Embedding Equality Diversity and Inclusion in creative education:

strategies conceived through standalone EDI development workshops

and holistic implementation of these strategies into a STE(A)M curriculum.

Programme Leader: Dr. Jessica Argo

Email: j.argo@gsa.ac.uk

SCHOOL OF
INNOVATION
AND TECHNOLOGY
THE GLASGOW
SCHOOL OF ART

Today's paper

1. Identifying the context, needs, action and rationale...

2. *strategies conceived through standalone EDI development workshops*

3. Teaching Methods: *implementation of EDI strategies into a STE(A)M curriculum*

1. Identifying the context, needs, action and rationale...

Meet the BDes Sound for Moving Image students...

- This course is specially designed to support students entering higher education from untraditional routes – often from further education college courses in sound production, music, film video or diverse professional experiences.
- Constantly celebrating their excellence and nurturing their community
- https://vimeo.com/showcase/10583303/video/853993566
- https://gsashowcase.net/
- https://2023.gsashowcase.net/

Never expected...

- "If you'd ever told me I'd be painting at Glasgow School of Art, I'd tell you to shut up!"

THE SOUND OF ANXIETY:
CREATING ANXIETY-INDUCING SOUNDSCAPES FOR ANXIETY-
RELIEF INTERVENTIONS

Connor Pearson
21049169

Undergraduate Dissertation
Submitted to the School of Innovation and Technology
The Glasgow School of Art
In Partial Fulfilment of the Requirements
For a Bachelor's Degree with Honours in Sound for the Moving Image
Supervised by Dr. Jessica Argo
May 2024

Meet the BDes Sound for Moving Image students...

- Alex, the Chairman's Medal winner 2023, from a Contemporary Art Practice college course shared a message:
  - Hello New Students! I think you'll love the course -I've learned so much. It has been challenging (in a good way) but I've had plenty of support from staff and other students, and everyone is really friendly. I was worried about my lack of formal sound production qualification but the lectures and technical support helped me catch up quickly.

Meet the BDes Sound for Moving Image students...

- Molly joined our associate student scheme from Forth Valley College, and she shared that she loved the creativity, and that she even became passionate about writing now she could choose her own subjects

MOLLY SOUND FOR THE MOVING IMAGE
Year 3 entrant from Forth Valley College Associate Student Scheme

Immigration anxieties

- "This week I spent the majority of my time waiting to hear back from the UK visas and Immigration department on the status of my Visa. There was a hold up with it being processed which led me to being extremely anxious and nervous about my future studies at GSA."

- "I was feeling very depressed about not knowing what my status was, and spent a lot of time thinking about what the course was like, what my fellow classmates were like, where they were from, what type of music they were into, what type of personalities they would have. All of this was just a sad thought though without knowing whether I would ever be able to live in that reality."

Culture shock – even for English speakers

- "it felt so disorienting being in a place that spoke fluent english but have a uniquely different culture. I found myself staring at every little thing on the street trying to somehow peer into the culture that I would become apart of within the next couple of years. I was so nervous at first with how people might perceive me."

- "… I finished the week feeling relieved about making it to Glasgow and overjoyed with the new faces in my life!"

Difficult issues / impact of representation – presenting a hopeful narrative.

- "this week we had a lecture on Colonialism and Cultural Stereotypes. It was a very emotional lecture/discussion for me. I also think that it gave a chance for my other classmates to understand a bit more about my background and some of the things that Ive experienced…

- "One of the sections that had the biggest impact on me in the lecture was the bit on blackxploitation in film. Most of the examples I had already seen numerous times and found it hard to watch…It seemed to me that [the tutor] was the only one besides me that had a knowledge about the subject. So I did understand that it was vital for the rest of the class to learn about it."

Graduates at NOMAD A Living Land, UCA

Michiel and Edu recently travelled to Kyrgistan's University of Central Asia to collect awards for their work. Michiel produced a lo-fi camcorder capturing of Michiel's immersion into peat bogs and stop motion animation of a sea-weed monster.
And Edu even venture beyond the human-centric to imagine the sounds that a water molecule would hear in an immersive soundscape.

11

Student's examples of sensory placemaking

- https://gsashowcase.net
- Bio-sonification for the 88 languages of Govanhill in an underused green space, Eve King

Figure 2: Diagram of Westmoreland Gardens

The Languages of Govanhill
community survey results

My mother language is...
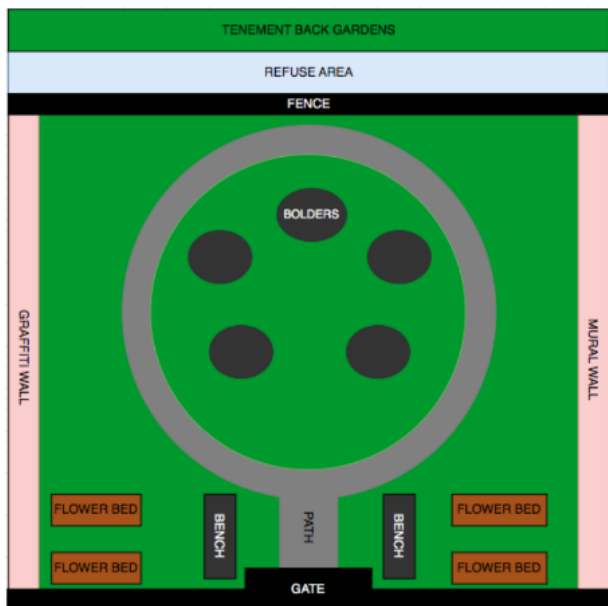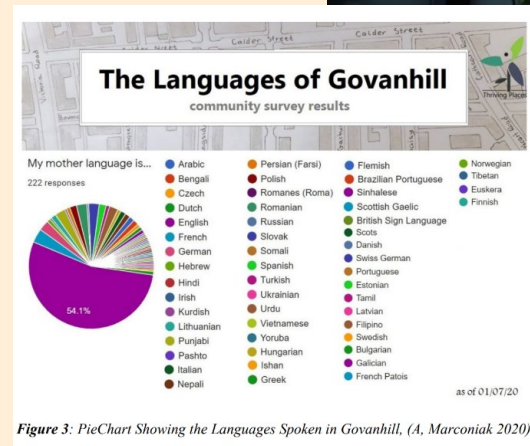222 responses

Figure 3: PieChart Showing the Languages Spoken in Govanhill, (A, Marconiak 2020)

Question 5: Would a temporary sound installation encourage you to visit Westmoreland Gardens? For example, audio recordings relating to Govanhills' history.
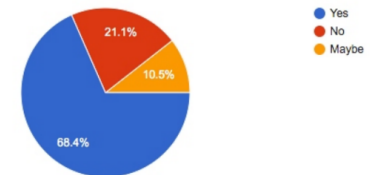
Figure 6: Pie chart showing percentage of participants more likely to visit if there was a temporary sound installation

Student's examples of sensory placemaking and inducing altered states of consciousness

- https://gsashowcase.net
- Bio-sonification for the 88 languages of Govanhill in an underused green space, Eve King
- On Crescent Bog, Michiel Turner
- Ambient Focus, Natasha Briggs

Wider Cultural network

- Glasgow Improvisers Orchestra and Australian Art Orchestra
  - "Folding Space Folding Time: collaborative creativity and diverse knowledges; bridging the gap from First Nations song cycles to experimental film, with improvisation ensembles Glasgow Improvisers Orchestra and Australian Art Orchestra."

- Project Ability
  - students to facilitate creative projects for artists with learning disabilities and/or mental health

Folding Space /Folding Time

Folding Space / Folding Time (orchestra instructions **bold+underline**)

Memory (starts 0:23)
(text + one photo + one video)
(orchestra plays hazy texture of fragments (quietly), play for 3 seconds, stop for 3 seconds, on, off, on, off)

Archival recordings (starts 1:32)
(text + sound montage only)

Stars (starts 2:33)
(animation + sound recording only)

At the other end of the world (starts 3:34)
(text + sound recording only)

At the other end of the world (awake / asleep) (starts 3:58)
(lighting one side of orchestra fading in gradually, plunging the other side in darkness)
(Orchestra in the light begins to play simulating being awake as light grows stronger – moderately loud, consciously formed PHRases then waiting for responses from others like conversation)
(Orchestra in darkness play simulating being asleep – quiet, cloudlike PHAses, minimal movement, very small intervals (e.g. G to A, F sharp to G), sounds simulating deep breaths, suggest to close your eyes.)

Twins, (starts 7:27)
(text only)

Conduction Gestures (starts 7:42)
(text + theremin movements transmitted (visually) to Jessica by a performer at the other end of the stage)
(then theremin shared by two performers Jessica + ……………)
(then spotlighting two performers from different sides of the orchestra, to prompt a duet)

Chasing Sunrise (starts 10:24)
(text + slow colour fade animations)
Orchestra play imperceptibly transforming gestures (slow).

