iJADE Conference
Creating Spaces: Inclusivity, ethics and participation in art and design education

Parallel Session 1
Friday 22 February 2019, 10:30 - 12:00

RHB 307, Second Floor

Bridging the language barrier: broadening positive participation in the visual arts
Jennifer Blunden | University College London, UK & University of Technology Sydney, Australia

For both students and public audiences, the language of art can be a barrier rather than a bridge to access and participation in the arts. This session draws on a recent fellowship at the Metropolitan Museum of Art in New York and doctoral research project which explored the value of emerging research in educational linguistics to teaching and learning about art. It shows how key concepts from current models of language can provide a valuable 'toolkit' for creating inclusive, welcoming and empowering spaces that can support art educators and professionals in broadening access and positive participation in the visual arts.

Arts Education and Interdisciplinarity: the technologies, learning and culture nexus
Maddy Sclater | The Glasgow School of Art, Scotland (UK)

The paper argues that there is an urgent need to develop new participatory pedagogies for sustainability education. Arts-based interdisciplinary approaches to thinking, working and researching practice can inform these pedagogies. I identify key elements to these approaches: understanding the relationship between aesthetic and creative responses that consider both individual and societal perspectives; understanding the relationship between analogue, digital and virtual creative practices in shaping learning spaces; and understanding the relationship between informal, lifelong and formal learning. I also argue that the use of theory in this work, leading to interdisciplinary theory-informed arts-based projects, can help to integrate the approaches discussed.

Ethics: More Than Just 'a Word'
Sheena Calvert | Camberwell College of Art, UAL & the Royal College of Art, UK

This research-into-teaching project explores the possibility of teaching the principles and practices of global ethics (applied philosophy) within art and design, as a way to relate the work produced to the wider world, and to meaningfully challenge global political trends within creative practice. It also asks how we can locate ethical philosophies and practices within the context of both local and worldwide affairs: while at the same time respecting diversity of ethical values and standpoints. The aim of the project is to bring theory and practice into closer alignment, within a practice-led but theory-rich environment; one which respects diverse approaches to ethics as a philosophical, but also applied subject. The ultimate aim is to encourage a

substantially understood, practical/applied form of ethics within creative work, and to build a shared understanding of how ethics in art and design should be treated as a subject worthy of serious consideration, one which retains its complexities and nuances, rather than being just 'a word'.

RHB 325, Second Floor

Reproduction of Typical Elementary School Projects With Play Experiences
Aybike Batuk, Selin Erdemirci & Ceren Okumuş | Istanbul Technical University, Turkey

Why the children's play practices are defined as practices of freedom? As seeking answers to this question the research aims to use play term by examining it as a method for production of space. Due to the nature of 'play', it triggers the courage of creativity, paves the way for new discoveries. In this research the experiences of children in a play are examined, translated into Excitement-Space Analogies as a way to produce diagrams to bend the strict principles of Design Manual for Elementary Schools and implemented into an elementary school. As a result of these interventions, the transformation of the space is represented by sequences. Finally, the whole project can be described as a result of emancipatory design education which influenced by play and influences the dream of unexpected spaces in an elementary school building designed with Cartesian principles.

Imaginary of playful vision in children: an art installation
Ana Marqués | University of La Laguna, Tenerife

In the process of designing art installations for urban, rural and remote areas, playing and experimentation play an essential role in learning and creating playful lessons for children. In the area of museums, the Turbine Hall in the Tate Modern (London) is an example of a space that has housed works intended for adults and installations by Toshiko Horiuchi. This is an area of art education research in which Javier Abad has analysed the stages of primary and pre-school education.

An exploration of the notion of children's contemporary art and its relationship with visual culture and forms of creativity through processes of convergent and divergent thinking. A proposal of an education pilot project designed with paper engineering, to be applied and used in educational contexts.

The Paint-by-numbers Paradox
Simon Poole | University of Chester & Storyhouse, UK

A paradox exists within the arts and cultural education of primary school teachers. Some feel there is a need to educate our teachers so that they can teach for creativity. Yet our teachers-to-be have come through a system that has taught them how to achieve by meeting outcomes, and to be heavily reliant upon criteria. Can a teacher educator ensure that when confronted with artistic tasks a trainee teacher can undertake them without such criteria to guide them? To break the cycle so to speak, or must they provide equally detailed paint-by-number approaches to introduce creativity? A cultural partnership might be a remedy to this paradox.

"Core Subjects" Policy and Art Education for the Rich
Dorit Barchana-Lorand | University of Haifa, Israel

What happens to art education when the national school curriculum follows a "core subjects" policy? Allocating only 2 hours for all five art subjects (visual arts, music, drama, dance and cinematic arts) that remain outside the core curriculum increases the social-economic gap between children whose parents can fund their art education privately and children whose parents cannot afford this. This also has worrying consequences for art teachers (most of them women) deprived of job security. I examine Israel's educational policy against a backdrop of a security-focused political climate that views art as a national threat at a time of conflict.

