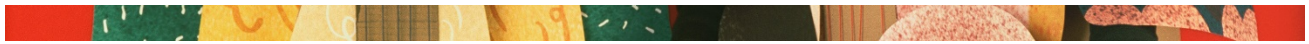# Parallel Session 3
Friday 22 February 2019, 16:00 - 17:30

RHB 307, Second Floor

Art Criticism as an Inclusive Practice
G. James Daichendt | Point Loma Nazarene University, USA

The field of art criticism has been on the defensive for a generation. The rise of elitist arts writing corresponded with the progression of modern art in the 20th Century but neither development gained relevance with general audiences, who often found both to be obtuse and non-relevant. Art criticism has been slow to recover but it has the potential for so much more in the classroom and community. This presentation explores the history of criticism and what we as educators can do to promote more inclusive and responsible methods of teaching, writing, and reading of art criticism.

Ethnocentrism and Higher Art Education: Lingering Legacies, Imperative Nondualities
David Gall | University of North Carolina at Charlotte, USA

Art education in the U.S. has made great progress toward greater inclusiveness and is generally a force against resurgent fascism. Nevertheless, higher art education theory is dominated by Euro-Western philosophical legacies, encumbered by dualism, which impede art education's emancipative democratizing potential. Recent debate about the uselessness of aesthetics illustrate this ethnocentrism. This presentation/paper will analyse the ethnocentrism that lingers in postmodern legacies that undergird the debate; then show how engagement with nondualist philosophies, predominantly non-Euro-Western, can make a profound difference to art education theory and practice, and are imperative to comprehending hybridity, resisting fascism and advancing global equity.

Decolonising the Arts Curriculum: Perspectives on Higher Education zine
Rahul Patel & Lucy Panesar | University of the Arts London, UK

To address the persistent attainment gap in higher education (26.4% between white and black students - UK wide) and the call to widen the curriculum by both students and staff we initiated a collaborative project at the University of the Arts London to produce a zine. It was not intended to be a definitive pedagogic tool but collection of creative perspectives that would engage a process and development of a decolonised curriculum. The response was a 60 page zine and we assess the impact of this project on the pedagogy of inclusivity at the University.

RHB 325, Second Floor

BackBone
Catherine Baker | Birmingham City University, UK

This paper highlights visual art-based research in the context of an ambitious multidisciplinary collaboration working with vulnerable young women aged 13-21yrs whose transition to adulthood has been complicated by a clinical diagnosis of spinal deformity; existing research indicates that negative perception of self is far higher in the young female group in comparison to their male and adult counterparts (Carrasco M, Ruiz. M, 2014).

The complex project responds to issues of wellbeing, social inclusion, environment and embodiment through a coming together of art education and multidisciplinary pedagogies targeting those who occupy an uncomfortable space somewhere between disability and inequality.

Ethical Design Practices with Older Adults for Health & Well-Being
Leah Burns & Masood Masoodian | Aalto University, Finland

Perceptions of older adults are limited by over-emphasis on physical maintenance and assumptions that their social contributions and personal growth are in decline. These perceptions impact the design and provision of health services and products as well as older peoples' motivation to use them. Visual storytelling is a research method well-suited to exploration and critical analysis of social perceptions. This paper discusses the ethics of design with versus for older people and describes how the Visual Communication Design Group at Aalto University is developing storytelling methods with older adults to improve design of health/well-being products and services for aging populations.

Hospice Encounters: towards an ethics of care, dignity and mutual respect for artists and researchers working with end-of-life patients
Julie Rodeyns & Free De Backer | Vrije Universiteit Brussel, Belgium

As participatory art project, IN/FINITY invites professional artists to create work, based on encounters with Belgian hospice patients. As art scholars, we opted for an ethnographic approach to analyse in depth the intersubjective relations developed during the process between all stakeholders instead of only focusing on its 'end product'. To involve the patients in our research, we use photo ethnography. Our presentation will focus on challenges concerning relational ethics that both the artists and we as researcher faced while working in this vulnerable field which, consequently, resulted in the development of an ethics of care, dignity and mutual respect.

