

Parallel Session 1: Friday 6th November, 10.30am – 12pm

Understanding Sustainability: Theory and Practice in Art and Design Education and Beyond

Room: Reid General Seminar Room 1

<p>Marika Hoekstra University of Chester/Amsterdam School of the Arts UK/The Netherlands</p>	<p>The Implications of the Artist Teacher on Pedagogical Practice In my presentation I will reflect on research results on artist teacher qualities from the perspective of progressive insight at the early stages of my doctoral research. How does artistic teaching, as a preliminary definition of the pedagogical practice of the artist teacher, relate to notions on democratic and critical pedagogy? The discussion will focus on the artist teacher as a model for teaching to contribute to educational change.</p>
<p>Jungwon Lee Donga University Republic of Korea</p>	<p>Linking Art Theory and Practice: Sustainable Pedagogy and Reaping Practical Creativity through Museums Teaching art theory and history to art major students is essential to enhance their understanding of masterpieces and artefacts. Providing students with opportunities to make interactions with artefacts is necessary to facilitate their creative and thinking process. Not only are museums the key to experience various cultures from all around the world, but museums also allow students to have interactive experiences. This study considers how the art major students from my class experienced museums and created their personal meaning making.</p>
<p>Mafalda Moreira The Glasgow School of Art UK</p>	<p>Distinct Approaches to Postgraduate Design Education: Preparing Future Designers for an Amplified Practice of Design In the current scenario of growing complexity, it can be said that the fundamental wicked problem of the twenty-first century rests in making the human presence in the world sustainable. With design practices widening their territories, literature shows indicators of an amplified perspective of design that can be understood as an integral position to address sustainability issues. Consequently, this research aims to identify distinct approaches to postgraduate Design Education, which help prepare future designers for an amplified design practice.</p>

The Politics of Sustainability in Art and Design Education

Room: Reid Auditorium

<p>Annie Davey UCL Institute of Education UK</p>	<p>From Criticality to Ambiguity: International Students and the Implicit Values of the UK Art School</p> <p>This paper will consider the tensions and opportunities provoked by the presence of a growing number of international students within UK art schools in which criticality and ambiguity occupy central, if contradictory, places within fine art pedagogies. Challenging assumptions of lack or deficit this paper will ask how responding to this changing student body might require thinking beyond the horizon of normative claims and attitudes of the art school toward a situation in which it is constituted through the divergent perspectives of its students.</p>
<p>Benedetta D'Ettorre Royal College of Art UK</p>	<p>What Organisational and Management Structures can be Employed by Artist Run Spaces to Best Ensure Long Term Sustainability?</p> <p>Artist-run spaces employ alternative operational and management practices to those used by traditional arts organisations. They were not set up with political agendas but the will to gain exposure in the mainstream art world. However, recent debates have highlighted the inherent political position of these alternative exhibition spaces. Sustainability can be achieved by radically repoliticising social relations through collaborative practices. By activating dilapidated buildings in particular areas of the city, artist-run spaces take part in the dynamics towards urban renewal and development.</p>
<p>Claire Robins UCL Institute of Education UK</p>	<p>Who Assesses the Assessors? Sustainability and Assessment in Art and Design Education</p> <p>This paper questions the sustainability of art and design qualifications that reflect an instrumentalist desire for a culture of external assessment, but achieve little in terms of continuity from school to Higher Education. I argue that at the core of often contradictory student experiences, we find, not a lack of educator values, nor a willingness for change but a moribund examination system that is less than transparent. This paper draws on recent research conducted at UCL Institute of Education.</p>

The Fundamentals of Environmental Sustainability: Mobilising Art and Design Education to Address Key Challenges

Room: Reid Principal Seminar Room 2

<p>Justin Carter The Glasgow School of Art UK</p>	<p>Understanding Sustainability Through the Public Art Project How does Fine Art practice differ from other disciplines in how it engages with and formulates sustainability? What are the merits and drawbacks of making sustainability explicit within the curriculum? Using undergraduate public art projects as case studies this paper will explore sustainability from an Environmental Art perspective. I will suggest that students need to 'bump into' sustainability through <i>live</i> research in order to take ownership of it on their own terms. In this way sustainability becomes a tangible and meaningful concept.</p>
<p>Mindy Carter McGill University Canada</p>	<p>The Pre-Service Teacher Monologues: Exploring how Education for Sustainable Development (ESD) Principles are Enacted in the Arts Education Classroom As a trained artist, teacher and researcher who situates her work in the arts based educational research method of a/r/tography, my deep commitment to "living my pedagogy" has meant learning how to sustain my art-making, teaching and research as a new scholar. This process has been a curricular exploration and practice that has been fostered and complimented by my recent research in the area of <i>Education for Sustainable Development</i> (ESD). This presentation seeks to highlight how a/r/tography and ESD have helped me to think about my teaching in more sustainable way(s) and design my curriculum as a co-constructed learning experience as illustrated through my "Pre-service teacher education monologue" research (funded by the Fonds de recherche du Québec – Société et culture (FRQSC)).</p>
<p>Lynette Robertson The Glasgow School of Art UK</p>	<p>Learning Through Living Architecture and Marine Litter: Examples of Sustainability in Art and Design Education from Scotland Three projects currently underway and in development will be introduced: (1) Edible green walls in primary schools in disadvantaged urban communities with landscape designer and artist Marc Grañén; (2) Glasgow School of Art (GSA) Campus Living Architecture / Green Infrastructure; (3) Littoral: Sci-Art Project with artist Julia Barton in collaboration with Shetland Amenity Trust. Learning and sustainability outcomes will be summarised for each project, supported with reference to the research literature. marcgranen.net/education-through-green gsasustainability.org.uk littoralartproject.com</p>

Collaboration and the Importance of Networks in Creating Sustainable Practices

Room: Reid Principal Seminar Room 1

Emese Hall University of Exeter UK	Joining the Dots: Professional Development and Evidence-Based Practice in Visual Arts Education This presentation will be based on the seven questions from the consultation <i>A World Class Teaching Profession</i> (DfE, 2014). Alongside other research, I will draw upon findings from my recent study into art and design teachers' professional networking. Crucially, I will argue for two key actions essential to the sustainability of visual arts education in England: a comprehensive review of existing evidence-based best practice and a national visual arts research agenda, similar to that of the NAEA (2014).
Marianne McAra The Glasgow School of Art UK	Sustaining Engagement with Vulnerable and Fragile Participants: How a Collaborative Design Approach can Broker and Mobilise Practitioner-Participant Interaction When conducting research with young, particularly vulnerable demographics, studies cite the need to establish trust and rapport with participants; critical assets integral to engagement and interaction. What frequently goes unreported is how to germinate these fragile research relationships. With this in mind, I reflect on my experience of collaborating with a group of young people, identified as <i>at risk</i> of falling through the educational-net post compulsory schooling, located in one of Scotland's poorest postcodes, and the catalysing role creativity played.
Sophie Nickeas University of West London UK	Arts Interventions and the Desistance Process: Agency Through Art Among Female Offenders During Incarceration and Upon Release