Art-washing Education?
Anthony Ruck | University of Warwick, UK

Education increasingly operates in neoliberal terms; privatisation, marketisation and competition have become key drivers for schools that need to attract students in a complex landscape of funding, inspection and assessment indicators.

Drawing on findings from a year long ethnography exploring the social and political impacts of arts education, this paper points to how arts education practices are being used to 'art-wash' schools, resulting in parents with the requisite economic, social and cultural capitals ensuring that their children benefit the most from a creative education. Crucially this paper asks, what is the relationship between the arts and social change, and who is socially changing who?

Coloniality at work: Who's 'including' whom in the name of liberation?
Jane Trowell | University of Nottingham, UK

The conference asks art educators to question our actions in the context of 'reactionary and authoritarian trends', and to consider our work as 'sites of resistance'. Yet who are the 'we' who are addressed by this? How do 'we' embody the changes we say we demand? In a sector dominated by white middle-class women, this paper proposes that we cannot claim art education as an emancipatory practice without examining structural power relations embodied in the educator, in their epistemologies and in their methods, which may be perpetuating oppression.

RHB 352, Second Floor

Design activism: a catalyst for creating civic learning spaces in South Africa
Fatima Cassim | University of Pretoria, South Africa

Based on a constructivist grounded theory study, the paper aims to discuss the way in which design interventions, i.e. instances of design activism, serve as a catalyst for the creation of civic learning spaces in South Africa. The underpinning premise of the sample of design interventions is to promote social justice in the city. To this end, the paper will highlight the operational nature of design interventions - facilitating a meaningful assembly of resources - as well as critically discussing the strategic consequences of the design activism action - engaging citizens on a tactile and a cognitive level by and through design.

Monument Design Project: Popular Culture and History as a Template for Design
Katherine Swank, James Higgins & Susan Martin Meggs | East Carolina University, USA

"Historical oscillation" between past and present was applied to freshman design curriculum using the song, "Who Lives, Who Dies, Who Tells Your Story" from *Hamilton: An American Musical* to identify and explore social inequalities. Many of the heroes of the American Revolution have been forgotten by history including women, African Americans, immigrants, and LGBT. Being members of disenfranchised groups; these "Unsung Heroes of the Revolution" have not been remembered. Using creative thinking, students applied the elements and principles of design to demonstrate understanding of an individual's story and graphically translate historical paradoxes into three-dimensional compositions of a monument.

Informal Education - a new lens on socially engaged design practices
Anna Louise Spencer | The Glasgow School of Art, Scotland (UK)

Despite occupying similar practice contexts, socially engaged design and community development as an expression of informal education lack any substantial critical comparison. My research focuses on this underexplored disciplinary intersection from the distinct historical, political and geographic position of a small Scottish Highland community. Through immersion in the local context, interviews with practitioners from the different disciplinary backgrounds and reflections on a collaborative community project in action, I suggest vital considerations for future ways of working in community settings.

This paper will offer a summary of the approach and outcome on my inquiry as well as implications for future practice.

Reflections on Reflexivity and Ethics for Relational Design and Relational Design Pedagogy
Robyn Cook & Sue Cook | Falmouth University & University of Plymouth, UK

Over the last decade, the global field of communication design, and design education in particular, has become increasingly pre-occupied with the notion of 'relational design' (Service Design, Design for Social Change, Design for Social Innovation etc.) and its potential to intervene in 'real-world' issues. However, while these practices have borrowed easily from research methodologies traditionally associated with social sciences, including emancipatory research and action research, there has been little recognition of their associated ethical rigour of practice.

Using a transdisciplinary approach, this paper draws on social work theory, education and practice to contemplate the use of reflexivity as a potentially generative framework for addressing the various complex ethical problematics associated with relational design research and practice.

Reflections on the use of the 'Tech and Tactile Approach' to teaching in Higher Education
Francesca Cornwall | Staffordshire University, UK

The 'tech and tactile approach' to teaching and learning is a strategy combining experiential learning and digital literacy for students in Higher Education. Students benefit from open ended loose parts, mark making tools, and/or recyclable materials to manifest their learning in tangible creations. Such learning is then consolidated and applied via reverting their thoughts to traditional (yet technology enhanced) study e.g. their creation being their submitted answer to an online quiz. Combining artistic and digital teaching methods is not without its limitations, as it joins arguably contrasting learning styles and can elicit the preferences and aversions of learners in equal measure. The paper explores the evaluations of learners following their first-hand experience of learning via the 'tech and tactile approach'.

Ethics, the artist-teacher and a psychoanalytic approach to school art education
Neil Walton | Goldsmiths, University of London, UK

In the 1960s Anton Ehrenzweig devised an experimental course for art teachers based on his knowledge of British psychoanalytic theory. Ehrenzweig's early advocacy for the idea of an artist-teacher could be seen as ahead of its time. However, his claim that good teachers use their pupils as a medium for their own creativity raises ethical questions that still resonate. In this paper, I will explore the these issues and consider a way in which a psychoanalytic approach to art pedagogy could be developed that supports an ethical, pluralist conception of art for the current school context.