

Hybrid Spaces: Reimagining pedagogy, practice and research

Saturday 27 March 2021: Participation, inclusion and access

Parallel Session Programme

Breakout Room 1

Online experiential AR & VR learning tools in history museums

Hyun-Kyung Lee | Yonsei University

Traditional museums of culture and history are failing to develop or make effective use of augmented and virtual reality technology. To address this deficit, the present study sought to develop online and offline experiential AR & VR learning tools that would enable children to more fully explore museum artifacts. The study approach was based on the Blended Learning Model, which utilises symbiotic online and offline conversions and arrangements to enhance learning effectiveness. The study investigated the characteristics and limitations of existing AR & VR technology from the perspective of children's education by focusing on cultural assets in history museums.

Challenges and opportunities: creative approaches to museum and gallery learning during the pandemic

Kate Noble | The Fitzwilliam Museum

During the pandemic many museums and galleries have pivoted from onsite, in-person delivery to develop a remote, blended learning offer. Drawing on case studies from the University of Cambridge Museums, I consider different approaches to supporting participatory creative pedagogies remotely and reflect on effective strategies for facilitating authentic and inclusive encounters with objects and artworks. While some

audiences have been empowered to take part, others have remained locked out through the ever widening social and digital divide. How do we overcome these barriers and what are the implications of this work for the future role of museums and galleries?

Youth Participation in a Contemporary Art Gallery: affect, reproduction and liminality **Cassandra Kill | University of Nottingham**

My doctoral research examined the affective experiences of young people who were welcomed into a UK-based contemporary art gallery through a participation programme which sought to “empower” them as a democratic collective. In this paper, I consider the complex ways in which participation reproduced, resisted and challenged the dominant logics of the gallery. The paper argues that these dominant logics are often at odds with the narrative of youth empowerment which they invoke. Nevertheless, as I will show, some powerful liminal moments were able to surface, in which the collective fleetingly subverted these logics.

Outliers and Community Builders: Museum mediation and cultural participation as political actions

Inês Pereira de Almeida de Bettencourt da Câmara | ISCSP - UL / Mapa das Ideias

There is always a temptation to view cultural and artistic products as absolutes in their time. The masterpiece is the temptation and also a political statement for each generation. It embodies mainstream values, especially when it transcends into "heritage", an undisputed and past proof of the human spirit and endeavour. Mediation and interpretation are political actions as they relate to power, participation and change. Many times, it is in education and mediation projects that, paradoxically, outliers and communities can discuss and challenge concepts of heritage, arts and culture. Through some examples, we want to discuss this ambivalence and the potential of museum mediation, co-participation and creativity.

Breakout Room 2

Facing challenges during the pandemic: re-imagining pre-service teacher training in museum education

Victoria Pavlou | Frederick University, Cyprus

We knew that this year was going to be different. Everybody had to readjust and re-imagining his/her practice as we had to adopt to the new reality of teaching university courses online. This paper focuses on the challenges and opportunities for collaborative and experiential learning during a museum education course addressed to student teachers in the context of a Bachelor degree in Primary Education. It focuses on a series of activities and reflective practices that took place in order to promote active learning. The lessons learnt during the implementation of this mode of teaching will have lasting effects both for conventional and face-to-face teaching.

Encounters in Orbit: facilitating access to learning, care and community

Annabel Crowley | Central Saint Martins, University of the Arts London

In 2021, we find many arts institutions and universities concerned about social justice education. But how can we teach and learn about social justice while differentiating between our varied learning and communication needs? Encounters in Orbit has emerged as a pedagogy of neurodivergence: educational design that embeds choice and flexibility in modes of engagement, according to participants' needs. Citing research on themes such as accessibility, anti-colonialism and marginalised knowledge production, this session will encourage participants to think about their own orbit(s) and how they engage in challenging conversations at their best.

Inclusive museum education: is it really feasible during the pandemic crisis?

Victoria Pavlou & Ivi Papaioannou | Frederick University, Cyprus

This paper focuses on the need to re-imagining inclusive museum education during the pandemic crisis. Doing a PhD research is a challenge in itself, let alone during the restrictions imposed to it because of the pandemic crisis. Having to perform data collection in the field was heavily impaired by health and safety restrictions. However, it is in these stressful times that innovative pedagogical methodologies can surface. Mainly because alternative modes of doing research were explored in order to investigate the importance of museum education in children's lives. The paper discusses the challenges and opportunities that arose and how the research actually was made feasible and meaningful for the children who participated in the research.

Falmouth Creative, Connected, Courageous Challenges (Falmouth CCC)

Mandy Jandrell | Falmouth University

This talk will present The Falmouth CCC Challenges - launched in May 2020, these ten innovative cross disciplinary challenges were designed to inspire creativity and innovation and encourage access and participation. Each department set its own thematic challenge which could be responded to by any student, applicant or Y12 student, no matter their background, and using materials and resources they had to hand to build their creative portfolios ahead of coming to university and prepare them for blended online learning as much as possible. Online support sessions for teachers and school/college students were put in place to support their engagement.

