

THE GLASGOW SCHOOL OF ART
Learning and Teaching Conference 2024
Creative Education as a Creative Sustainable Practice



Joining Instructions

Date and Time of the Event

The conference will take place on Wednesday 5th June 2024 from 09:50 to 16:45.

Registration

To register for the conference simply visit the [registration page](#). Information and joining instructions for the conference will be made available in advance of the event. Registration closes on Wednesday 24th of May 2023.

Breakout Sessions

A number of breakout sessions are available during the event. These will be held in Zoom Breakout Rooms. You can move between Breakout Rooms as you choose which session to attend. A short guide to navigating breakout rooms is provided in [Appendix 1](#).

Recording the Event

Please be advised that the event will be recorded to allow staff and students unable to attend the event access to sessions and resources. If you do not wish to be recorded, please advise learningandteaching@gsa.c.uk.

Need help on the day?

If you have a query on the day, please use the chat function which will be monitored by someone in the Learning and Teaching Team. If you are in a Breakout Room the session chair will be able to help. If you cannot access the chat, please email learningandteaching@gsa.ac.uk.

Technical Difficulties

Should you experience any technical difficulties with the Zoom meeting or with your GSA equipment please contact the IT helpdesk for support via:

- **Phone:** 0141 566 1499 (off campus), EXT **1499**
- **Staff Email:** gsaitservicedesk@gsa.ac.uk
- **Help desk site:** <http://gsaitservicedesk.sysaidit.com>

Information for Presenters

If you are presenting a session at the conference, please ensure that you consulted the [Conference Programme](#) taking note of the Breakout Room number and time of your presentation. Breakout rooms will be chaired, and you will be invited to speak. Please ensure that you only speak for your allocated time. Chairs will give you a five-minute and one-minute reminder and ask you to stop at the end of your allocated time. Screenshare will be enabled allowing you to present any slides or resources with attendees.

If you have any questions about presenting your session please contact the team via email learningandteaching@gsa.ac.uk.

Conference Programme

Wednesday 5th June 2024

09:50	Welcome and Housekeeping Mark Charters Head of Learning and Teaching			
10:00	<u>Keynote: Transitions towards climate justice in the context of higher education</u> Niki Wallace MA Global Collaborative Design Practice Course Leader Camberwell College of Arts			
11:00	Break (15 mins)			
	<u>Breakout Sessions AM</u>			
	Room 1	Room 2	Room 3	Room 4
11:15	<u>1a. Developing Pedagogies of Sustainability in Art and Design Education: Creative Inquiry, Wellbeing and Crossing Boundaries</u> Maddy Sclater	<u>2a. Assessing Assessment. Dialogic assessment practices, pass/fail regimes and student agency</u> Martin Newth & Roddy Hunter	<u>3a. Wellbeing is No Object: Exploring the role of object-based practices to support conversations for mental health and wellbeing</u> Cat Doyle	<u>4a. Sustaining a Photographic Practice: Materials and Processes</u> Christina McBride
				<u>4b. Sustainability group project: Optimising group dynamics, experiences, and skills among diverse group members</u> Lovleen Kushwah, Paulina Navrouzoglou & Geethanjali Selvaretnam
11:45	<u>1b. Could bio-pigmentation be a greener alternative to synthetic dyes?</u> Clare Rollie	<u>2b. Co-creating the Crit to Support Feedback</u> Marianne Greated & Magnus Quaife	<u>3b. 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</u> Jessica Argo	<u>4c. Reuse Hubs: Materials sharing and reuse across GSA</u> Isaac Wilcox, Craig Laurie, Stephen Keane & Alan Williams
				<u>4d. Empowering PhD Students: Developing Research Skills in an International Context</u> Charlotte Dunn, Sarah Smith & Bohdana Hrynda

12:15 **Lunch (60 mins)**
 During lunch [digital posters and artefacts](#) will be available via Padlet for review. Attendees will be able to meet and discuss posters and artefacts with presenters between 12:45 and 1:15 via Breakout Rooms.

13:15 **[Student Pane Discussion: Environmental and Social Justice, and our Practice at GSA](#)**
 Rebecca Xu, Zhen Tang, Julia Romer, Emma Scarlett, and Valentina Uribe

Breakout Sessions PM

Room 1

Room 2

Room 3

Room 4

14:00	<p><u>1c. Degree Show Discovery</u> Digger Nutter</p>	<p><u>2c. Navigating the Unknown Unknowns in the Field(s) of The Image</u> Michael Mersinis</p>	<p><u>3c. Datafying the Interior: Re-imagining the Interior using regenerative AI</u> Pamela Flanagan & Marco Emilio di Mario</p>	<p><u>4e. The Past is Ever-Present (Exploring GSA’s Ceramic Collection)</u> Stella Hook & Katy West</p> <hr/> <p><u>4f. Craft & Chat Wellbeing Sessions</u> Polly McLean & Marjory Bond</p>
14:30	<p><u>1d. Adopting creative sustainable projects in learning and teaching interior design: Opportunities and challenges</u> Eman Mayah, Yara Saleh, Abrar Al Farajat & Haneen Abu Hantash</p>	<p><u>2d. Let’s Talk About AI</u> Correy Murphy & Catherine M Weir</p>	<p><u>3d. Supporting Trans students in creative Higher Education (HE) – building towards a Best Practice guide to Trans Inclusivity at the GSA</u> Mathias Ottosson</p>	<p><u>4g. Crowdsourcing Gender-Diverse Teaching Materials</u> Jamie Iona Ferguson</p> <hr/> <p><u>4h. Assemble, Exchange: Peer crit series</u> Alicia Bickerstaff & Choterina Freer</p>

15:00 **Break (15 mins)**

Workshops

	Room 1	Room 2	Room 3
15:15	<p><u>AI Art School: Workshop, collaboration, exploration</u> Cat Weir, Kim McNeil, Correy Murphy & Yuqian Sun</p>	<p><u>Fostering a Diverse Student Voice: Exploring inclusivity and enhanced accessibility to student voice and representation</u> Rory O’Neill & Bhavani Balasubramanyam</p>	<p><u>Creative Pedagogies for Education for Sustainable Development</u> Nathalie Tasler & Vicki Dale</p>
16:15	<p>Closing Remarks: GSA’s Environmental and Social Justice Framework Rachel Dickson Deputy Director Academic</p>		
16:45	<p>End of Conference Following the conference the GSASA will be holding their annual Teaching Awards Ceremony within the Vic Bar and Events Space. Please remember to register your attendance at this event via the registration page.</p>		

