

Parallel Session 2

Friday 22 February 2019, 14:00 - 15:30



RHB 307, Second Floor

How do we develop higher education learning spaces that keep pace and enable future graduates to thrive in diverse environments?

Kieran McDonald | Sheffield Institute of the Arts, UK

UNESCO's Education 2030 suggest a need for change. Higher education should develop attitudes for the future. Learning spaces can provide a crucible of opportunity if they reflect the developing outside world.

Focussing on studio spaces this paper considers ways to appropriately integrate and enhance learning spaces so future graduates can thrive in this environment. The shifts in pedagogy, utilization of space, technology and cultures have the potential for transformation. The paper reflects on visiting different design schools across the world, gathering staff and student perspectives, highlighting essential considerations regarding learning spaces and the incubation of creative minds for uncertain futures.

Drawing Inclusions: Strategies for Teaching Dyslexics and non-Dyslexics

Howard Riley & Qona Rankin | Swansea College of Art & the Royal College of Art, UK

It is generally accepted that dyslexic students comprise around a third of art school cohorts in the UK, and it is also known from research conducted at the Royal College of Art that some of these students have difficulties with accuracy in observational drawing. Our presentation introduces an 8-step strategy for the teaching of drawing which helps both dyslexic and non-dyslexic students to improve their observational drawing skills. The presentation is illustrated with student work.

The 6 R's: inclusive creative methodology for design research

Tanya White | The Glasgow School of Art, Scotland (UK)

Ratio, resize, repeat, reduce, remix and rearrange are the 6 R's that can challenge the creative design process and reprogram the design brain into unearthing radical new forms, concepts and aesthetics. It is not mysterious or magical it is about leading designers through simple tasks to allow the mind to forge novel territory. As a design practitioner and teacher, I am obsessed with the new, but rarely see it in the classroom or runway. It has been my academic quest to find ways of reducing the human desire to plan outcomes. To exemplify and guide an atmosphere that allows spontaneity, failure and awkward findings. With this, I aim to develop practice-based methods that encourage an expansive creative ideation process in

student fashion designers. My intention is to change standard thinking patterns in design education and promote an inclusive, expressive and authentic design voice in creative pedagogy.

RHB 325, Second Floor

Mindfulness-Based Design Practice (MBDP) - A Novel Framework Promoting Mindful Learning for Higher Education

Kumanga C. Andrahennadi & Seaton Baxter | University of Dundee, Scotland (UK)

This paper discusses the mindfulness training from the Buddhist perspective (Dalai Lama and Thubten, 2014), and how it can act as a pathway to personal introspection and, as a prevention method for mental illnesses promoting inclusivity (Williams and Kabat-Zinn, 2013). With a special focus in design education, it discusses a novel framework, Mindfulness-Based Design Practice (MBDP), and how it can potentially offer opportunities for young designers to foster positive mental skills and qualities such as mindfulness and compassion for becoming more ethical designers within a technologically centred world (Baynes and Norman, 2013). As such, MBDP is discussed as a path and a method for mindful learning in the 21st-century design education.

How can we help better? The success of academic support systems for students from disparate socio-economic backgrounds studying towards creative qualifications

Carmen Schaefer | The Red & Yellow Creative School of Business, South Africa

This paper develops McClusky's Theory of Margin as a research framework, and uses it to investigate the causes of lack of 'power margin' of at risk students. The students, currently at undergraduate level in design education, come from disparate social-economic backgrounds. What do the students experience as 'load' (of living), and do the pedagogical practices and systems of the school contribute to 'load' or to 'power' (to carry load)? How do the specific academic support services offered by the school build a margin by adding to student's 'power' or decreasing 'load' - and if not, how can they be improved to do so?

Crafting a collective sense of self: developing creative strength for wellbeing in Initial Teacher Education

Georgina Spry | University of Chester, UK

The intended benefits of arts-based social groups promote self-confidence, inclusion, empowerment, self-efficacy and the building of social networks. This has implications for student wellbeing and supporting longer term student retention. The project explores how ITE students' experience of studying in an Education Faculty in the North West of England is inflected by participating in an art-based support group. Using zines to explore and capture ITE students' experiences and perceptions throughout weekly art and craft gatherings, making connections not only with encounters in previous sessions but also with each other's experiences, creating a collective sense of self.