Height (starts 12:40)
(text + shepherd tone creation)
Orchestra play a rising pitch (a crescendo then diminuendo, fading in then out)
then Orchestra play a lowering pitch (a crescendo then diminuendo, fading in then out)

Overwhelm (starts 13:04)
(text then video)
(only during text orchestra plays fragmented bursts of sound, loud (each gesture shorter than 2 seconds, stop)

Ice, air and fog (15:08)
*(text + sound recordings)*

Animals (17:11)
(text + sound recording)
(after each player finds another player to mimic like Peter and the lyre bird, up to three times)

Family (19:26 – 22:46 END)
(text, then video, then photos)
(orchestra plays free, incorporating motifs from piece – crescendo then sudden stop when forest video stops)
(suggested notes G, F# , E then D (feel free to ignore!)
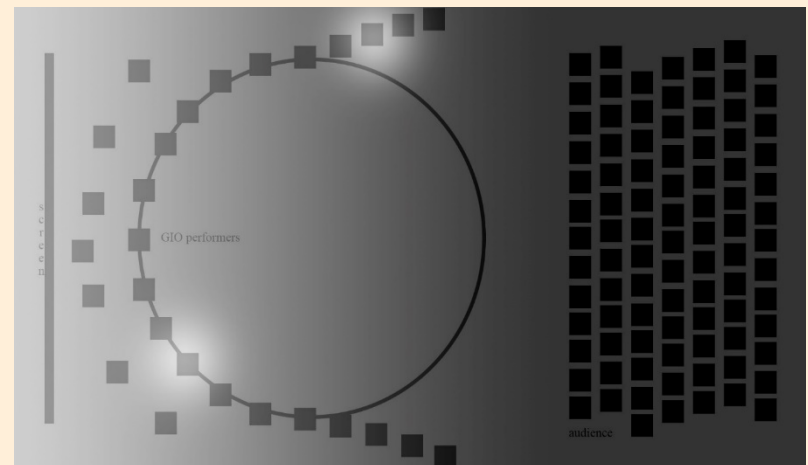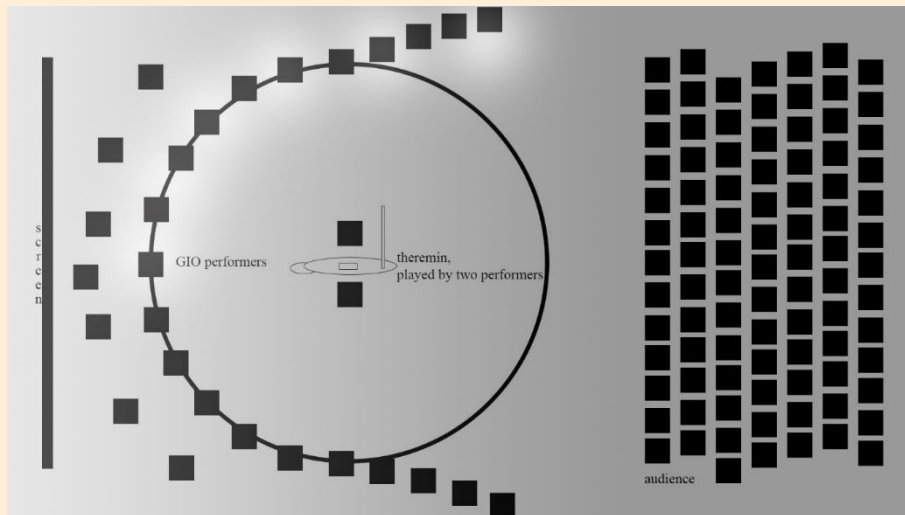
Folding Space
/Folding Time
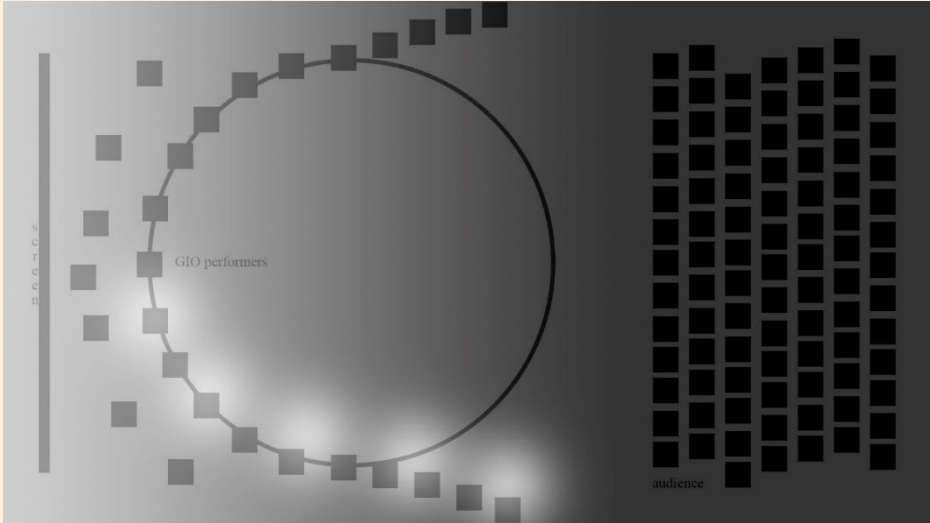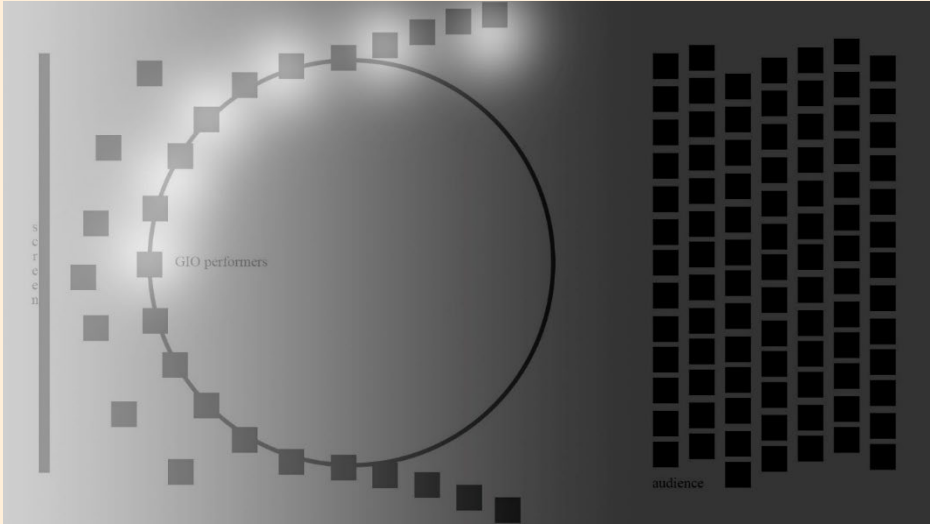
Folding Space /Folding Time

Conduction Gestures

*(text + **theremin movements transmitted (visually) to Jessica by a performer at the other end of the stage)**
 (theremin shared by two performers Jessica + ...)*

Twins,

(then spotlighting two performers from different sides of the orchestra, to prompt a duet)

https://glasgowschoolofart.padlet.org/jargo/folding-space-folding-time-ewl1bvepw3xl8l18

NSS

National Student Survey – 94% Satisfaction Rate

School and Programme Overview

Performance at School and Programme level has seen positive movement in 6 Programmes as well as the inclusion of Sound for the Moving Image which didn't meet the inclusion thresholds last year. A further 5 Programmes had a lower level of Overall Satisfaction, to varying degrees when compared to 2022.

Table 4 provides a breakdown of 'Overall satisfaction' scores by Programme to prior year.

Table 4: GSA Programme level overall satisfaction

School	Programme	2023 Overall Satisfaction (%)	2022 Overall Satisfaction (%)	Variance
Innovation School	Product Design	86	79	7
MSA	Architecture	71	76	-5
School of Design	Communication Design	84	45	39
	Fashion	67	70	-3
	Interaction Design	77	50	27
	Interior Design	81	64	17
	Silversmithing & Jewellery	74	61	13
	Textile Design	63	65	-2
School of Fine Art	Painting & Printmaking	60	65	-5
	Photography	67	78	-11
	Sculpture & Environmental Art	66	50	16
SimVis	Sound for Moving Image	94	No data	-

2. strategies conceived through standalone EDI development workshops

Key objectives for "SimVis" 2021 were :

1. DO: Share our new strategy for inclusive staff and student recruitment + integrate your suggestions.

2. CONTINUE: our existing work on decolonizing curriculum, by collecting and acting on your feedback.

/// Staff Workshop @ 2pm-4pm, Thursday 17th June 2021

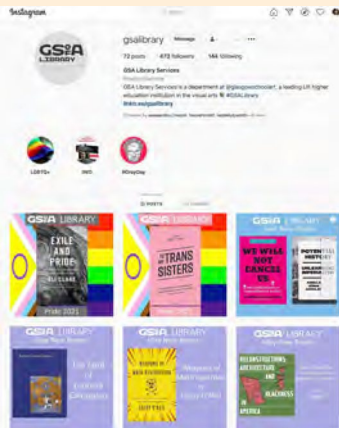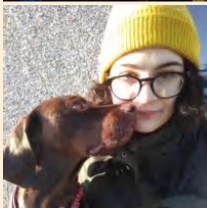/// Student Workshop @ 10am-12am, Monday 28th June 2021

Insights from GSA

- Ania Rolinska @ International
  Foundation Programme + Pre-
  Sessional English

**INTERNATIONAL FOUNDATION
(ART AND DESIGN)**

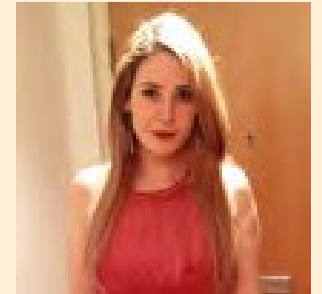- Bobbie Winter Burke and Bridget
  McCall @ GSA Library

GSᵒfA LIBRARY

We are also in consultation with:

- Isabel Deakin @ Architecture

- Beckie Bill @ Marketing & Recruitment,

- Scott O'Regan McGowan @ Learning
  Support, Speaking Your Mind (English
  Language Support)

If you have any questions for them, fire away on
the padlet/miro!

Resource Padlet

- https://glasgowschoolofart.padlet.org/jargo/l3qhvbok2hzm8l76

- Invitations to participate on green, yellow, pink, blue and purple notes

Throughout: Share Challenges, Solutions, Insights, Success Stories, Questions

10:00am-10:30am Introduction (Jessica)