Conference Abstracts

Keynote: Transitions towards climate justice in the context of higher education

Presenter: Niki Wallace | Programme Director for Graphic Design | Camberwell, Chelsea and Wimbledon Colleges

Main Zoom Room | 10:00 to 11:00

Abstract

In the face of overlapping social, ecological, and economic crises there is a need for strong leadership in change-processes. Higher Education Institutions are critical spaces for social engagement, where both opportunities and obligations for enacting and leading change exist. In 2022, UAL funded a pilot research project led by a team of internal researchers with expertise in transitions and transformations to explore the university's own process of change. Through Participatory Action Research and Research Through Design, we iteratively designed a bespoke mapping toolkit which we used with participants to map UAL as a complex adaptive system, to better understand its nature, and to explore situated levers for change. The toolkit was used to collect data about the institution through two core questions—'what is...?' and 'what if...?'—to examine the current state of play at UAL, and to imagine other possible futures, and how we might transition toward them. The project has provided insights into UAL's own transition, where our ambitions to be a social purpose university are being realised and where they are not, where climate action is being taken and where it is lagging, where power and agency situate and what other enablers might be needed. Although the focus for this pilot has been on UAL, the findings also reveal insights into the specific nature of power relations in HEIs and what this means for change-leadership and transitions to regenerative futures. This presentation will share insights from this project, along with practical examples of the work being undertaken at UAL that demonstrate a will to close the gap between declarations and actions.

Biography

Niki Wallace is a researcher, educator, and designer focused on Just Transitions, with research interests spanning co-creation and collaboration, regenerative cultures, circular design, and relational principles as core aspects of these transitions.

Wallace's research focuses on activating and accelerating Just Transitions, developing methods for expanded collaboration, and nurturing regenerative cultures. A curiosity relating to the psychology of change is also driving an exploration of how designers might consider 'phasing out' and 'letting go' as part of transitions. Wallace's approach to Design for Transitions is informed by theories and methods from Transitions Studies and Social Sciences, and works closely with principles from Complex Adaptive Systems Leadership and Complexity Science. The transitions framework they've been developing through their research is currently being applied to a collaborative research project within UAL, to explore transitions within Higher Education with a focus on climate justice.

Through educational leadership roles in the Graphic Design Programme and MA Global Collaborative Design Practice, Wallace supports students' development of the critical collaborative skills needed to realise regenerative and just futures. Wallace is also the founder of Net Zero Lab, an Australian-based living lab collective of designers and researchers who practice emergent approaches to generative co-design, regenerative futures and design for transitions.

Student Panel Discussion: Environmental and Social Justice, and our Practice at GSA

Presenter: Chair [Rebecca Xu](#), BDes/MDes Design Innovation & Collaborative Creativity 2023 and Foulis Medal winner (Chair), [Zhen Tang](#) MDes Design Innovation & Service Design 2023, Julia Romer PhD Design Innovation & Education J.Romer1@student.gsa.ac.uk, Emma Scarlett BA Fine Art Painting & Printmaking E.Scarlett1@student.gsa.ac.uk and Valentina Uribe BDes/MEDes Product Design V.Uribe1@student.gsa.ac.uk

Main Zoom Room | 13:15 to 14:00

Abstract

We spend too much time outside of crises like Climate Change, triggering personal anxiety and lacking professional agency to act in the face of a seemingly insurmountable problem. This anxiety - or more accurately the distress we feel - isn't helped by negative news coverage, marketing and greenwashing, unhelpful shame and guilt, and pressure to count carbon and recycle – which don't feel like solutions.

We can effectively tackle Climate Change by connecting emotionally and widening out the issue to that of social justice.

GSA is connecting the dots and showing the relevancy of our subjects to understanding what we can do through our teaching and research; the role that art plays in communicating these difficult, dark issues, and that of design and architecture in redesigning our society and economy for the betterment of everyone.

In this panel, students from across GSA will explore their approaches in connecting us better to the World around us, so we can value nature, each other and ourselves more, and define the role of Glasgow School of Art in addressing this global crisis.

Digital Posters & Artefacts

Main Room 12:15 to 13:15 with opportunity to meet and discuss with presenters 12:45 to 13:15

Structured Reflection as A Tool to Boost, Monitor and Evaluate Education for Sustainable Development in Higher Education

Presenter(s): Paulina Navrouzoglou, Lecturer (Economics) University of Glasgow Paulina.Navrouzoglou@glasgow.ac.uk, Geethanjali Selvaretnam Senior Lecturer in Economics (Economics) University of Glasgow Geethanjali.Selvaretnam@glasgow.ac.uk & Lovleen Kushwah Senior Lecturer in Economics (Economics) University of Glasgow Lovleen.Kushwah@glasgow.ac.uk

Themes: Creating sustainable and regenerative learning communities and environments

Abstract:

Recognizing the critical importance of accountability and the challenges associated with enhancing, monitoring and assessing Education for Sustainable Development (ESD) initiatives in Higher Education, we explored an experiential, student-centred learning approach. Our rationale was that by providing students with an opportunity to reflect on their ESD experiences, they could develop self-awareness regarding its impact of their behavior on sustainability, challenge their beliefs, and consider future actions through experimentation with different behaviors. Furthermore, through structured reflection, evidence of alignment between the learning environment and outcomes could be revealed.

The objective of this paper is twofold: firstly, to explore the role of structured reflection in ESD in Higher Education, and secondly, to demonstrate its application as a tool for enhancing, monitoring and evaluating the impact of an ESD approach used in an undergraduate Environmental Economics course.

As part of the course assessments, students engaged in creating a podcast and drafting a policy brief addressing an urgent environmental issue in a scaffolded collaborative learning environment. In the final assessment, each student responded to a set of reflective questions regarding their course learning experience. The students' reflections were analyzed using thematic analysis. The results and lessons learned are discussed in this poster presentation, providing valuable insights for education practitioners and community stakeholders.

Use AI for Good! / Use AI for Evil!