RHB 343, Second Floor

"Love from Inside-Out " - Calligraphic line that link and break the barrier of East and West
Evelyna Liang Kan | Independent Artist & Art Consultant, Hong Kong

In Rural Hong Kong, in a primary school with multi-cultural and ethnic background, I used Chinese ink Calligraphy to link up with Pakistani, Nepalese and English writing, plus the introduction of modern art theory of line, for a series of inclusive art activities to embrace all diverse culture and arts. A celebration of each differences become one in an art installation, music, dances and performance!

"Love from Inside-Out" consolidates the experience and progress to establish an art education curriculum that integrates identity formation and care for family, friends and neighbours.

'Tell me your story!' - Making the 'Other' Visible through the Development of Collaborative Visual Narratives
Tereza Markidou & Sylvia Nicolaides | European University of Cyprus & Freelance Video Artist, Cyprus

This paper reports on the findings of a series of participatory video art/ documentary workshops, designed and implemented to enhance understanding and collaboration between teenagers of diverse cultural backgrounds in Cyprus. This initiative was part of 'The Alien Trail' (2017); a photographic project that explored the everyday life of refugees and migrants currently living in Cyprus through the images of four distinguished photographers: Antoine D'Agata, Nicos Economopoulos, Bieke Depoorter and Nicolas Iordanou (Project Creator). The workshops were co-designed by artists, educators and anthropologists so as to promote visual and multimodal communication amongst participants through video art, documentary making and collaborative drawing sessions. The findings of this practice highlight that teenagers were able to develop empathy and understanding by discussing and sharing each other's visual narratives.

Politics of Inclusion in the Hiroshima UNESCO Collection and Yesterday-Today-Tomorrow: Employing the Participatory Language of Drawing to Challenge (mis)Conceptions of Victimhood in People Affected by War and Displacement
Alessandra Sau | Independent Researcher, UK

This paper challenges the label of "victimhood" (Sajjad 2018:56) associated with people who endure traumatic events linked to war and forced migration by analysing, for the first time, two collections of drawings: the Hiroshima UNESCO Collection (held by NAEA at Yorkshire Sculpture Park) and a collection of drawings by refugees gathered by artist Bryan McCormack as part of the ongoing art project, Yesterday/Today/Tomorrow. The exploration of these materials via the concept of drawing as a participatory instrument "to investigate and understand the world" (Adams 2002:222) enables a paradigm shift in the (mis)conceptions around alleged victims of war and displacement. The latter will be (re)considered and repositioned as agent individuals narrating their past, present and future experiences through an inclusive visual language.

Art assessment and subjectivity: An exploration of learner experience in higher arts assessment practices
Nadia Ahmed | Newcastle University, UK

The arts are uniquely placed in education. Professionally qualifications aren't necessarily a requirement. However it is, for example required to practice medicine. The singularity of the subject also lies in its lack of classification, student/artist each identity existing in a form of duality.

How does this reflect in art assessment practice?

This study has been exploring student experiences of art assessment as it is being practiced in order to understand how art can be assessed fairly. The aim is to highlight key issues that affect their assessment as well as understanding how standardised assessment affects the individual artistic process.

The Space In-Between Images & Words: The Language of Thought; Art Education's Defiance of Logocentrism
Alex Forsyth | Institute of Education, University College London, UK

I believe text and image represent two modalities that sit uneasily currently in Art Education; conflating action with words is a thorny issue to begin with. Practicing as a neurodiverse A Level teacher - dyslexia - I observe writing inevitably curtails practical progression, words cleaved into sketchbooks, sandwich practice between explication and justification. My Art Education was predominately visual, yet felt thoroughly extended, practice far exceeding the point I note learners cease experiential learning to write as per the demands of the rubric. I posit: what can Images tell us; indeed ask of us, when words have the power to diminish them?