RHB 343, Second Floor

A New Order into Our Society Using fSM (feces standard money) and Spontaneity as a Politic of Inclusion Mankind with the Arts and Design Together

Hyun-Kyung Lee | Ulsan National Institute of Science and Technology (UNIST), South Korea

We are facing problems from two of our great inventions: money and flushing the toilet. We all use money, but we can be isolated from money. Without a doubt, money is one of the greatest human inventions, but it may also be one among the worst ever created, it has nothing to do with anything that comes from human beings, we can hypothesize that we can bring a new order into our society using fSM (feces standard money) and spontaneity using design and arts activities pursuing happiness as alternatives with natural source which will never be depleted as mankind exist.

Art and design pedagogies, professional practice and creativity in the age of artificial intelligence

Alan Morris | Freelance / Independent, UK

Advances in artificial intelligence (A.I.) are set to radically transform the workplace, with many roles replaced by automation. In order to undertake those tasks where the capability of A.I. is limited, it is likely that there will be an increase in demand for individuals possessing the core skills traditionally fostered in art schools; creative thinking, self-awareness, team work and dexterity. Meanwhile, whilst aiming to be more inclusive and encouraging greater participation in art and design education, institutions have responded to increased accountability and a greater awareness of students' finances by embedding business skills within art and design curricula under the remit of 'professional practice'. This paper considers ethical implications for art and design pedagogies if opportunities for creative experimentation, play and self-discovery are compromised as a result of addressing current notions of 'employability', precisely at a time when such opportunities may become increasingly important as A.I. continues to advance.

The Artwork Interpretation in Art Education

Kristýna Říhová | Charles University Prague, Czech Republic

In my contribution I will focus on the process of artwork interpretation in art education. Examples in my paper will be based on the outcomes of the empiric study resulting from qualitative action research. One of these outcomes is visualization of the discursive educational model - the graph of teaching as a dialogue with a high degree of student autonomy, the concept of a reflective practitioner, with the concept of discourse as a medium organizing audio-visual regime. Visualization reveals the power of discourse, which is the theoretical background of the field, including the Czech curriculum. The contribution will also reflect the field discourse of art education didactics and visual studies, especially in relation to functional visual literacy.

RHB 352, Second Floor

Tier Two Worker Performance: Resisting the marketization of higher education

Tyler Denmead | University of Cambridge, UK

Academics and teachers in both the United States and the United Kingdom have gone on strike in the past year to fight not only for better pay and working conditions, but for education as a right, not a privilege. In this talk, I present “Tier Two Worker Remote Office,” a performance that I staged during the 2018 UCU strike in the UK. Through this performance, I highlighted the precarious position of international workers and their rights to labour protest. I analyse how this performance played with the pliability of universities as historical inventions, counter-acting the “inevitability” of neoliberal education reforms. I discuss future plans for a performance that interrogates the positioning of international workers as indentured labour through debt bondage.

Teaching the ‘how’ in vulnerability: Ethics in performance education

Ayanda Khala-Phiri | University of Kwazulu-Natal, South Africa

The voluntary embodiment of intentional vulnerability (Seton; 2008) is widely encouraged in performance training, where the learning process in studio is an interchange of shared experience, intuitive response and play. This study aims to document, using visual narrative inquiry, the experiences of three performance teachers in South Africa. The research focuses on the ethics of care when asymmetrical power relations in society are reflected in the classroom as well as the facilitation of mutual vulnerability and reflexivity in the practice of teaching performance.

Ethics, Educational Innovation and Pedagogical Research in the Arts

Annette G. Greer & Susan Martin Meggs | Brody School of Medicine & East Carolina University, USA

Art education is important in teaching students about the social ecology of modern day issues of justice, equity, and human rights on a global basis using a cultural lens. Art unifies communication across intercultural, intergenerational, inter-philosophical, and interpersonal venues to enhance human wellbeing. The proposed presentation explores the intersection of an innovative course that combines art and health sciences while discussing the ethical challenges of ongoing pedagogical research with students and community as subjects. Art creation and student reflections will be exhibited as outcomes of learning about the contrasting ethical issues symbolically demonstrated in the objects of lived social ecology.