Presenter(s): Daisy Abbott, Research Developer, S.I.T. D.Abbott@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

AI literacy is a core skill. This poster playfully presents ideas for fruitful and ethical use of generative AI for Learning and Teaching in Higher Education. These are presented opposite "the dark side": a series of ideas highlighting the downsides of AI (e.g. high energy use, plagiarism, perpetuating bias) and how you can use AI for Evil! Taken together, the content shows the need for informed and judicious use of AI in Learning and Teaching and the Good vs Evil format is hoped to increase criticality and engagement.

The poster itself is an interactive ThingLink with an augmented reality option. The main poster has clues towards a 'treasure hunt' of bonus material on other posters – watch out for them around campus! The aim is to create interest, surprise, and a greater critical understanding of the opportunities and dangers of AI in contemporary creative education, beyond the conference itself.

Your learning space

Presenter(s): Dr Mary McCulloch SFHEA, MEd Programme Leader, Learning and Teaching m.mcculloch@gsa.ac.uk & Louis Deane, Student Consultant Learning and Teaching L.Deane@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

In this digital presentation, we present a showreel of student and staff insights from our live research project 'Your Learning Space.' Through this research we aim to foster discussions around the attributes that students consider valuable in their learning spaces. To achieve this, we will be analysing a collection of images and texts alongside recorded dialogues provided by students and staff, constructing narratives that explore themes of space, environment, belonging and identity. During the research we are investigating innovative student engagement methods, opting for an encrypted Business WhatsApp chat as the project's primary channel for communication and participant information. This setup ensures secure, anonymous, and direct interaction between researchers and participants, streamlining the user experience. In addition, we are organising in-person 'sofa chats' across the campus, inviting students to engage in confidential informal conversations, utilising flashcards, drawing and 3D modelling to facilitate discussions. Our ambition with this research is to enhance our understanding of the characteristics of learning spaces that are important to students, in line with the university's commitment to pioneering innovative and inventive educational strategies in learning. Our presentation will display our early findings and we will invite you, as viewers, to also participate in the research by offering your thoughts on the ideas and issues encapsulated in our reel.

Channelling Kelvingrove

Presenter(s): Katarina Ranković Lecturer in Fine Art k.rankovic@gsa.ac.uk, Hongil Yoon, Sara Ali, Bianca Patania, Sunny Min, Dan Liu, Charlotte Geekie, Catrina McGregor, Abbey Coats & Embla Graham

Abstract

Made by Glasgow School of Art students and artist Katarina Ranković in response to 10 artefacts at the Kelvingrove Art Gallery and Museum, *Channelling Kelvingrove* is an experiment in empathising with and voicing inanimate objects, temporarily leaving our own habitual personas behind in favour of the viewpoint that other things—and their histories—can afford us. Through a series of workshops and research sessions on artistic channelling, each contributor produced one “chapter”—a short film—in which an artefact of their choice is animated with a voice.

The project provided students with an opportunity to learn about working with archives and public institutions. By using Katarina's channelling practice as a framework and assisting her a real-world professional situation, the students also learned how to see a collaborative art project through, in detail and from start to finish. Further, through the modularised design of the project as a series of autonomous 'chapters', each contributing artist is credited and holds the intellectual property rights for their individual contribution.

With thanks to Kelvingrove Art Gallery and Museum in Glasgow for granting permission to film and work with the collection.

Drawing for Understanding the Self & Others

Presenter(s): Yeonjoo Cho Visiting Lecturer School of Fine Art, y.cho@gsa.ac.uk

Abstract

This online archive aims to question and reconsider the value of extracurricular drawing activities – the SoFA Drawing Class – in student-centred learning. SoFA Drawing Class is a series of extracurricular in-person drawing workshops that started with reopening the GSA life room after the pandemic due to students' requests. Despite criticism of teaching life drawing as a technique (Petherbridge, 2010) and the acknowledgement of difficulties in teaching drawing within current fine art education, which emphasises theories and written work (Chorpening, 2014), the SoFA Drawing Class archive shows how students and staff in the School of Fine Art have understood the meaning of learning and teaching drawing. These drawing sessions created a site for practice by providing an environment to explore materials, share ideas, and try something different from the regular studio practice. By exploring this archive, readers will be able to think about answers to the following questions:

- Why do we need to learn and teach manual drawing in higher education?
- How does learning and teaching drawing foster a sense of community of practice?
- How do extracurricular activities complement the learning and teaching within the current fine art curriculum?

References

- Petherbridge, D. (2010) *The Primacy of Drawing: Histories and Theories of Practice*. New Haven and London: Yale University Press.
- Chorpening, K. (2014) The Problem with Making in Fine Art: A Case for the Expanded Teaching of Drawing in *Art, Design & Communication in Higher Education* 13 (1) 93-107.

Breakout Sessions AM

Room 1 Presentations

1a. Developing Pedagogies of Sustainability in Art and Design Education: Creative Inquiry, Wellbeing and Crossing Boundaries

Room 1 11:15 to 11:45

Presenter(s): Maddy Sclater Senior Academic Fellow m.sclater@gsa.ac.uk

Themes: Creating sustainable and regenerative learning communities and environments

Abstract:

The crucial linkages between an understanding of global environmental impact, personal and community consumption and production, and creativity, are most significantly developed and enhanced by education as an ongoing process in people's lives. There is now growing recognition that artistic forms of knowing contribute to our understanding of the increasingly complex world we inhabit and that human emotions play a critical role in this process. The creative arts and their methodologies can help us to understand, in a profound way, the world we live in and how we make meaning of it. This position paper, which is part of a more sustained enquiry, explores the pressing requirement to develop interdisciplinary pedagogical practices and inquiry methods to support the embedding of socio-ecological sustainability not only within art and design but to consider their possible transference across multiple higher education disciplinary contexts. The purpose of this session is to present some conceptual resources, theoretical influences and pedagogical developments that have informed the direction of this inquiry. The presentation unpacks the relationship between wellbeing and sustainability and looks at the crucial role of aesthetic experience and emotion in our pedagogies. Participants will be introduced to a range of resources, methods and influences to take back to their own learning and teaching practice.

1b. Could bio-pigmentation be a greener alternative to synthetic dyes?