10:30am-10:40am Insights from GSA: Bridget @ GSA Library

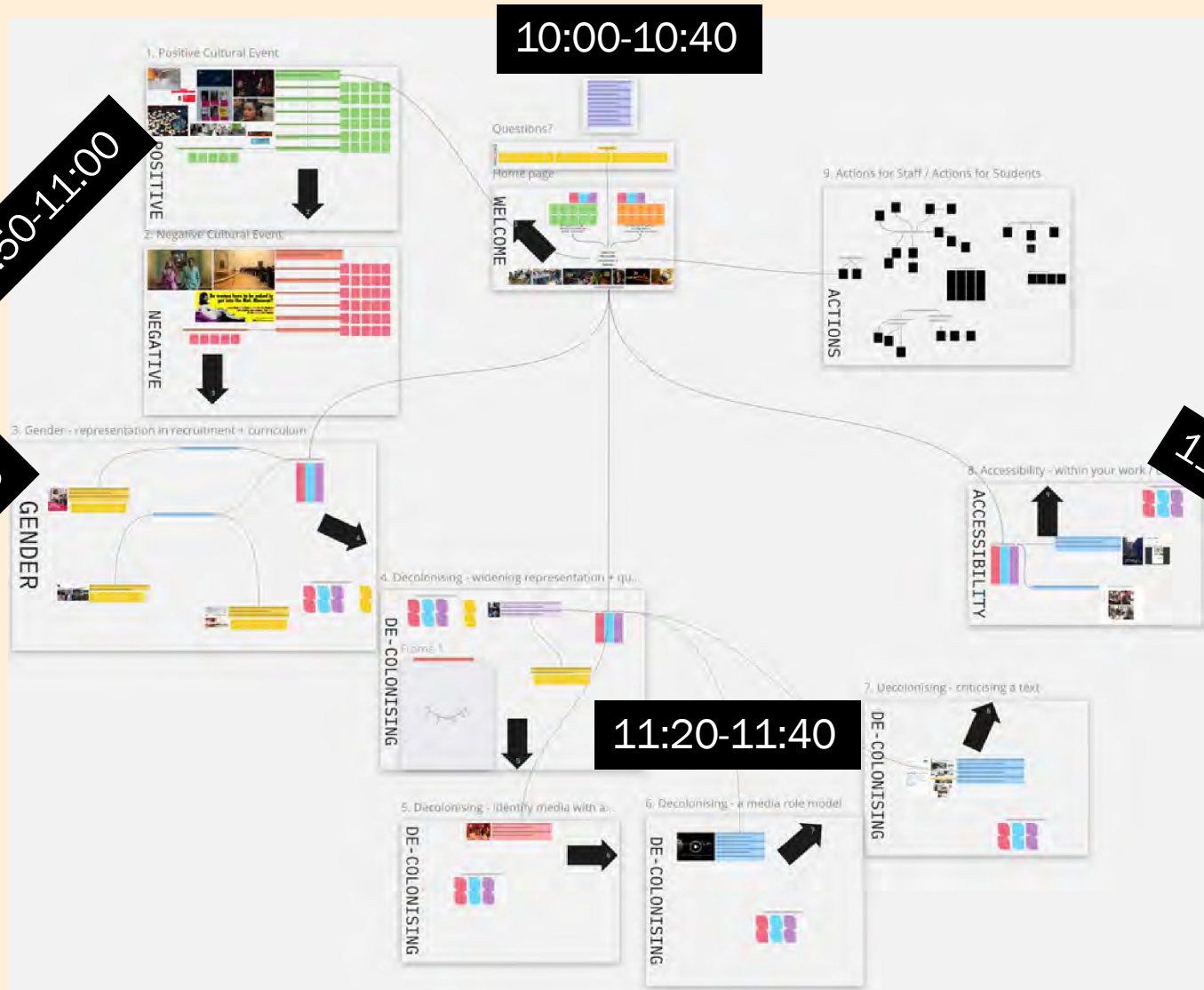10:50-11:00 - POSITIVE AND NEGATIVE CULTURAL EXPERIENCES

11:00-11:20 GENDER ACTIVITY

11:20-11:40 DECOLONISING ACTIVITY

11:40-12:00 ACCESSIBILITY ACTIVITY

Interaction Method – Miro

https://miro.com/app/board/o9J_I9NTzn0=/

POSITIVE

QUESTION: Learning from positive Cultural Context Events

What has been your most **positive** event/museum experience you can remember (conferences, exhibitions, performances, film festival Q+A, community event)?

a. Was it engaging? Why do you think your attention was maintained?

b. Was it informative? Can you recall any key facts or insights that you learned?
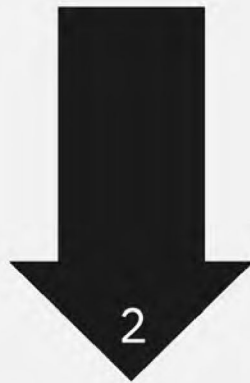
c. Was it interactive?

d. Was it fun? Why?

e. Was the content relevant to your personal history or learning desires?

Did you feel included or excluded (culturally or in terms of limited accessibility?) - if included, how was this?

How can we apply some of the positive inclusion techniques at SimVis?

2

NEGATIVE

Do women have to be naked to get into the Met. Museum?

Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

QUESTION: Learning from negative Cultural Context Events

What has been your most **negative** event/museum experience you can remember (conferences, exhibitions, performances, film festival Q+A), community event?

a. Was it engaging? Why do you think your attention was maintained?

b. Was it informative? Can you recall any key facts or insights that you learned?

c. Was it interactive?

d. Was it fun? if not, why not?

e. Was the content relevant to your personal history or learning desires?

Did you feel included or excluded (culturally or in terms of limited accessibility?) - if excluded, why was this?

How can we prevent exclusion at SimVis?

3

GENDER

Can you think of ways to encourage gender balance in STAFF/STUDENT recruitment?+++

Gender Balance

challenge	solution	insight

THE STEM AMBASSADOR PROGRAMME

Can you KNOW of a moment in GSA (or in school, college or other universities) where the gender of your tutor had an impact on your experience?

Did you have many STAFF, mentors, role models of your gender?

Did it matter? If not why not?

Can you think of ways to encourage gender representation in SUBJECT MATTER, or course material?+++

Can you think of a film/TV show/video game/novel/art exhibition etc, where the gender of the maker (or the gender of characters) was important? If so, why?

Can you think of a session on the course, where there was discussion of gender (or inspiring gender representation)

(There is a whole thread of the GSA Showcase dedicated to this) (the session might have been from tutors staff delivering content, or fellow students presenting their work)

4

need another sticky note? drag one from here!

DE-COLONISING

***ACTIVITY 4A: Widening Representation + Questioning Dominant Ideologies

Can you think of ways SimVis has widened representation in the curriculum so far?

how we might deliver content addressing:
- gender bias
- racial bias
- or historic ideologies in cinema/immersive technologies.

film

Decolonising

challenge solution insight

trigger warning; these texts below this frame discuss racism and white supremacy, featuring disturbing images from race films/protests

hidden for views

Can you share an example from your classes, where content addressed gender biases, racial biases or questioned dominant ideology in your field? add below

how was this delivered? (live lecture, seminar, asynchronous lecture w/trigger warnings?)

5

ACTIVITY 4B: Can you identify a media artefact with anger-inducing ideology?
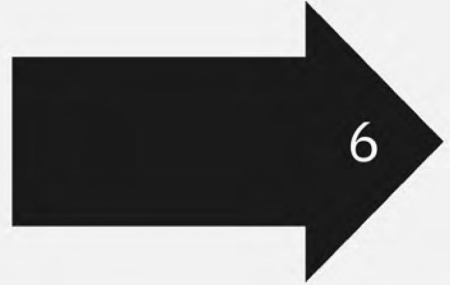
search for a piece of music/or a clip from a game / film / a sound that you feel has problematic or outdated representation/ideology, or led to protest activity at its release.

Can you think of a media artefact that angers you, due to its ideology? add below
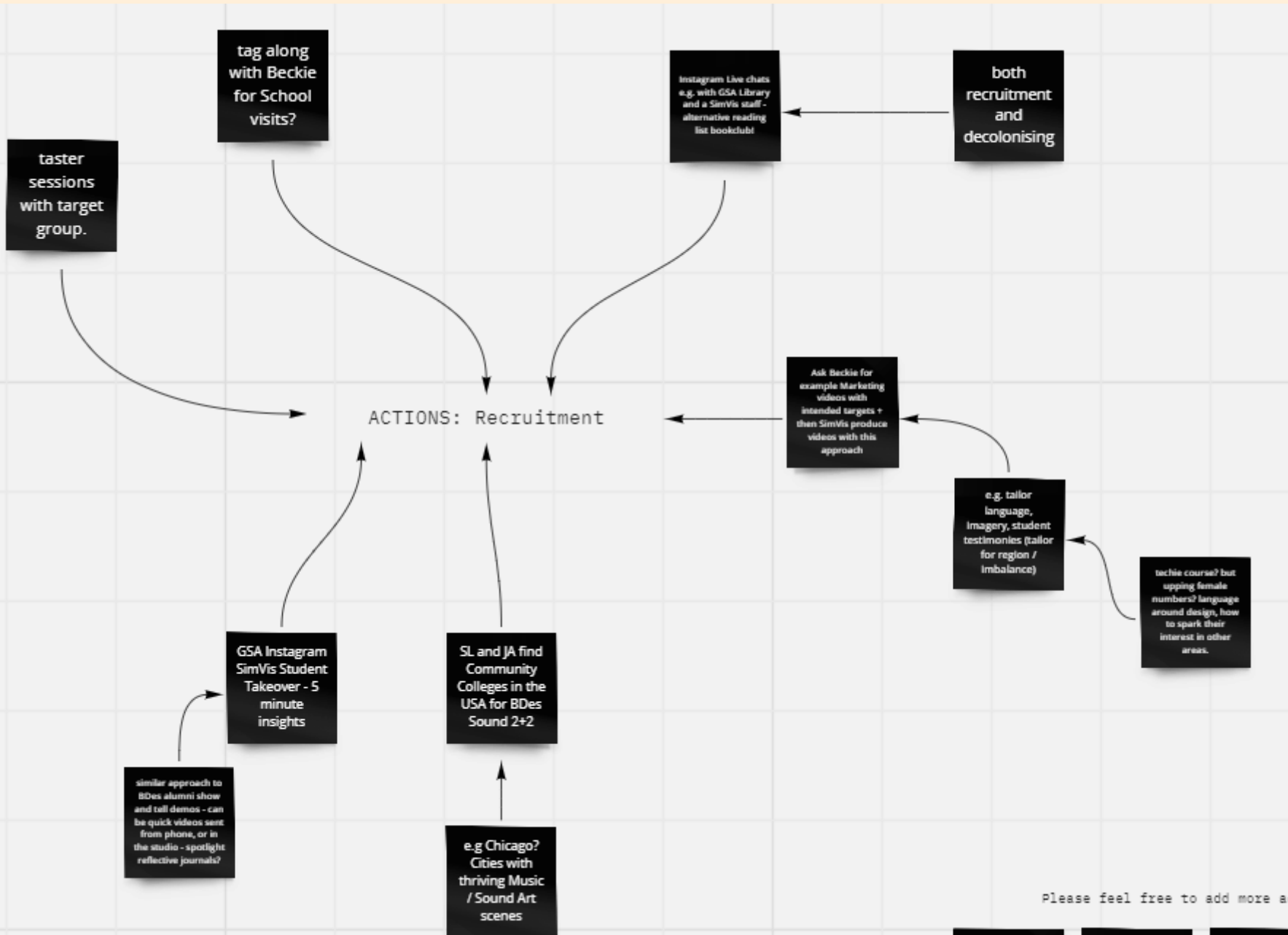
Why does it anger you?