RHB 355, Second Floor

Visual Culture Triggers

J. David Carlson & Terry Dobson | Point Loma Nazarene University & Azusa Pacific University, USA

The choice to include many different types of people and treat them as equal and fairly is a relatively new concept in modern design education, but not to those within faith based institutions. Making art for the sake of Art is a generative life force. Focusing it toward an objective has always been the role of Design. When inclusivity is integrated into the process, creatives have the opportunity to develop more conscientious-minded design. Our pedagogy nurtures conviviality and equality in future media-makers on a pluralistic mission to become next-gen Visual Culture Triggers with a 'diversity deliverable'.

Making design education (even more) complex: toward social ethics and an amplified mindset of design

Mafalda Moreira | The Glasgow School of Art, Scotland (UK)

An Amplified Mindset of Design (AMD) has emerged and designers are once again re-inventing their identity to include an adaptability to uncertainty and paradox, which is not yet visible in what design education offers. As designers intervene in complex contexts, embrace participatory, collaborative and interdisciplinary practices informed by strong ethical and sustainability concerns, design education must adjust and expand its scope. This paper argues for the formal introduction and exploration of social complexity in design education to assist the development of an AMD in design students. Embodiment and visualisation techniques are presented as adequate vehicles for such an endeavour.

A complex multi-faceted construct: Assessing adolescent understanding of empathy in 21st Century contexts

Rachel Sinquefield-Kangas | University of Helsinki, Finland

Ethical issues are more prevalent than ever in today's global political climate resulting in a call for the renewal of character, values, and civic education. This paper explores how digital art-based critical pedagogy when combined with ethical education provides assessment of adolescents understanding of empathy portrayed through visuals, text, and sound. Batson's eight empathetic psychological states are used to demarcate empathetic phenomena and illuminate how empathetic understanding manifests within desktop documentaries created by Helsinki high school students. Pedagogical methods art educators can utilize that foster skills need for both the 21st Century and ethical development are discussed.

RHB 356, Second Floor

Spaces On-Screen: Graphic Organizers, How-to-Videos, and Complex Skills in Art Education

Justin Makemson | University of New Mexico, USA

This session explores how teachers might tap into the potential of interactive and ubiquitous video-based instruction in the art education classroom. Video-based instruction can be used to introduce, reinforce, or check for student understanding of the technical or procedural components of classroom instruction; smaller video segments can also be used to break down complex or drawn out skill sets into a series of more manageable tasks. Self-guided instructional videos further support hybrid or flipped modes of instruction, remediate as students miss important presentations and demonstrations, and permit students to work at different speeds and different stages in the creative process.

I am an artist: identities, ethics and organised disorder in real-world research in the primary classroom

Anna Robb | University of Dundee, Scotland (UK)

The focus of this session will be to examine the ethical and methodological issues which arose during a research project conducted in two Scottish primary schools, concerning children's thoughts and perspectives regarding the visual arts and their self-identity. Arts-informed methods and narrative inquiry were employed and the session will explore the tension between the theory and the practice when conducting research in such a setting. It will highlight the barriers to participatory research that emerged, the role of adults in relation to those barriers and the need for universities and schools to work more closely together as a result.

Learning Chinese classics by making animations: from words to images

Liao Yu Jing | National Chin-Yi University of Technology, Taiwan

Chinese literature contains ancient people's wisdom, life experiences and cultural values. Hence, to relieve students of stress on learning ancient Chinese literature and deepen their knowledge in this aspect, teachers adopted the materials from Chinese classics by script-writing and made animations under the guidance and assistance from the teachers of Chinese literature and multimedia animation departments. According to their creative scripts and interpretation aspects of animation works, students had higher motivation and understanding by making animations to learn Chinese classics. Promisingly, it could be a feasible and rewarding way for students to learn Chinese classics by making animations.