Room 1 11:45 to 12:15

Presenter(s): Clare Rollie, Lecturer, Biomolecular Sciences, clare.rollie@glasgow.ac.uk

Themes: Partnering in sustainability

Abstract:

Could bio-pigmentation be a greener alternative to synthetic dyes? Nature is full of wonderful colour. Microorganisms, such as bacteria, are often very brightly coloured. By identifying which part of the organism's DNA is responsible for this colour, scientists can then transfer this 'code' to other bacteria and brew up batches of naturally produced dyes. These natural dyes are seen as a promising alternative to chemically produced synthetic dyes, which often require large amounts of water and energy to produce and their manufacture results in the release of harmful byproducts. Bio-pigments could be one way of reducing the huge environmental footprint of the fashion and textile industry. The promise of this technique is evident as in 2023 a UK bio-pigmentation company was a runner-up for the worldwide environmental 'Earthshot' prize. Bio-pigmentation is at the intersection of art and science, and I believe a project based around this could be a great way of collaborating academically. Final year dissertation students in the School of

Molecular Biosciences at the University of Glasgow will identify the genetic code to design and produce different bio-pigments. Following various safety procedures, these could be used to dye fabric or paper to be used in the projects of GSA students. The students in both institutions could collaborate at all stages of the projects, with a strong focus on making all processes and components as sustainable as possible. I will present on bio-pigmentation, its global potential, and pitch for collaborators in this exciting cross-institutional project.

Room 2 Presentations

2a. Assessing Assessment. Dialogic assessment practices, pass/fail regimes and student agency.

Room 2 11:15 to 11:45

Presenter(s): Martin Newth (Head of School of Fine Art SoFA) M.Newth@gsa.ac.uk & Roddy Hunter (Head of Academic Planning SoFA) R.Hunter@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

This presentation explores and critically reflects on assessment practices within our GSA curricula, aiming to challenge established notions and prompt re-evaluation of its role. At the core of GSA's educational strategy lies the empowerment of student agency. Through this presentation, we aim to explore how assessment might align with and enhance this overarching ambition. This presentation seeks to ask how, and whether, we might embrace assessment regimes that move away from a perception that assessment is something 'done to' students by staff, towards a moment of reflection, feedback and feed-forward that students and staff are equally engaged in and over which students have agency and control.

Roddy Hunter and Martin Newth have both led on instigating pass/fail regimes at other institutions. We will share insights and critically assess their efficacy, particularly in terms of:

- fostering community,
- encouraging collaborative practices,
- nurturing experimentation and creative risk taking,
- stimulating discourse on curriculum alignment
- and enhancing student well-being by reducing grading-induced stress.

Additionally, we examine dialogic assessment practices, wherein staff and students equally contribute through reflective feedback. We showcase instances of its implementation at Undergraduate and Postgraduate levels to explore possibilities for its integration into GSA curricula. Utilising research in art and design assessment, alongside interdisciplinary literature, we analyse how these alternative assessment approaches align with the imperative for decolonisation and de-centring in education. By disrupting conventional dynamics and fostering collaboration, these approaches hold promise for co-creating knowledge.

2b. Co-creating the Crit to Support Feedback

Room 2 11:45 to 12:15

Presenter(s): Marianne Greated, Reader in Painting, Academic Development Lead, UG Programme Leader, School of Fine Art, GSA m.greated@gsa.ac.uk and Magnus Quaife, Professor of Fine Art Pedagogy, Uniarts, Helsinki, Finland magnus.quaife@uniarts.fi

Themes: Fostering criticality, compassion and care

Abstract:

This session presents the results of an experiment in collaborative pedagogical design in which students and staff at two leading European Art Schools worked together to redevelop approaches to group critique. The group critique (or 'crit') has been described as a signature pedagogy in contemporary higher art education (Orr and Shreeve 2018). This project focusses on how students might better understand the feedback they receive in a group critique, asking what kinds of feedback are useful and valuable to students. The research considers how the process of group critique facilitates student learning underpinned by compassion as well as criticality. To do so we developed a workshop that encouraged participants to reflect on previous experiences of group teaching, presented a range of existing models, and facilitated the imagination of possible alternatives. These alternatives could then be tested with the same staff and students and reflections gathered and analysed by the participants and facilitators. The experiment was carried out at two different higher education institutions, at Glasgow School of Art, and at Uniarts, Helsinki. Participants in this session will be introduced to the project and workshops undertaken, and reflect on the group critique as an opportunity for constructive feedback.

Room 3 Presentations

3a. Wellbeing is No Object: Exploring the role of object-based practices to support conversations for mental health and wellbeing

Room 3 11:15 to 11:45

Presenter(s): Cat Doyle, Student, MRes, cat.j.doyle@gmail.com

Themes: Fostering criticality, compassion and care

Abstract:

The growing challenges presented by the current mental health crisis provide opportunities for alternative interventions to supplement and support routine healthcare practices. Engagement with physical objects has been found to have positive implications on mental health and wellbeing in a variety of contexts, including museums, talk therapy, storytelling and art therapy. However, despite overlaps in practices across these contexts, existing studies are isolated within each individual area. Meanwhile, despite recognition of the potential for handcrafted object in object-based practices for mental health and wellbeing by some craft practitioners, there are limited examples of such objects in the literature. Concurrently, a variety of vibrotactile digitally enhanced objects for mental health and wellbeing continue to show promise across a variety of HCI contexts.

This project explored how newly crafted objects were used as “enticatypes” to open up conversation around the potential for handcrafted and digitally enhanced objects to contribute to further development of object-based practices. A series of non-digital artefacts were created in the first phase, which were used in activity-based interviews with professional participants working within a variety of mental health and wellbeing contexts. Digitally enhanced cultural probes were produced in the second phase for the same participants to reflect on individually. The research culminated in a

focus group where a series of recommendations were co-produced between participants and the researcher. This presentation will discuss the research process and findings in more detail and how these could have further implications in future research.

3b. 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.

Room 3 11:45 to 12:15

Presenter(s): Jessica Argo, Programme Leader BDes Sound for Moving Image J.Argo@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

The BDes Sound for Moving Image programme recruits directly into Stage 3, articulating from HND (or from mature students with relevant experience). The rapid jump from Further Education to Higher Education means that Equality Diversity and Inclusion is an urgent priority in this programme, to ensure students are empowered, inspired and motivated – as they may never have expected to be welcomed into an art school, due to societal inequalities experienced. We support students 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.