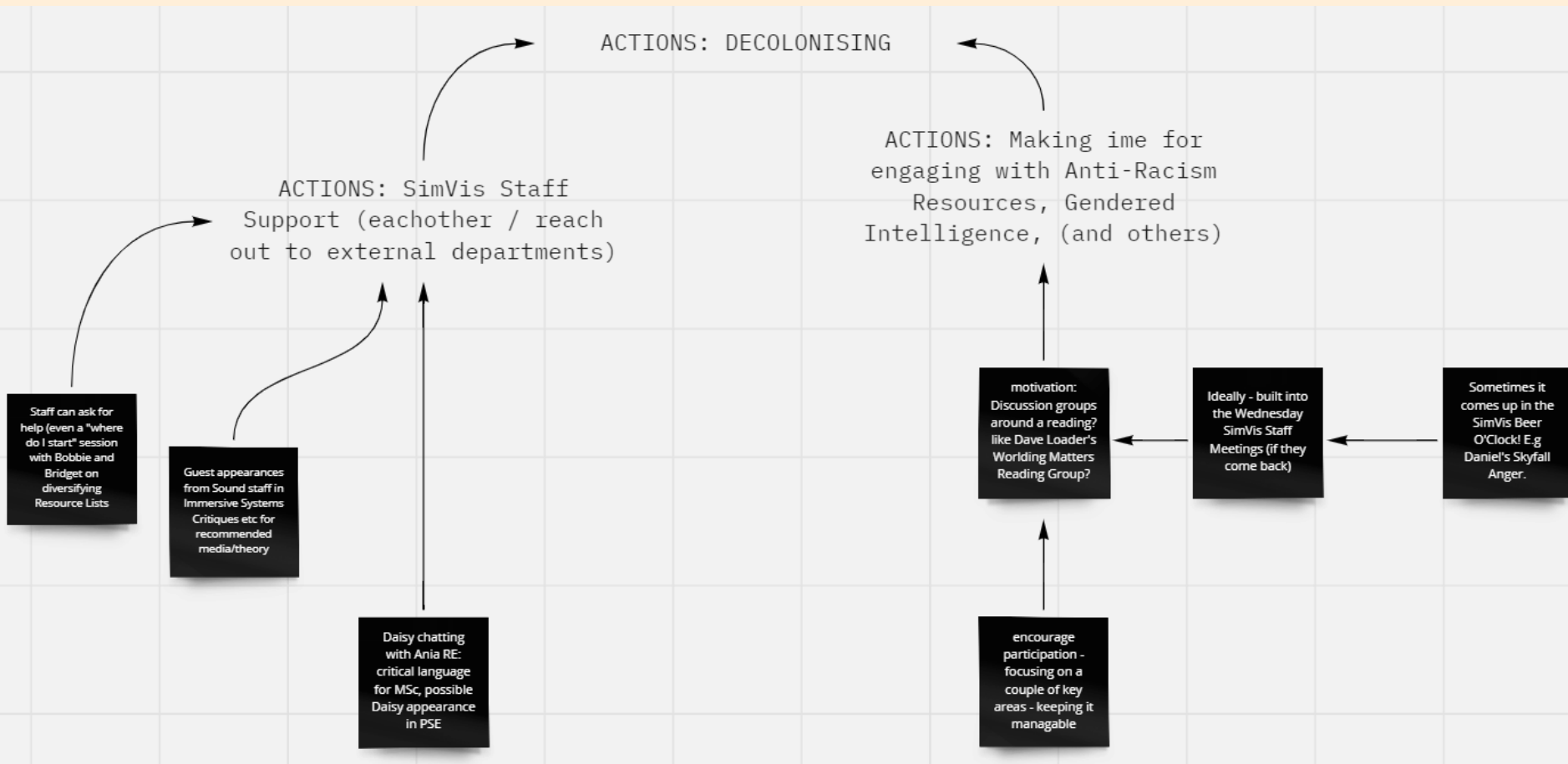need another sticky note? drag one from here!

6

Strategies developed in 2021 included

1. DO: Share our new strategy for inclusive staff and student recruitment + integrate your suggestions.

    - *prioritising student voice in recruitment materials*
    - *Less about technology, more about creativity*
    - *Make explicit the student support mechanisms e.g. RAR and Counselling*
    - *Ensure diversity of interview panel and share overt EDI principles on GSA Vacancies site*
    - *Invite study abroad + DIRECT ENTRY / TRANSFER.*

2. CONTINUE: our existing work on decolonizing curriculum, by collecting and acting on your feedback.

    - *Academic staff can work WITH GSA library staff to build inclusive reading lists and integrate into their curriculum -*
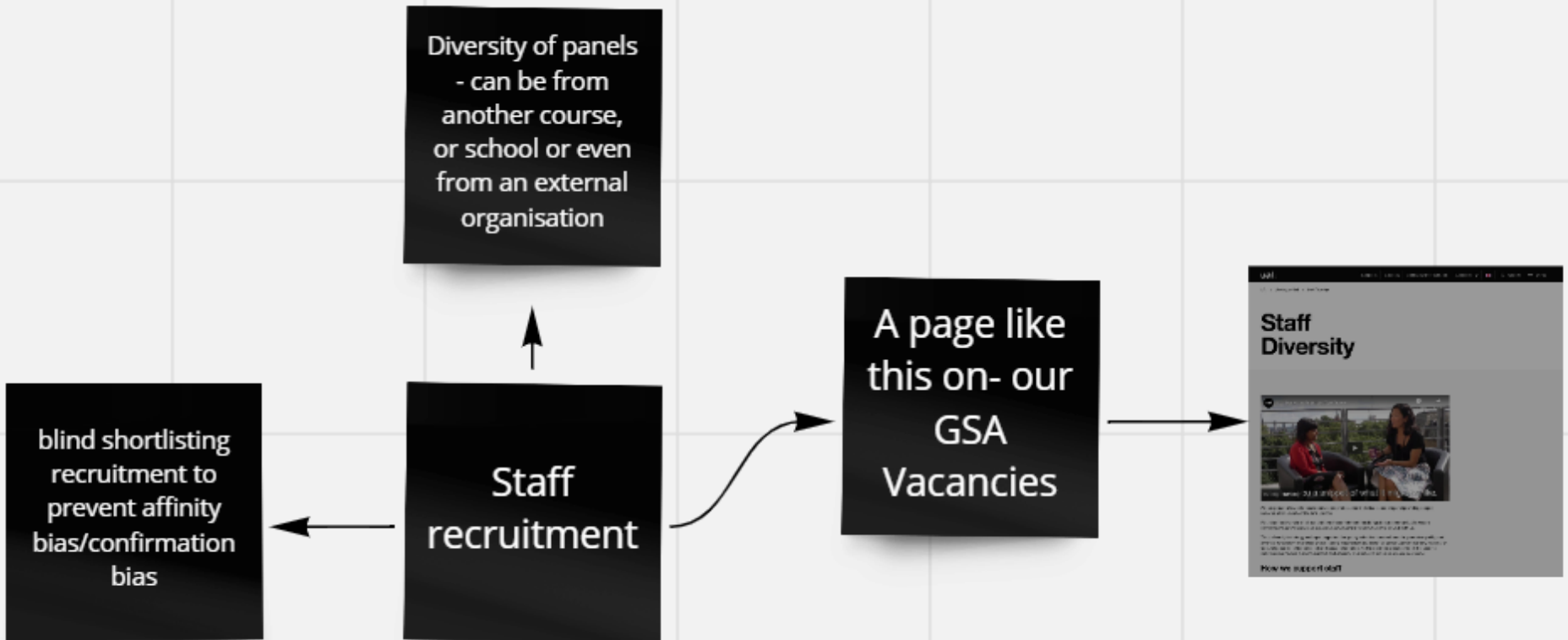
tag along with Beckie for School visits?

Instagram Live chats e.g. with GSA Library and a SimVis staff - alternative reading list bookclub!

both recruitment and decolonising

taster sessions with target group.

ACTIONS: Recruitment

Ask Beckie for example Marketing videos with intended targets + then SimVis produce videos with this approach

e.g. tailor language, imagery, student testimonies (tailor for region / imbalance)

techie course? but upping female numbers? language around design, how to spark their interest in other areas.

GSA Instagram SimVis Student Takeover - 5 minute insights

SL and JA find Community Colleges in the USA for BDes Sound 2+2

similar approach to BDes alumni show and tell demos - can be quick videos sent from phone, or in the studio - spotlight reflective journals?

e.g Chicago? Cities with thriving Music / Sound Art scenes

Please feel free to add more a

Strategies developed in 2021 included

ACTIONS: DECOLONISING

ACTIONS: Making ime for engaging with Anti-Racism Resources, Gendered Intelligence, (and others)

ACTIONS: SimVis Staff Support (eachother / reach out to external departments)

Staff can ask for help (even a "where do I start" session with Bobbie and Bridget on diversifying Resource Lists

Guest appearances from Sound staff in Immersive Systems Critiques etc for recommended media/theory

motivation: Discussion groups around a reading? like Dave Loader's Worlding Matters Reading Group?

Ideally - built into the Wednesday SimVis Staff Meetings (if they come back)

Sometimes it comes up in the SimVis Beer O'Clock! E.g Daniel's Skyfall Anger.