***Diggin' the Gallery*: opening up the art museum to difference**
Sarah Jarvis & Anna-Marie Gray | Tate Modern & Tate Britain, UK

Following the completion of the Diggin the Gallery series of events for young people with and without dis/abilities at Tate Britain, the Tate London Schools and Teachers team are developing and deepening their relationships with key local partners, artists and communities of young people with SEND in order to continue the work of opening up the art museum to difference. Using Diggin the Gallery Anna and Sarah will talk through the project and recent developments in programme to explore how decentring a Learning Department's position in the project, and using lived experience to start conversation across the institution, young people can be given more agency and find themselves and others in the gallery.

RHB 355, Second Floor

Using participatory research methodology to design inclusive and meaningful museum experiences

Helena Garcia Carrizosa | Open University, UK

The proposed paper will consider the experience of some of the larger European museums in their attempt to diversify their audience through the specific inclusion of the disabled community. The participatory research that this paper will draw upon is undertaken as part of the ARCHES project. It is a 3-year EU Horizon 2020 funded project, including partners within the heritage and technology sectors. The paper will focus on the following key discussion topic:

The different methods through which museums provide access to their collections and through which they create educational resources, content and tools to engage with the disabled community.

Harnessing the power of the 'White Cube': the contemporary art gallery as an inclusive space for learning

Simon Taylor | University of Worcester, UK

Simon Taylor is former Head of Learning at Ikon Gallery, Birmingham. This paper includes examples of participatory programmes designed to widen access to contemporary culture, supporting visitors who are blind or visually impaired to engage with exhibitions of contemporary art. It includes details of an innovative programme of audio-described tours and interpretation for visitors, alongside visual awareness and guiding training for staff and visitor assistants working in the gallery. The paper concludes by making the case for an inclusive pedagogy based on a social constructivist model, using experiential learning in museum, gallery and heritage settings for audiences with disabilities.

The shared agency of photography in gallery education: Open Eye Gallery discusses its re-thinking of gallery education, through the role of photography as a tool for co-authorship and co-production

Elizabeth Wewiora | Open Eye Gallery, UK

This paper describes a current project by Liverpool organisation, Open Eye Gallery (OEG), Whitby High School (Ellesmere Port), recent partners Liverpool Hope University and Curious Minds. The School is in an area of high socio-economic deprivation and low level of cultural engagement. The project seeks to support students' photographic and digital skills, using co-authored approaches to learning to raise young people's overall aspiration levels.

This paper addresses conflicts / ethics of photography, social media and the digital in creative education today but ultimately seeks to champion photography as a tool for increased visual literacy when co-authored between both school and cultural organisation.

Where have all the boys gone?
Susan Coles | Independent Consultant & Artist, UK

In the UK, more noticeably in England, twice as many girls as boys study art after key stage 3 and there are three girls for every boy at key stage 5. The achievement gap between boys and girls is also a concern and there is no sign of this changing. Why is this happening? Has the curriculum become feminised so that it inevitably favours girls? How can schools create an art craft and design curriculum model which engages both boys and girls and which is truly inclusive? I will present my case for change, what must be done and why.

Art Education for Learners with Special Needs: University of Botswana Undergraduates Student-teachers Experiences and Practices
Magdeline Chilalu Mannathoko | University of Botswana, Botswana

Inclusion is currently a global concern with the aim of including all disabled children and young people in education. As art and design is a very personal quest, giving each individual an opportunity to express themselves, undergraduates student-teachers were engaged in a project to explore possible strategies for including children identified as having a special educational need in Art and Design classrooms. Following Zundel's (2005) approach, they worked with primary school children of different needs considering the issue of equality and equity advocated globally. Student-teachers designed activities and worked with children for two months and quiet distinctive and interesting products were developed by learners.

Gender and Professional Identity: The Influence of Mass Media on Interior Education
Lynne Mesher | University of Portsmouth, UK

It has been argued by academics that the study of Interior Design became popular amongst women due to its representation through mass-media, which coincided with Labour's neoliberalism and a rise in the number of HE courses on offer. This research, through critical discourse analysis of home improvement television programmes, aimed to determine if this perception was real. The results concluded that the female designers portrayed were authoritative, respected and had a strong identity, therefore acting as positive role models; demonstrated how mass media did influence the increase in popularity amongst women to participate in interior education and impacted on women entering into professions relating to the male dominated sector of the built environment.