This presentation will showcase teaching methods that celebrate neurodiversity; accessible multi-sensory activities to foster collaborative creativity (such as analogue experimental film generation using optical devices and improvised music practices using “noise-makers”). Also featured are curricula on gender diversity and social justice, through critiquing the male gaze in cinema and the colonialism or class disparities in soundscape practices – then spotlighting artists who propose alternative inclusive practices.

The presentation will weave together insights from the 2024 Equality Impact Assessment, the 5-year reflection on an Associate Student Scheme in a Further Education College written with Widening Participation, and key reflections and strategies conceived during EDI staff and student development activities co-led by staff from GSA Library, International Foundation Programme, Architecture, and Marketing and Recruitment. Together we discovered methods to build pro-active inclusive recruitment practices (sharing diverse student voices in recruitment materials) and continue de-colonising curriculum (spotlighting role model practitioners from minoritized groups in curriculum).

Room 4 Sharing Practice Sessions

4a. Sustaining a Photographic Practice: Materials and Processes

Room 4 11:15 to 11:30

Presenter(s): Christina McBride, MFA and Fine Art Photography C.McBride@gsa.ac.uk

Themes: Creating sustainable and regenerative learning communities and environments

Abstract:

This is a practice-sharing session which focuses on the materials and processes we use within our art practice and considers if/what the more sustainable alternatives to these might be. Christina McBride will be sharing some of the developments she has been making within her own photographic practice, to embrace less harmful, more environmentally conscious materials and approaches.

She will talk about some of the plant-based developers she has been researching and printing with, describe some of the processes involved and show some examples of the outcomes. Christina will also reference some of the challenges of working with these materials and things to be alert to. Whilst the session focuses on plant-based materials in relation to lens-based practice, it will also reference the larger context of artists working more generally with a broader range of materials and processes. It is hoped the sharing of practice will trigger a process of questioning which participants will take away with them, in relation to their own choices and materials, and how things could be done differently, more sustainably and perhaps even better.

4b. Sustainability group project: Optimising group dynamics, experiences, and skills among diverse group members.

Room 4 11:30 to 11:45

Presenter(s): Lovleen Kushwah, Senior Lecturer, Lovleen.kushwah@glasgow.ac.uk & Paulina Navrouzoglou, Lecturer, Paulina.Navrouzoglou@glasgow.ac.uk & Geethanjali Selvaretnam, Senior Lecturer, Geethanjali.Selvaretnam@glasgow.ac.uk

Themes: Enabling all our students to flourish

Abstract:

Students in an undergraduate economics optional course were given a sustainability-related group project comprised of an interview podcast about an urgent environmental problem in a country and a policy brief to suggest a solution. This group project was followed by an individual assessment requiring the students to reflect on their learning experiences through the group project. The purpose of the proposed assessment group design was to examine whether a long-term interaction among group members and a high weight on group assessment can improve group dynamics, experiences and skills in groups with diverse members. The following reflective questions mainly guide our research: How did the two group assessments help you: a) learn more; b) improve the dynamics of working in teams; c) resolve issues with team members due to long-term interaction; and d) overcome challenges of working individually. The application of the group assessment design has shown interesting and encouraging positive outcomes regarding group dynamics, experiences and skills in groups with diverse members.

4c. Reuse Hubs: Materials sharing and reuse across GSA

Room 4 11:45 to 12:00

Presenter(s): Isaac Wilcox, Studio Lead, Technical Support Department, i.wilcox@gsa.ac.uk, Craig Laurie, Technical Manager, Technical Support Department, c.laurie@gsa.ac.uk, Stephen Keane, Studio Lead, Technical Support Department, s.keane@gsa.ac.uk & Alan Williams, Studio Lead, Technical Support Department al.williams@gsa.ac.uk

Themes: Creating sustainable and regenerative learning communities and environments

Abstract:

In this session, the TSD Studio Assistant teams discuss the creation and development of their reuse hubs.

Each team maintains a material reuse hub, with one placed within each building across the GSA campus. We salvage material throughout the buildings and put it on our shelves so it can be repurposed by students and staff, who in turn are encouraged to donate materials they are finished with. The main drive was to create a sharing space where students could source free materials, and to cut down on waste in the buildings and more widely in people's lives. The hubs started in 2023, however the genus of the idea has been around as long as technicians and makers have been in the world.

We couldn't be described as a team of activists, rather pragmatists and realists who come into contact with waste material every day. In the session we'll talk about how we started the project, how we've sustained the project, and our hopes and plans for the future.

We hope this sharing session will help others be more aware of the free resources available and what they can do to help share throughout the school. We're always looking for new resource streams (i.e. you), and also feedback and ideas to improve our service and practices, so opening a conversation is important to us.

4d. Empowering PhD Students: Developing Research Skills in an International Context

Room 4 12:00 to 12:15

Presenter(s): Charlotte Dunn, Assistant Librarian c.dunn@gsa.ac.uk; Sarah Smith, Head of Research SA.Smith@gsa.ac.uk; Bohdana Hrynda, Senior Lecturer at Lviv National Academy of Arts bohdana_hrynda@lnam.edu.ua

Themes: Enabling all our students to flourish

Abstract:

This practice-sharing session outlines a series of collaborative research workshops hosted by GSA Library Services and Research staff in partnership with the Lviv National Academy of Arts. The sessions were planned through the partnership that exists between the two institutions through the Ukraine Twinning Initiative, and were offered to PhD students from both universities. The purpose of these workshops was to equip PhD students with research skills essential for their academic journey and professional growth, as well as fostering academic exchange and development.

The workshops covered a range of topics, including the benefits of Open Access, navigating digital archives, developing advanced search techniques, an introduction to using AI in research, and tips

for evaluating information - providing a comprehensive toolkit for effective scholarly inquiry in the digital age. The interactive sessions were supported by practical exercises, giving participants the opportunity to put their learning into practice.

Aligning with the theme of "enabling all our students to flourish," the workshops fostered an inclusive learning environment, catering to diverse academic backgrounds and experiences. Furthermore, the international collaboration enriched the learning experience, fostering cross-cultural dialogue and promoting a global perspective in scholarly pursuits. The workshops received positive feedback from students and academics, and highlighted further areas for potential collaboration.