Daisy chatting with Ania RE: critical language for MSc, possible Daisy appearance in PSE

encourage participation - focusing on a couple of key areas - keeping it managable

Strategies developed in 2021 included

Strategies developed in 2021 included

I WOULD EITHER
**ROTATE AN
IMAGE
OR**

SCANNED IN
**LOTS
OF
IMAGES.**

VIDEO THROUGH
2 MESH
**SCREENS
TO CREATE
A KIND OF
WORMHOLE**

GEOMETRIC
PATTERNS
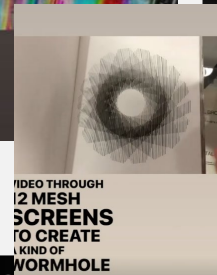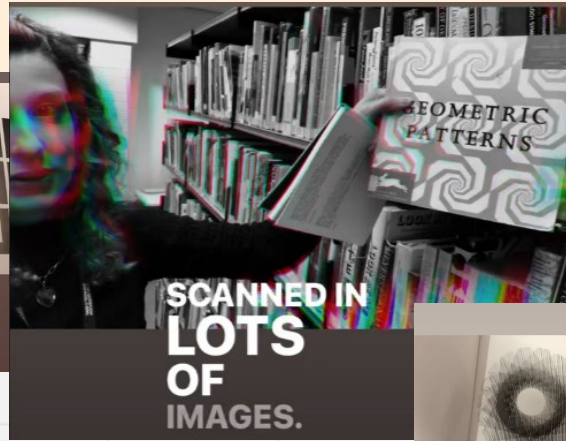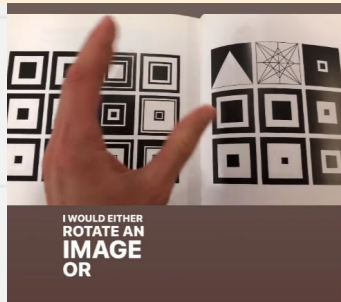
spotlighting ug and pg dissertations celebrating their self-directed research

Duncan Chappell@ GSA library and Jude Boyd

ACTIONS: ACCESSIBILITY

introduce Student support staff in weekly briefings

Pro-active IRF building and follow up support

emphasise English Language Support

or brief spotlighting on social media

sharepoint gathering them across the school

even before they arrive - in interview and pre-enrolment

https://lib.gsa.ac.uk/dissertations-theses/

most popular dissertations are on canvas - this year was successful

Internationalisation

incoming study abroad
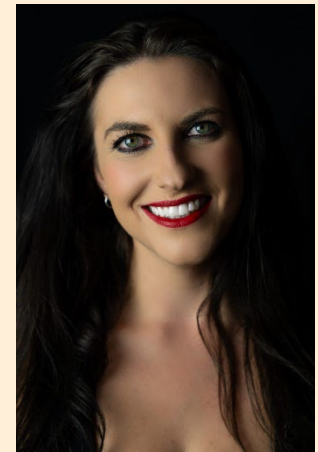
college visits

Singapore, Philadelphia, New Jersey.
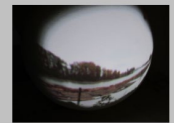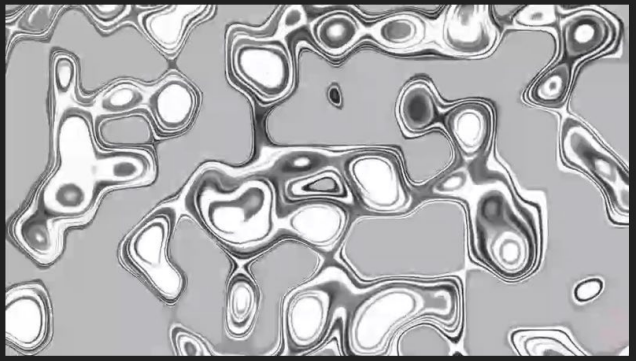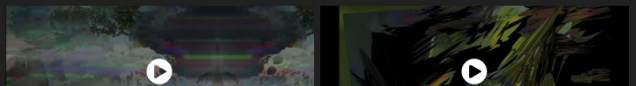
Staff Diversification

Fiona McNeill
Lecturer in Sound for Moving Image

Subject specialisms:

– *Studio projects*

– *Post production sound*

– *Music for picture*

– *Commercial Sound Dubbing*

– *Multi Format Audio - Sound to Tell a Story*

- Radio presenter, BAFTA award winning voiceover artist, sound designer
- Prolific musician in Reely Jiggered celtic rock fusion
- MDes Sound for Moving Image Graduate with innovative Dolby Atmos original films, A Collection of Dreams
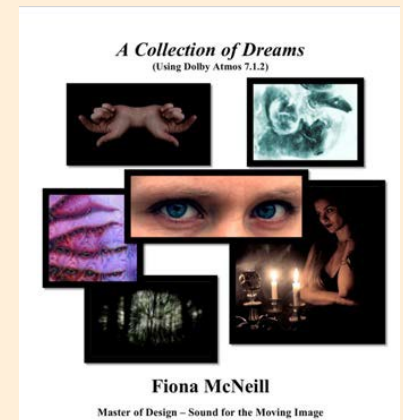
Visiting Lecturers, Upskilling and Teaching Assistants

- Rick Anthony (Critical Studies in Sound for Moving Image, Dissertation Supervision) https://rickredbeard.bandcamp.com/

- Jacob Topen (Film and Video, Narrative) https://www.imdb.com/name/nm8167026/

- Andreas Jonsson (Game Audio, Spatial and Immersive Audio)

- supported also by:
  - award-winning Teaching Assistant Daniel Neil (and Upskilling) https://2021.gsapostgradshowcase.net/2021/07/16/daniel-neil/
  - Simon Weins https://simonweins.co.uk/
  - Jane Deasy https://www.discogs.com/artist/8035706-Jane-Deasy

Dr. Jessica Argo
Programme Leader BDes Sound for Moving Image

Subject specialisms:

- Critical Studies in Sound for Moving Image, Studio Projects
- (PGT) Research in Sound and Film, Sound Culture, Spatial Audio, Alternative Approaches to 360 Film and VR
- Experimental Research: Sound for Emotion/Immersive Exhibit User Testing

Other roles at GSA:

- Widening Participation, English Language Immersion classes, Equality Diversity and Inclusion Lead at SimVis
- Public outreach for art and science (TEDx, Glasgow Science Festival)
- Immersive installation artist, curating live experimental video in dance clubs and white cube
- Cello and MOOG Theremini player and member of Glasgow Improvisers' Orchestra
- Former MDes Sound for Moving Image and PhD student @ GSA SimVis,
- BA (Hons) Painting @ ECA.

Ronan Breslin - Head of Sound
Programme Leader MDes Sound for Moving Image

Subject specialisms:

– Studio projects

– Core sound for moving image

– audiovisual technology

– spatial audio and 360 film

– ambisonics

- Co-founder, recording engineer and producer at LaChunky Studios

- Former broadcast systems engineer (post-production) at the BBC

- Touring and recording session musician through 90's and 00's (keyboards and Trombone)

- Former music director for avant-garde large-scale street theatre company Mischief La Bas

- BEng in Electronic Engineering @ University of Glasgow

Adam Scott
Lecturer in Interactive Audio

Subject specialisms:

– *Studio projects*

– *Interactive Audio with MaxMSP*

– *Audio programming*

– *Critical theory*

– *Sound for moving image*

• Session bass player, music teacher

• Programming, and facilitator of large scale theatre and gallery experiences

3. *implementation* of EDI strategies into a STE(A)M curriculum

Writing EDI into our programme

5. Programme Intended Learning Outcomes

After participation in and successful completion of the course, students will be able to

- Conceptualise and justify the use of innovative methods and creative making with sound and moving image in order to interrogate personal, cultural or societal issues. Develop original audio-visual production work following industry standards, professional workflows and ethical approaches for sound recording, video capture and generationDesign and develop (individually and in collaboration) audio-visual narratives, and experimental works that sensitively respect external environments, communities and habitats.
- Critically design, apply and present academic research using knowledge, skills and understanding gained on the programme.
- Communicate project outcomes and concepts to peers and diverse audiences, in a structured and accessible manner.

CAF

Stage 2: Curriculum Transformation

- Transform our already distinctive models of creative education
- Equip students for the world as it will be, not as it is or was
- Ensure our pedagogies and curricula are inclusive and intercultural
- Embed core literacies; equality & diversity, climate, social justice, digital literacy & collaboration
- Increase access, reduce barriers to learning and address awarding gaps

THE GLASGOW SCHOOL OF ART

Stage 2 Graduate Skills and Attributes: Articulate

- articulate the distinct and specialist nature of our education model and the nature of our graduates
- are aspirational, motivational and helpful for students considering skills, attributes and graduate transitions
- supports curriculum review and developments to further embed skills for: Employability, Sustainability, Equality Diversity & Inclusion

THE GLASGOW SCHOOL OF ART

Stage 2 Curriculum Transformation: Reflect

Creative Learners

They are agile and creative life-long learners.

They anticipate, understand and manage change and demonstrate motivation, resourcefulness and resilience, effectively dealing with new challenges and unfamiliar contexts.

They are self-aware, recognise their strengths, and can determine priorities and strategies for professional development and personal growth.

Creative Thinkers

They are imaginative and creative thinkers.

They use their curiosity and knowledge to explore issues and ideas in innovative, ethically-informed and entrepreneurial ways.

They synthesise critical analysis, evaluation and reflection to problem-solve and develop meaningful and sustainable responses to personal, cultural, and societal issues.

Creative Practitioners

They are skilled and creative practitioners.

They understand that speculation, thinking through making, uncertainty and persistence underpin creativity and the realisation of ideas.

They select and experiment with materials, processes, technologies and environments to make and present work that impacts society and expands disciplines.

THE GLASGOW SCHOOL OF ART

Stage 2 Curriculum Transformation: Reflect

Creative Collaborators

They are inclusive and creative collaborators.

They work with people and communities to plan and lead projects and demonstrate leadership through recognising the strengths and values of others, taking on responsibilities, and positively contributing to teamwork.

They network and build connections in open, authentic, and purposeful ways and know that respect for self and others is essential to develop trusting, supportive and collaborative relationships.

Creative Communicators

They are confident and creative thinkers.

They are storytellers, able to articulate and exchange ideas and concepts professionally in visual, written and digital ways, adapting to context and audience.

They ask questions, value diverse perspectives and feedback, and make progress through active listening, negotiation and personal accountability.

Creative Citizens

They are responsible and creative citizens who care for people and the planet.

They have a global outlook and know how their creative skills and attitudes are critical to addressing the climate and sustainability crisis.

They break down barriers to create a fair and equitable society and drive change towards developing a social, environmental and economically responsible future.