Breakout Room 3

Talking to art and design students at home: Evaluating the differences in student engagement online

Lorraine Marshalsey | University of South Australia

As a consequence of a pandemic, physical design education evaporated and studio learning became immediately (and, it can be argued, irreversibly) remote via a range of digital platforms. This paper examines a study conducted after distance education had been universally implemented in one college of art in Australia. The data analysis highlighted inconsistency across art and design student engagement. Generally, students who were situated in the later years of their degree programs fared better than first-year students new to the processes, practices and socialisation of studio learning. This paper evaluates the differences in student engagement online and proposes strategies for reflective teaching when interacting with students remotely.

In praise of the classroom

Carol Wild | University of Warwick

Postponing a touring exhibition to schools in 2020 (the end-point of an extended ethnographic study of the affective outcomes of artist-teacher practice in the classroom) I was left with the objects for exhibition in my workspace. With nowhere to take them, I considered exhibiting online; so much, but not all, was lost. My dialogue with the objects became about classrooms - What are they? How do they affect us? What does art do to extend their potential? I will present selected objects with theoretical reflection on the classroom (always both physical and virtual) as phenomena in movement.

Making place for a studio for children: Inclusive pedagogy in context of space and place **Marike Hoekstra | Amsterdam University of the Arts**

Physical-spatial aspects of art education are of great importance to art teachers (Van Meerkerk, 2020) and the current lockdown has created a broad reevaluation of the physical educational space (Bors, 2020). Attention to physical space and physical presence is a prerequisite for inclusive education (Hooks, 1994). Developments in children's geography and geography of education provide a tool for mapping the presence and ownership of children and learners (Taylor, 2009). In this paper I argue that the geography of alternative learning environments like studios in schools, might help understand the mutual relationship between space, pedagogy and didactics in art education.

'From two metres' constellated pedagogy and the new space of school **Joanna Fursman | Birmingham School of Art, Birmingham City University**

My proposal explores new pedagogies available through virtual school production, (Marshalsey & Sclater, 2020). School has moved into constellated space; teachers and students are in their homes, but also work through other imagined spaces between the self and computer. This notion of constellation is explored in 'from two metres' (2020), images made during recent online photography workshops with two Birmingham Schools. Here constellation is mirrored in the work of the camera, where young people's embodied interactions with its technology (Forrest, 2013) produce new and imagined spaces. These move through and because of the photographic image (Krauss, 1999) making pedagogy more vivid and visibly insistent.

Breakout Room 4

Participant recruiting during COVID-19

Poopak Azhand | Glasgow School of Art

Recruitment of participants has always been a challenge in studies involving people engagement. COVID-19 pandemic has added another level of complexity to this process such as ethical consideration in an online environment. Due to the pandemic, the internet and digital technology have become a primary form of communication between people. This paper investigates how participant recruitment has changed during the pandemic and proposes strategies that aim to facilitate the recruitment process in an online environment.

The value of children's participation in Art, Craft and Design Education research

Liam Maloy & Pat Thomson | University of Nottingham

Despite a wealth of literature extolling the benefits of consulting children in research (Bragg 2010; Rudduck and Flutter 2004; Thomson 2008), our recent Rapid Evidence Review of Art, Craft and Design (ACD) education journals identified few examples. We examine how children are used in ACD education research and discuss the relative paucity of studies in this area. While acknowledging the discursive relationship between children, teacher and researcher, and the contested nature of the child's 'voice' in an ACD context, we advocate the inclusion of children as practitioners and expert witnesses in the production of rich and meaningful research data.

Research Skills Immersive Induction: Preparing widening participation First Year transitions week students for Undergraduate study

Rickie McNeill | Glasgow School of Art

Much has been written about the necessity for induction programmes that help students bridge the gap between secondary and tertiary education. Oftentimes the language around this issue focuses on perceived student deficit rather than institutional shortcomings, not

least in discussion of students from widening participation backgrounds. This Action Research project critically examines a WP bridging programme at The Glasgow School of Art and its impact on students entering HE from High School. The project aimed to address disparities between student preparedness and institutional expectations, exploring institutional improvements that could be made to smooth student's transition to Art School undergraduate study.

Towards more inclusive group work amongst design students

Rim Fathallah | University of Toronto

Interior design education can be individualistic: it is often an individual teacher addressing students working as individuals. Team work is essential in design. The role of design educators is to structure assignments for inclusive dynamics amongst team members. A mixed methods inquiry confirms that repeated exposure to group work won't foster, alone, successful collaboration amongst interior design students. The mentioned research suggests that training (in leadership, communication and conflict resolution) nurtures more constructive behaviours. This paper, animated by critical and poststructural curriculum theories, alternatively proposes positive interdependence and complex instruction for collaborative, inclusive group work co-design.

Breakout Room 5

The value of collective memories of shared space in the creation and inhabitation of online studio

Digger Nutter | Glasgow School of Art

Interior Design practice is rooted in collective human interactions within the built environment.