Participants at this session will learn of the potential for support departments to contribute to the development of essential research skills, enabling students to flourish academically and contribute meaningfully to their respective fields of study.

Breakout Session PM Room 1 Presentations

1c. Degree Show Discovery

Room 1 14:00 to 14:30

Presenter(s): Digger Nutter, Interior Design d.nutter@gsa.ac.uk

Themes: Fostering criticality, compassion and care

Abstract:

The Design Studio in education is both a place for learning and a way of learning. It is a 'social learning environment' where 'learning is visible and open to discussion through active participation' (Orr & Shreeve, 2017). Studio can create learning environments as safe, collaborative spaces to convene and places to engage in 'Social Learning' (Wenger-Trainer, 2021).

The Degree Show turns the learning studio into a public exhibition. Here, students can engage with the work of their future selves. The Degree Show Discovery activity re-appropriates this exhibition as a new learning environment.

This presentation introduces the Degree Show Discovery activity a session that used peer observation, discussion, and worksheets to create an interactive learning environment. I will introduce how I applied three learning theories - comparison, socially constructed values, and calibration within this activity and how I analysed feedback from my students and peers on the effectiveness of these theories.

I will share how I tested the agency and convening power of the studio throughout the planning, delivery and reflection. I also explored the power/usefulness of the material used for comparison and the benefit of material that is outwith the ownership of the student body. This activity leveraged the work of 'others' to activate the individual's thinking, but crucially it did this through social dialogue.

This work is part of my studies on the MEd In Learning and Teaching in the Arts at the Royal Conservatoire of Scotland.

1d. Adopting creative sustainable projects in learning and teaching interior design: Opportunities and challenges.

Room 1 14:30 to 15:00

Presenter(s): Dr Emanayah, Assistant professor from The University of Jordan , Interior Design, e.mayah@ju.edu.jo & Students: Yara Saleh, Abrar Al Farajat, Haneen Abu Hantash

Themes: Enabling all our students to flourish

Abstract:

The construction sector has been found to be responsible for 40% of global CO2 emissions annually (Architecture2030, 2023). Therefore, in order to meet people's need for healthy living conditions and to save energy, sustainability in interior architectural projects is encouraged. The purpose of this session is to present an interdisciplinary methodology for learning about the environment and

sustainability in interior design programmes. Examples of creative design projects and the creation process will be presented and discussed critically, based on material selection, aspects of functionality and aesthetics, as well as the challenges encountered during thinking and making. The session will also offer innovative design practice opportunities and ideas for our learning communities, in line with the UN Sustainable Development Goals (SDGs).

Room 2 Presentations

2c. Navigating the Unknown Unknowns in the Field(s) of The Image

Room 2 14:00 to 14:30

Presenter(s): Michael Mersinis, Lecturer, Fine Art Photography, m.mersinis@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

This paper recounts the shifts that take place in the context of images and the creative spaces that contain and carry them. Taking examples from a revised curriculum in the Second Year Photography curriculum, the presentation takes examples of contemporary practice in the context of the exhibition, the individual publication and the group publication. Following Slavoj Žižek's categorization about knowledge, the question is posed about how the photograph functions as a concentrated field of knowledge in different contexts, how artists/teachers encounter and discuss it with the artists/students and how the conversation pivots between the aesthetic event and the learning event in the public domain. The paper examines model of production and making, the navigation of ambition and production and the consolidation of the function of the image in gallery and publishing contexts. Considering the current financial state and the different conditions that govern the thinking and working with the photograph as a primary form of expression, a case is made that new strategies need to be developed to both encapsulate practices in the expanded field of the image, and to consider contemporary tensions in production, learning and teaching and making.

2d. Let's Talk About AI

Room 2 14:30 to 15:00

Presenter(s): Correy Murphy, Blended Learning Manager, c.murphy@gsa.ac.uk and Catherine M. Weir, Lecturer, Interaction Design c.weir@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

In this session we will present the results of the 2024 GSA Staff AI Survey in which staff shared their experiences with and attitudes towards AI. To spark discussion, Tutor Cat Weir will describe the use of AI in teaching and learning in Interaction Design and some of the concerns faced by DHT. The session will be an open forum for staff to discuss how they are using (or hope to be using) AI, and any concerns they want to flag. Topics for discussion: AI in assessment; detecting AI; institutional licensing of AI tools; AI and research.

Room 3 Presentations

3c. Datafying the Interior: Re-imagining the Interior using regenerative AI

Room 3 14:00 to 14:30

Presenter(s): Pamela Flanagan, Programme Leader Interior Design UG, p.flanagan@gsa.ac.uk & Marco Emilio di Mario, Lecturer Interior Design m.dimario@gsa.ac.uk

Themes: Fostering criticality, compassion and care

Abstract:

How can AI be a meaningful and critical design tool for students? In *Datafying The Interior*, this paper will share the outcomes of an AI workshop that brought together Year 2 and Year 3 Interior Design students to explore their hopes, fears, and expectations regarding integrating artificial intelligence (AI) in their education and future practice.

The workshop aimed to consider how transformational AI models were utilised in photos and observational drawings to generate alternative ways of seeing the interior and how AI processes propose novel interpretations. The workshop prompted critical observations on the authenticity, ethics, risks and opportunities of AI within Interior Design practice.

This presentation will share an analysis of constructing a data set of the interiors of the Reid Building to test and explore the possibilities of image-based data in describing the three-dimensional spaces we collectively occupy. The data sets demonstrate the process of using a transformative model by manipulating word prompts and selective curation of source images. The outcomes prompted intriguing generative AI images in which students were able to explore materiality, accessibility, and how AI can augment the speculative future of interiors.

3d. Supporting Trans students in creative Higher Education (HE) – building towards a Best Practice guide to Trans Inclusivity at the GSA

Room 3 14:30 to 15:00

Presenter(s): Mathias Ottosson, Administrative Officer, School of Design, m.ottosson@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

More than a third of Trans students in HE have experienced negative comments or behaviour from staff in the past (36%) (Stonewall, 2018). Trans students also face more barriers in administrative processes, problems with peer relationships, and a lack of curriculum representation, which may affect their mental well-being (TransEDU, 2018). The purpose of this session is to highlight the difficulties Trans students/staff may face in HE, and discuss the steps going forward to accommodate Trans needs at the GSA. This is framed in the context of the SDGs and the GSA's Strategic framework for increased and sustainable inclusivity.