THE GLASGOW SCHOOL OF ART

CAF

Ensuring diversity of voices from inception to finalising ILOs

Comprehensive new EQIA

Implementing CAF

BDes Sound for the Moving Image
Course Credit Breakdown

	Semester 1			Semester 2		
Stage 1 120 credits SCQF 7	*HNC acquired in Further Education College*					
Stage 2 120 credits SCQF 8	*HND acquired in Further Education College*					
Stage 3 120 credits SCQF 9	Studio 3 Sound and Video 30 Credits	S.I.T. Elective 3 20 Credits	* 10	Studio 3 Sound and Video (Narrative and Abstract forms) 30 Credits	Audio Visual Technology 20 Credits	** 10
Stage 4 120 credits SCQF 10	Studio 4 Situated Practice 20 Credits	Spatial and Immersive Audio 20 Credits		Studio 4 Sound for Industry 40 Credits		
	Research Project 40 Credits					

* Critical Studies in Sound for Moving Image
**Critical Studies: Ethical and Professional Issues

Projects in Year 3

Semester One

Studio 3 Sound and Video

Critical Studies in Sound for Moving Image

SIT Elective 3 (study options to choose from)

Semester Two

Studio 3 Sound and Video (Narrative and Abstract forms)

Critical Studies: Ethical and Professional Issues

Audio Visual Technology
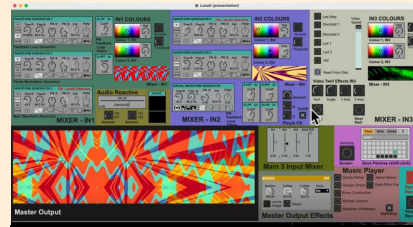
Projects in Year 4

Semester One

Semester Two

Spatial and Immersive Audio
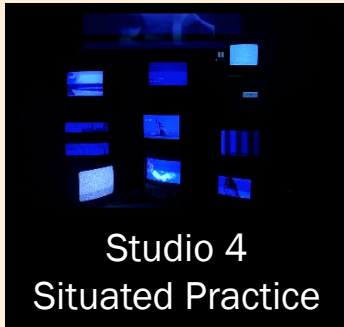
Studio 4 Situated Practice

Studio 4 Sound for Industry

Research Project

Studio Learning – Connected Teaching
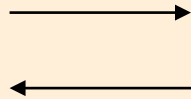
- "Connected Learning" (Belenky et al 1997)
  - *– symbiotic –*
  - *– you can learn from us, but we also LEARN FROM YOU. (flipped learning, padlet, discussion)*
  - *Tutors and students each share perspective and knowledge*

- We demystify the complex WORKFLOWS + we nurture your original CONCEPTS
  - (we see your portfolios before they come to art school, understand their perspective, worldview, personal artistic rationales)
  - we show the HOW ?? we are fascinated in the your' WHY ??

Types of knowledge shared:

A) SCIENCE: trigonometry, geometry (…maths?)

B) the how. TOOLS: Implementation – workflows, hardware…

C) the why. CONTEXTS: Practitioner role models from Art and Science

What is "Studio"?

A physical space?

"Studio" also refers to a way of working at the GSA.

– *Practice based*

– *First, learning how to make an object, a sound, some media, a game*

- *Then taking this acquired knowledge and applying it –to your own rationale.*

- *– This means that the output in our degree shows is always different – unique to each students' worldview.*

So studio can be:

– *a building (with all its technologies)*

– *a way of working*

– *but it studio is importantly about people.*

Previously informed colleagues about embedding gender diversity into curriculum

Argo, Jessica + 2 • 4mo

RESOURCES /// Student Workshop @ 10am-12pm, Monday 28th June 2021 - SimVis Workshops on Equality, Diversity, Inclusion: Insights from GSA

50

Previously informed colleagues about embedding critiques of colonialism and cultural stereotyping into the curriculum

Experimental Audio Visual Communication of Emotions

A new horizontal project, soon to be SIT Elective – learning an emotion from diverse knowledges e.g. First Nations communities, and interpreting it through sound and moving image – questioning dominance of the English Language, and understanding how colonialist individualism can be rooted in a language, how collectivity might be rooted in a language.

Awumbuk

There is an emptiness after visitors depart. The walls echo. The space which felt so cramped while they were here now seems weirdly large. And though there is often RELIEF, we can also be left with a muffled feeling – as if a fog has descended and everything seems rather pointless.

The indigenous Baining people who live in the mountains of Papua New Guinea are so familiar with this experience that they name it *awumbuk*. They believe that departing visitors shed a kind of heaviness when they leave, so as to travel lightly. This oppressive mist hovers for three days, creating a feeling of distraction and inertia and interfering with the family's ability to tend to their home and crops. So once their guests have left, the Baining fill a bowl with water and leave it overnight to absorb the festering air. The next day, the family rises very early and ceremonially flings the water into the trees, whereupon ordinary life resumes.

Watt Smith (2015, p30-31)

Group 1

Experimental Audio Visual Communication of Emotions

A new horizontal project, soon to be SIT Elective.

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Watt Smith (2015, p30-31)

Group 1

Experimental Audio Visual Communication of Emotions

Fago

'The implicit poetry in Ifaluk emotional understandings is nowhere more evident than in the concept of fago,' wrote the anthropologist Catherine Lutz in the late 1980s. While living among the people of Ifaluk, a tiny coral atoll in the Caroline Islands of the Pacific, Lutz became fascinated by an emotion which she instinctively recognised but for which there was no English equivalent.

Fago is an emotional concept that blurs compassion, SADNESS and LOVE together. It is the pity felt for someone in need, which compels us to care for them, but it is also haunted by a strong sense that one day we will lose them. *Fago* comes in those moments when our love for others, and their need for us, feels so unexpectedly overwhelming – and life so very fragile and temporary – that we well up.

Lutz suggested that the fact the Ifaluk, who are famed for their non-aggression, have a distinct emotion to describe a combination of sorrow and the compassion which might go some way to relieving it, points to the importance of mutual concern in their culture. It also alerts us to the inevitability of GRIEF in all human life.

Watt Smith (2015, p105-106)

Group 2

Experimental Audio Visual Communication of Emotions

Analogue visuals creation – optical devices and hand drawn animations

Experimental Audio Visual Communication of Emotions

Analogue visuals creation – optical devices and hand drawn animations – curiosity outside the computer
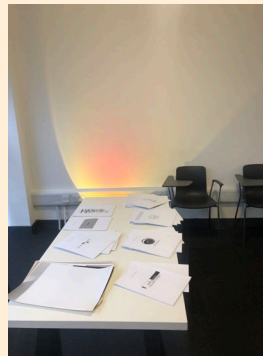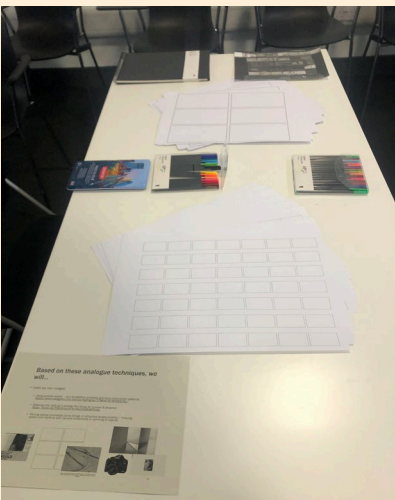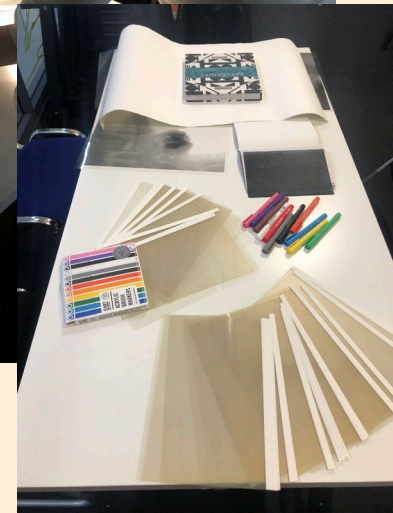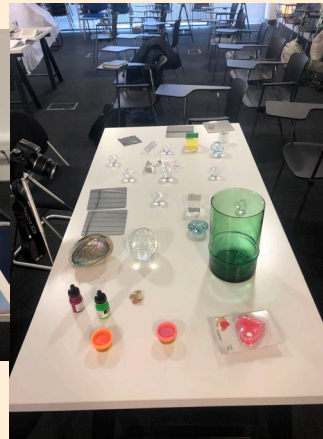
Experimental Audio Visual Communication of Emotions

Analogue visuals creation – hand drawn animations emulating visuals mixing technology

Collaboration - Max Cooper
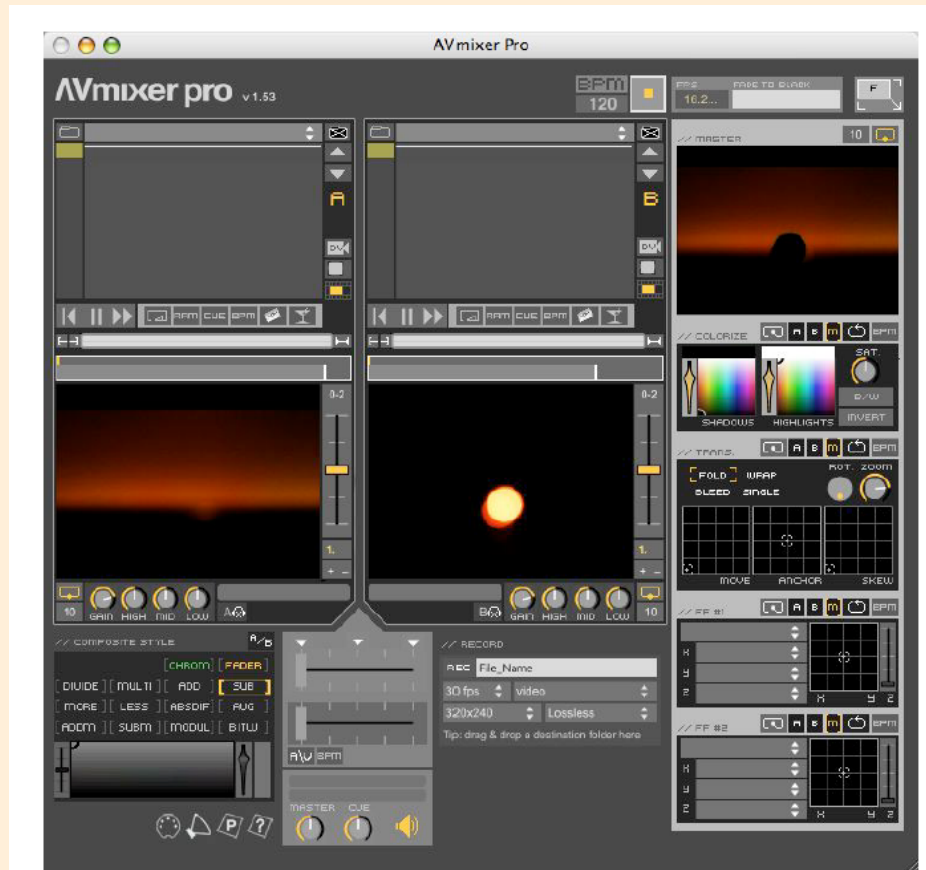
• AV Mixer Lite – laptop based visuals mixing (fades)

Figure 86: Argo, J (2011) Control window of AV Mixer Pro, with speed controllers on the right hand side of the input videos as described.

