienced as individual experiences even though these are structurally present throughout the academies, as confirmed and reflected by the students, teachers and faculty I have met and spoken to. This might require some further investigation and attention.

Take away lessons

This project was a short learning journey with the goal to connect with students. and find out what a Student Branch dedicated to Social Justice and Diversity could potentially look like. This was one of the first projects of the lectorate, as such this journey was totally new. My assignment was to “be with” and just connect with students and find out their thoughts on social justice and diversity. That is not exactly what happened. I learned more about the structures that students are embedded in and how those structures prevent them from embracing social justice, even if they are interested. Time was a major factor. What was most disconcerting was the pressure and compromised mental health students experienced. The AHK is known for its independent academies. This is a source of pride, but it can also serve as a hindrance. The separation between the academies contributes to a lack of a cohesive story of what social justice and diversity entails. It also prevents students

from being able to come together and address these issues. The gap is just too large and there is no clear communication channel to overcome the gap.

I enjoyed connecting with the students, even if it was limited. I also enjoyed being able to use a creative tool to engage them. In the future, it would be nice to either have more time and resources, or to be able to focus work more in depth with a smaller group of students within one academy, and spread from there.

Appendix

1: The Workshop

Part 1 Introduction and Imaginary Mapping (20 min)

What is your name, what are your pronouns, what are you working on at the moment?

Icebreaker: share a fictional character you identify with today (from a movie, film or other artwork)

- Discuss guidelines for a brave learning environment.

Introductory question (to be written on flipover, or in case of hesitation, individually on pieces of paper which are folded and then shared anonymously)

- What does social justice mean to you?

- When do you feel empowered? What empowers you?

Delen met elkaar als daar behoefte aan is. Ruimte voor vragen

Mapping (30 min) :

Introducing the wave as a guideline for imaginary mapping.

Assignment 1:

On a large roll of paper start drawing your imaginary mapping, beginning with positioning yourself at the heart of the way. Remember you are free to go in any direction you like, you can travel through space and time, and indicate this through using your own visual or written ques.

Guiding questions self:

- Where are you?
- Where do you come from?
- What is your position at the academy?
- What to you create?
- What is your vision?
- Who are your (grand) parents?

Guiding questions community:

- Who are your neighbours?
- What is a project your are working on collectively?
- Who is your audience?
- Who are your friends?
- Who are your enemies?

Guiding questions wider world:

- Who is not on your map?
- Where would you like your art/ practice to travel? Why?

Are there any connections with or on your imaginary map you can make with the definitions/ identifications we have made in our introduction on social justice?

Part 2: Student Branch/ Platform for social justice. (20 min)

What do you need to gather and to talk to eachother about social justice? What kind of space, this can physical or mental or fictive/ digital. How does this space fit your map.

Part 3 Social justice at the Academy(10 minuten)

What are themes you would like to discuss? What would a Student Branch for social justice look like?

Rounding up (10 min)

Check-out round en information for follow up.

2: Conversation Guide

1. Introduction to me + asking for consent
2. Introduction to lectorate
3. Ask what they do/ which school/ course
4. Ask what they think when they think about social justice
5. Ask if they are tired now
6. Ask how they've been feeling this week
7. Ask how they are experiencing the work/study-load at school
8. Ask about extra-curricular activities and work
9. Ask where they live
10. Share treats