I will discuss my MSc thesis, where I explore how the emotional relation to space can affect the safety and sense of belonging for Trans/GNC people, especially so in public spaces. HE is an important space for Trans people, and basing off of existing research, I will evaluate how the

structural and pedagogical approaches may affect Trans people's sense of belonging, and as a result, their academic and creative achievements. This is contextualised at the GSA, and the broader literature recommendations for Trans-inclusive approaches will be discussed in an arts setting. In the discussion, participants are encouraged to map out the "journey" of a Trans person in HE, and how this may manifest in arts-related practices. They will need to consider their own positionality within the school, and the best practice approach to accommodate Trans students/staff in HE. The goal is to come closer to the creation of a Best Practice guide for Trans students/staff at the GSA.

Room 4 Sharing Practice Sessions

4e. The Past is Ever-Present (Exploring GSA's Ceramic Collection)

Room 4 14:00 to 14:15

Presenter(s): Stella Hook, Archives and Collections Engagement Lead s.hook@gsa.ac.uk & Katy West, First Year Experience Coordinator, Programme Development k.west@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

This session aims to explore the insights gained from the recent Independent Study Week project titled "The Past is Ever-Present (Exploring GSA's Ceramic Collection)" regarding student experience and creative practice development. The project involved examining objects from the GSA Archives and Collections ceramic collection, and the subsequent creation of new works made in response to it. Through an analysis of the project, a framework emerges that can be applied to future projects that offer innovative ways to engage with the archive, fostering cross-disciplinary and cross-school collaboration. By providing students and GSA staff the opportunity to collaborate outside their departmental boundaries, and using the archive as a central source of inspiration, new creative works emerged from historical pieces associated with GSA. This approach encourages engagement with the art school's rich history, facilitates multidisciplinary collaboration, and leads to the creation of exciting new artworks. The creative outputs from this project will be curated and exhibited in Windows on Heritage at the Reid Building, in May 2024. It is hoped that this format can be utilised and refined for future projects to further develop student experience and opportunities.

4f. Craft & Chat Wellbeing Sessions

Room 4 14:15 to 14:30

Presenter(s): Polly McLean - Interim Student Support Manager p.mclean@gsa.ac.uk & Marjory Bond - Interim Student Support Manager m.bond@gsa.ac.uk

Themes: Fostering criticality, compassion and care

Abstract:

This presentation examines the impact of Craft & Chat sessions on fostering mental health, community and social cohesion at GSA.

Simple craft activities, removed from academic pressures, act as a meditative activity for introspection and emotional regulation. Students are able to engage in a creative process from a state of mindfulness, effectively alleviating stress and promoting psychological wellbeing.

The sessions can help to combat social isolation, offering students a space for meaningful engagement and interpersonal connection. Students can forge bonds of solidarity and mutual support, enriching their sense of belonging and resilience.

Craft and chat sessions are accessible to students with diverse backgrounds and abilities. Embracing a culture of acceptance and appreciation for individual differences, these sessions provide a welcoming environment for all, fostering a sense of unity amidst diversity.

The sessions are part of a holistic approach to mental health promotion, integrating creativity, social interaction, and self-care practices.

4g. Crowdsourcing Gender-Diverse Teaching Materials

Room 4 14:30 to 14:45

Presenter(s): Dr. Jamie Iona Ferguson, Lecturer in Immersive Systems Design, School of Innovation and Technology, j.ferguson@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

Gender-diverse students face a variety of complex barriers to successful completion of further/higher education programs and are at increased risk of withdrawal than the general student population. This session will disseminate research conducted on a novel approach to crowdsourcing teaching materials and perceptions of these materials. Participants will leave with an understanding of: 1) the approach itself and 2) how they can apply this in their own teaching to make their materials more inclusive of gender-diverse students.

4h. Assemble, Exchange: Peer crit series

Room 4 14:45 to 15:00

Presenter(s): Alicia Bickerstaff Vice President GSASA a.bickerstaff@gsa.ac.uk, Choterina Freer Academic Engagement Co-ordinator GSASA c.freer@gsa.ac.uk

Themes: Fostering criticality, compassion and care

Abstract:

This session would be a presentation of our cross-disciplinary peer crit series titled Assemble, Exchange which we started at the GSASA this year. Assemble, Exchange aims to encourage collaborative learning, providing a space for students from all programmes across GSA to engage in critical discussions and share ideas and references. We have run two sessions of the programme so far and hope to have run several more by the time of the conference. Our presentation would include our experience and rationale for these sessions and then look at how the series could be developed next academic year.

The crit series is also part of a wider project to invigorate the project spaces and raise student awareness of their availability as a space on campus for exhibiting and running workshops, so this session would enable us to further raise awareness of the availability of the project spaces to students and other opportunities such as project space exhibition applications which will open in September.

This presentation will also explore the challenges we have encountered so far. One of the areas where we have struggled this year is to reach students from a breadth of programs. So, we would

use this time to discuss and potentially co-design ways to improve outreach and accessibility for the session, so that all students can feel welcome to get involved next year.

Workshops

AI Art School: Workshop, collaboration, exploration

Room 1 15:15 to 16:15

Presenter(s): Cat Weir, Lecturer and researcher in Interaction Design, c.weir@gsa.ac.uk; Kim McNeil, Technical Manager (Design), k.mcneil@gsa.ac.uk, Correy Murphy, Blended Learning Manager, Library Services; c.murphy@gsa.ac.uk Yuqian Sun PhD Researcher Royal College of Art.

Themes: Enabling all our students to flourish

Abstract:

How does AI impact on the role of educators? How does engaging with AI influence our creative processes? In this session the presenters will highlight the works of artists and designers who use AI and encourage discussion about the challenges related to artificial intelligence in the creative education space. Attendees will be guided through a hands-on AI workshop followed by group conversation; with presentations from RCA PhD Researcher Yuqian Sun (<https://fakecheese.me/>) and AI-native game <https://www.1001nights.ai/>) and GSA Lecturer Catherine M. Weir (www.cmweir.com). Participants will take away improved prompt engineering skills and wider familiarity with text and visual AI tools used in the creative fields. Based on a session attended by the presenters at RCA London in March 2024.