Space Dimension Controller

- https://youtu.be/LCAgPFP48Jw?si=xyLxqaQj8Pa3WoKs
- A warp gate / black and white black hole – 12 tutu screens in a line

Space Dimension Controller

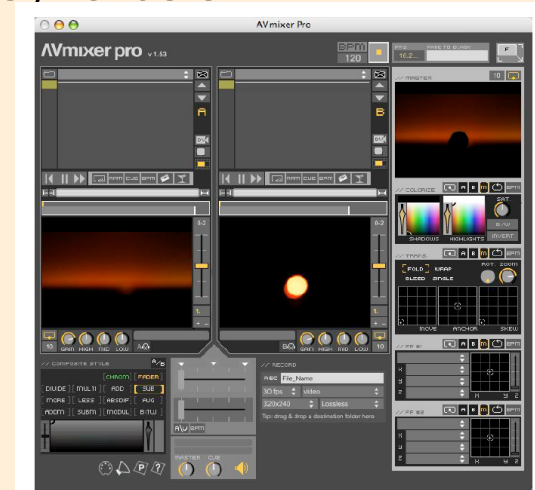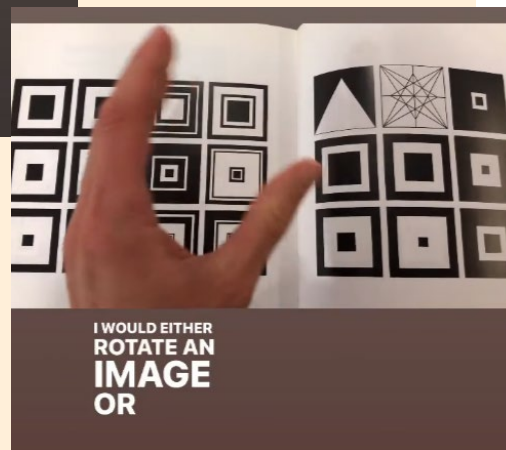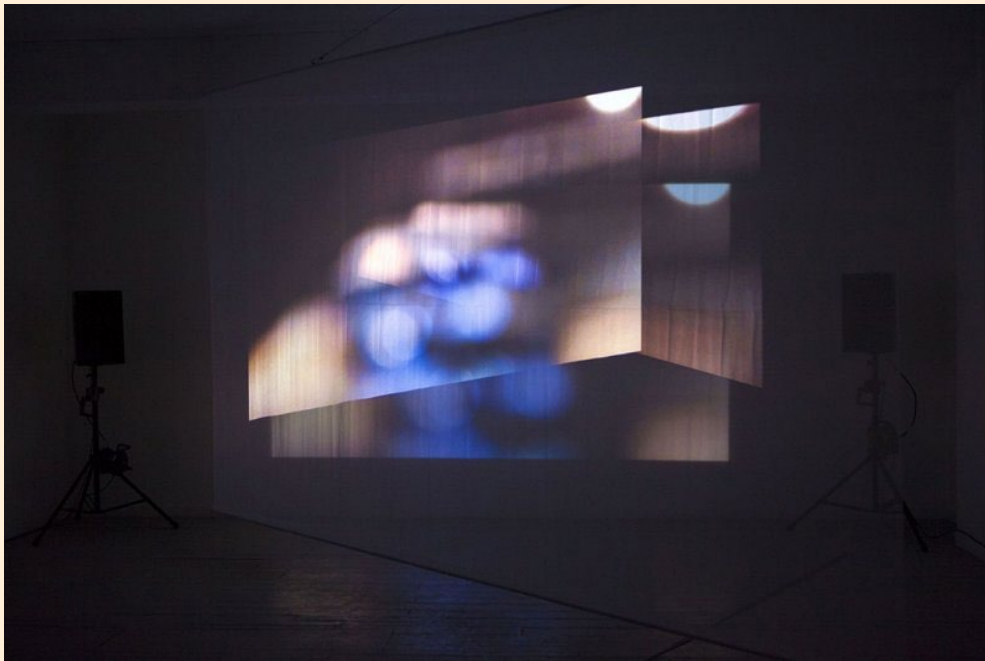- AV Mixer Lite – but with Additive and Subtractive Synthesis

Figure 86: Argo, J (2011) Control window of AV Mixer Pro, with speed controllers on the right hand side of the input videos as described.

Embassy Gallery, Insitute of Jamais Vu

- A pivoting large mesh screen with two projectors
- A cinema format with lecture

In the painting studio

- I recorded optical experiments with old projectors, acetate sheets, film strips – one frame at a time / long line
https://youtu.be/Pi8GKhpzIIk?si=i6vnN58xlWTsrajs

Figure 10: Argo, J (2010) Analogue notational drawings along acetate Super 8 film in response to Fabric 37: Caspa and Rusko, projected along a slowed or speeded time frame.
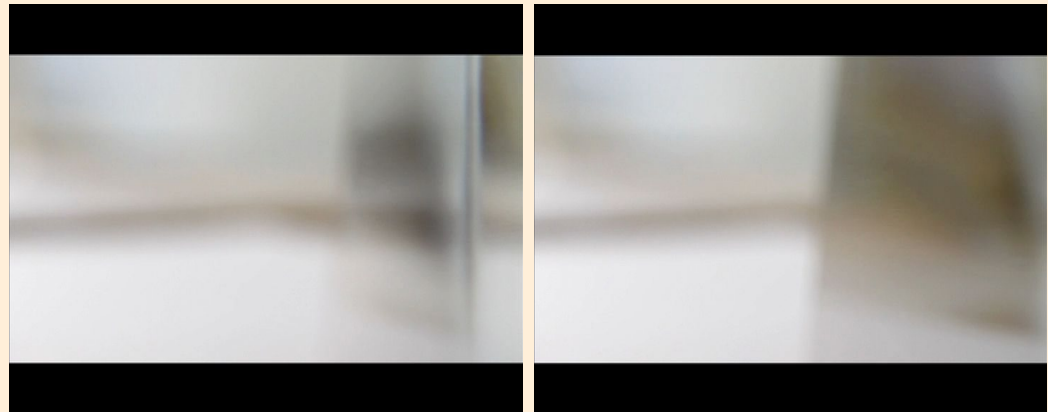
In the painting studio

- Film prisms and other optical devices https://youtu.be/UFgH0Xi1IJ4?si=E5uZZkbO58ddXGfL

- Analogues of printmaking processes like stone lithography
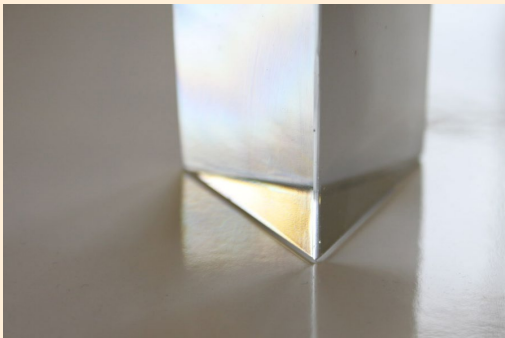
The range of cultural difference in site-specific optical experiments (from Sri Lanka, Berlin and Las Vegas) form a balanced and informed selection of shapes or colour palettes, absorbing the predominant aesthetic zeitgeist unique to each city. Most recently in North America, I extracted essences of epically scaled architectonics in diverse atmospheres from muted winter light reflecting off glass facades of skyscrapers in Chicago, to the colour scope of sunsets in Los Angeles, as well as the artificial vulgarity of Las Vegas' plethora of neon. I then dissect the real world through alteration of zooming, unfocusing, photographing, projecting – showing all sights purely as the optical patterns, and distillations of wavelengths a broad spectrum that they are. I then expanded this obsession with optics in the studio through recording of light through triangular and spherical prisms. Projecting them in an electronically produced stream of light reinforces my concern with manipulation of optics.

In the painting studio

- Analogues of printmaking processes like stone lithography
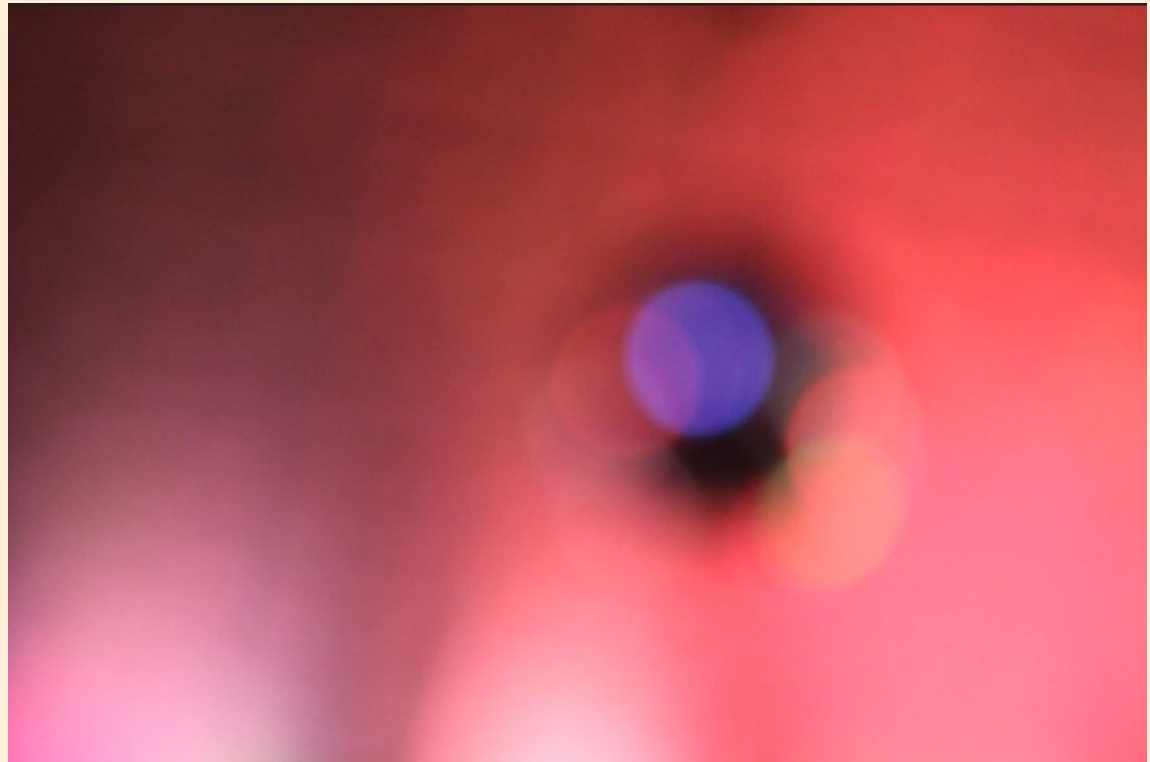
Out in the world

- I filmed reflective surfaces or found optical, microrhytmic curiosities

Based on these analogue techniques, we will...

- make our own images!

  - Using acetate sheets – can do additive synthesis and hand held motion patterns
    https://www.instagram.com/stories/highlights/17984576780584291/

  - Drawing onto cells as if acetate film strips for a super 8 projector
    https://youtu.be/Pi8GKhpzIlk?si=i6vnN58xlWTsrajs

  - Filming optical curiosities (shiny things or refractive lenses/prisms) – imbuing motion and rhythms with camera movements or spinning of objects

AND LAY IT OVER
THE TOP I
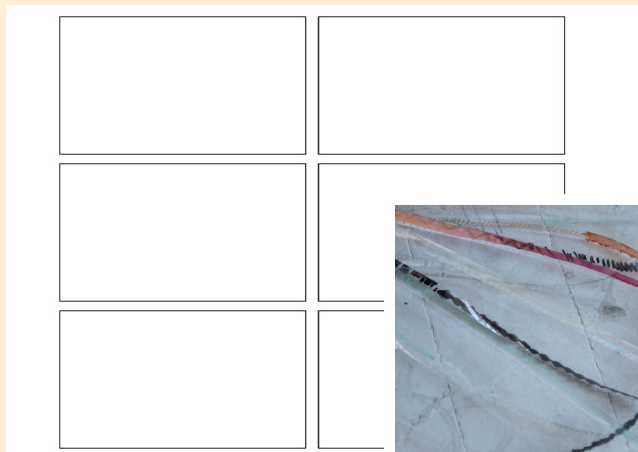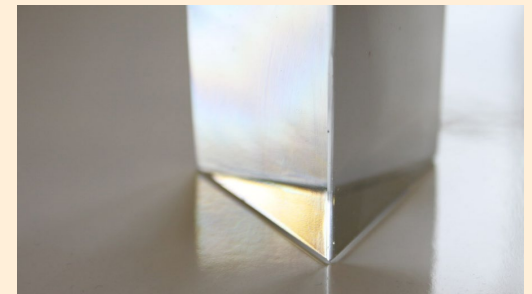**WOULD**
ESSENTIALLY

Figure 10: Argo, J (2010) Analogue notational drawings along acetate Super 8 film in response to Fabric 37: Caspa and Rusko, projected along a slowed or speeded time frame.

Further analogue techniques

- Lets make our own images:

  - Using cymatics – vibrations from low frequencies https://gsashowcase.net/alexandra-bell/ https://www.rthglmr.com/-sound

  - Dropping ink into water https://vimeo.com/47787414

  - Av mixer lite

  - Projecting through mesh https://youtu.be/LCAgPFP48Jw?si=7-Su6A36B71iOG5j https://youtu.be/lDQboLBm-qc?si=W0GL9R39xTACkamu
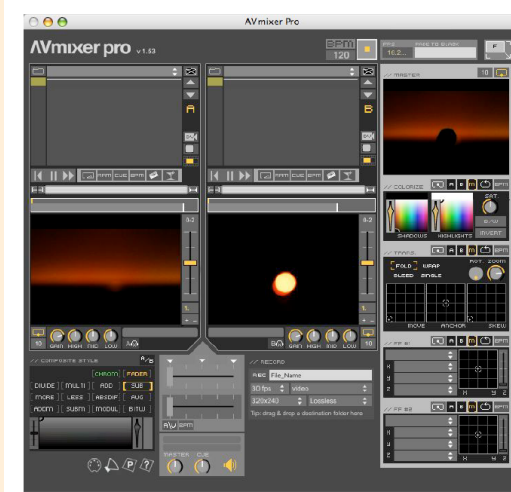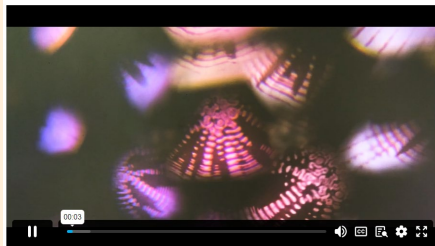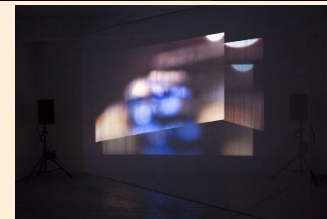

Figure 86: Argo, J (2011) Control window of AV Mixer Pro, with speed controllers on the right hand side of the input videos as described.

'Nothing is Solid'

THE WAVE IS NOT THE WATER I

Experimental Audio Visual Communication of Emotions

"noise-making" an introduction to musical improvisation/foley mash-up – and an introduction to each other!

Materiality investigation akin to stimming / and accessible materials for those who abstained from session due to sensory sensitivity.

Curious embodied musical experiences – e.g. theremin

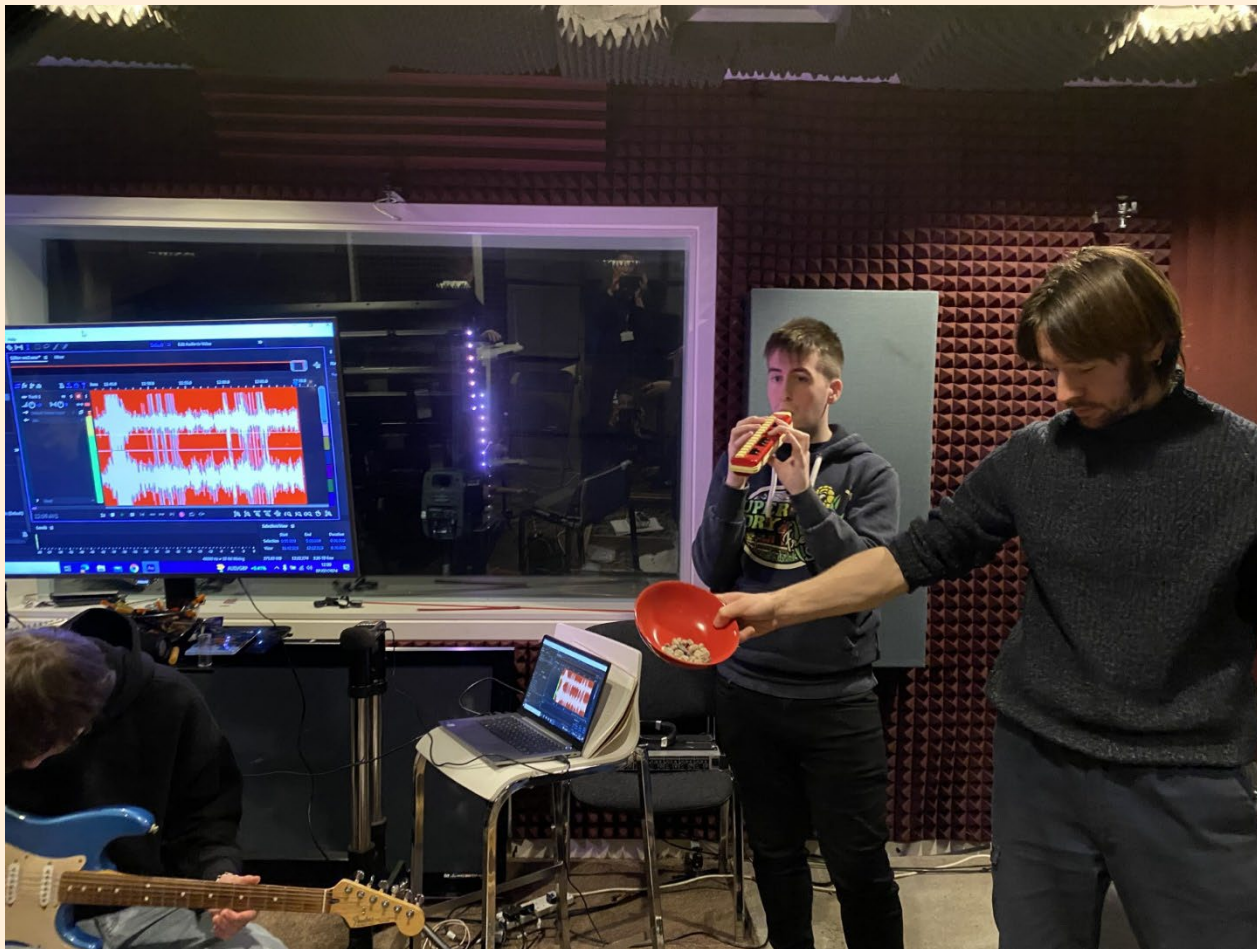# Experimental Audio Visual Communication of Emotions

"noise-making"

an introduction to musical improvisation/foley mash-up

and an introduction to each other as people

Experimental Audio Visual Communication of Emotions

Demystifying the soundwave – see the sound

Experimental Audio Visual Communication of Emotions

Playing the guitar as a percussive noise-maker / trying a cello for the first time

Experimental Audio Visual Communication of Emotions

Noise making as ice-breaker – sounds that make us laugh

Experimental Audio Visual Communication of Emotions

Overcoming self-consciousness with Jess making a fool of herself – clowning as encouragement to play/ Music as conversation

Experimental Audio Visual Communication of Emotions

Negotiating and incorporating instruments and noisemakers students brought to the session e.g. a Khaen from Thailand.

Noisemaking List

Cello, rosin

Theremin, power supply

Guitar

Micro Cube Amp, Power supply, Guitar lead

Tongue drum, beaters

Pens , Paper, pencils, More clipboards?

Rice in box, Tin foil, Cling film, balloons, Pot lid, Fork

(at work – glasses)

Experimental Audio Visual Communication of Emotions

Text scores to avoid "blank page" feeling / reappropriating the foley footsteps pit as a textural musical instrument

Slow sounds

FAST sounds

LLOOO ONNNG GGG sounds

Quiet sounds

Short sounds

LOUD sounds