Fostering a Diverse Student Voice: Exploring inclusivity and enhanced accessibility to student voice and representation.

Room 2 15:15 to 16:15

Presenter(s): Rory O'Neill, Enhancement and Student Partnership Coordinator r.oneill@gsa.ac.uk & Bhavani Balasubramanyam, Student Consultant (Diverse Voices) b.balasubramanyam@gsa.ac.uk

Themes: Enabling all our students to flourish

Abstract:

Working in creative partnership with students is a fundamental aspect of the creative education at GSA, as outlined in the Education Strategy and the Student Partnership Agreement with the GSA Students' Association. As we grow our understanding of students' learning experiences and their ambitions as creative members of our community, it is vital we recognise the diversity of our student body and consider the multi-faceted aspects of each student's learning experience.

This workshop will explore a series of case studies exemplifying how students at the GSA share their voices within and outside the traditional representative structures and discuss how we can further enable the capturing of inclusive student feedback.

By considering the accessibility and communication of our approach, students' protected characteristics, and the current identity of the GSA Student Voice, we will reflect on the effectiveness and impact of our current strategies. Collectively, we will identify enhancements in feedback practices and methods to cultivate a culture where all students' voices can be heard, represented, and empowered.

In attending this session, participants will be able to:

- Identify and describe the qualities and behaviours which indicate effective and inclusive feedback strategies for a collaborative student partnership.
- Reflect upon and identify opportunities for inclusive enhancement practice within their own context.
- - Consider the challenges to student voice and potential solutions to support and cultivate a culture of inclusive student representation and empowerment.

Creative Pedagogies for Education for Sustainable Development

Room 3 15:15 to 16:15

Presenter(s): Nathalie Tasler, nathalie.tasler@glasgow.ac.uk & Vicki Dale vicki.dale@glasgow.ac.uk
Senior Lecturers (Principal Advisors) in Academic and Digital Development, Academic and Digital Development, University of Glasgow

Themes: Enabling all our students to flourish

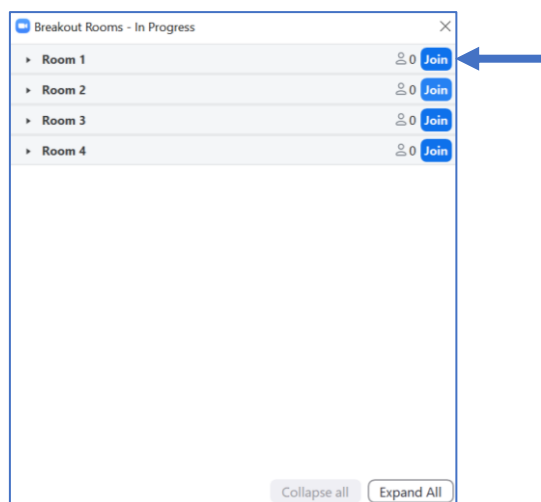
Abstract:



Creativity is at the heart of our teaching and assessment. We have fostered this in two capacities; initially, as part of our 'Creative pedagogies for active learning' course within our institution's Postgraduate Certificate in Academic Practice over several years, followed by involvement in an international creative learning design bootcamp. For the last three years, we have been running a module on transformative pedagogies for the Association of Learning Design and Education for Sustainable Development (ALD ESD), in partnership with UNESCO IESALC. From these professional practices, we would like to share the principles of our pedagogy that foster creativity and engagement with ESD in this interactive session.

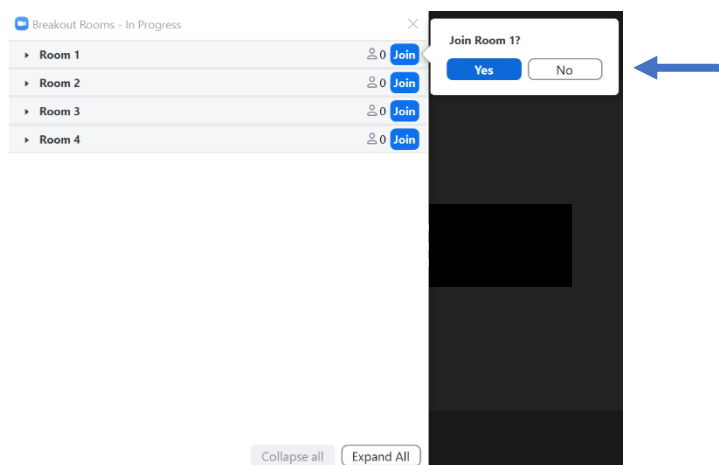
Our work is underpinned by a conceptual model (Tasler and Dale, 2021) that examines the affordances for transformative learning through the interactions of students, teachers and places. These places are where learning and teaching happen, including real world authentic environments where students are encouraged to consider sustainable development goals (SDGs) relevant to the subject at hand. To meaningfully engage students, we introduce participants to creative pedagogies that engage the head (cognitive aspects), heart (affective/emotional aspects), and hands (behavioural aspects), such as object-based learning, digital storytelling, and learning landscapes. This interactive workshop will introduce participants to our teaching approach, and delegates will be able to apply the principles to their own teaching practice. It is anticipated that participants will produce a concept or design for embedding ESD in their own teaching practice, using a creative pedagogy of their choice.

Appendix 1: Navigating Breakout Rooms

- Please ensure that you consulted the [Conference Programme](#) to identify which breakout sessions you wish to attend in advance of the conference.
- Breakout sessions will be held via Breakout Rooms in the main Zoom room.
- At the point in the programme where breakout sessions occur you will be invited to join a Breakout Room. A popup menu will present asking you to join a breakout room. The room number correspond to the conference programme.
- To join a breakout room simply click the join button to the right-hand side of the room number in the Breakout Room menu.



- To change Breakout Room, click the “Breakout Room” button  on the bottom menu, this may be located in the “More” section  depending on the size of your Zoom window. Clicking this button will pop up the Breakout Room menu.
- To change room simply click the join button to the right of the room number to which you would like to join. Then click “Yes”.



- This will then take you to your new Breakout Room.