Can our collective memories of a physical studio be utilised to create familiarity within a shared online studio 'space'?

What effect can familiar layout and language have on Interior Design students' ability to engage effectively in online studio activities?

This presentation/paper will present a case study of three final year student activities conducted via online studio. Feedback from students and staff will provide an insight into the influence that use of digital proxies for space, and the use of familiar language, affects the perception of online studio.

Inclusive immersive spaces for remote digital storytelling

Emily Godden | Anglia Ruskin University

97% of humans aged 16-23, often referred to as Generation Z, have access to a smartphone. Introducing Mozilla Hubs, Hubs is an immersive social experience that is delivered through the web browser. Borrowing elements from gamification, the user interface is intuitive and enables students to maintain their cognitive load and build their own learning environment, one student even added a 3D model of a sofa to sit on in a lecture. Working with Gow and Kember's pedagogical approach a co-agency is formed in a virtual space via Hubs empowering students to tell stories that are meaningful, interactive and engaging.

A thematic analysis investigating the potential value of VR technology to support the development of graffiti art practice and education

Ying Zhang | Glasgow School of Art

This study proposes to explore the role of VR technology to support practice-based learning in contemporary art education with specific reference to the practice of graffiti art. The study engaged participants for interviews and used the thematic analysis (Braun and Clarke, 2006) to obtain their perspective on graffiti, education and VR technology. The results will apply to the development of a new VR graffiti simulator for educational purposes to establish an innovative learning system supported by VR technology. The results of the research will further the application of VR technology, immersive and game-based learning in the innovation of contemporary art education.

Breakout Room 6

First-year Interior Design Students' Perception: Usability of digital and collaborative sketch software for brainstorming idea

Sherly de Yong & Yusita Kusumarini | Petra Christian University

As a consequence of the COVID-19 outbreak, a tool for blended learning is needed. Digital sketching with a built-in collaborative and information integration system can be one of the solutions for blended learning in brainstorming ideas. The aim of this paper is to identify the students' perception regarding the usability of sketch collaboration software (Miro, Jamboard, or Sketchpad). A total of 78 students participated in the course and finished the System Usability Scale (SUS) survey and polling. The SUS result score is 61.15 = acceptable range and 19.2% voted for using collaboration sketching software in their brainstorming ideas.

Cultural Inclusion on a Masters Programme: A case study in internationalisation

Brian Cairns | Glasgow School of Art

Social media allows graduates to promote their work globally requiring a greater awareness of other cultures. In this case study I will reflect on working with a culturally diverse cohort of Masters level students. I will discuss the strategies the team has developed to deal with the diversity of prior study and cultural difference. I will explore the benefits of peer learning and provide insights from students and graduates of their experience of the effectiveness of these strategies. I will reflect on how this has been adapted to promote cultural inclusion during Covid-19 with increased hybrid and remote teaching.

Digital Resources: the artistic doctorate experience

Inês Bento-Coelho & Jools Gilson | University College Cork

‘Visioning the Future: Artistic Doctorates in Ireland’ is a research project into the pedagogies and policies of doctoral education focussing on performing arts / film & screen media. Our research highlighted how distinct understandings of artistic research bring challenges to many students who lack a structured framework to contextualise their practice. We developed a platform for students / staff / institutions, ‘Artistic Doctorate Resources’, a digital open access tool mixing pedagogy and policy to enhance student and staff experience of the artistic PhD. In this paper, we discuss the development of research-based online open access materials as a strategy to support and strengthen doctoral education.

The First Year Experience: Interdisciplinary, collaborating communities - blending hybrid learning in digital and analogue

Katy West | Glasgow School of Art

This presentation will explore the First Year Experience; two new intra and interdisciplinary courses for Year 1 that introduce students to art school, incorporating specifics of discipline and practice with overarching attributes such as research, ethics, and collaboration.

The presentation will reflect on the first iterations delivered, looking at framework and curriculum, parity and variation, reinforcement of experience and new challenges. The introduction of hybrid and online course delivery has brought with it challenges and opportunities - we acknowledge its strength and weaknesses, the importance of both analogue and digital practice and how these co-exist in creative productivity and pedagogy.

Breakout Room 7

You are the object of your own observation: Experiments in art and perceptual illusion **Antony Hall | Manchester Metropolitan University**

The understanding of perceptual illusion can open a window into the cognitive processes which underlie our perceptions. This artistic-research builds on methods extracted from experimental psychology to explore the phenomenology of multisensory illusory experiences occurring at the edge of sensory awareness. New versions of the 'rubber hand illusion', 'ganzfeld experiment' and the 'strange face illusion' are developed, which use elements of bio-feedback. Adapting to the restrictions imposed by COVID-19, workshops and resources were developed that could be posted, and activated through video conferencing. The results suggest applications for practice in terms of creativity, self-awareness, and mindful practice.

Toolkit for digital intimacy

Proximity Collective | Manchester Metropolitan University & The University of Cumbria
Anne-Marie Atkinson, Ann Carragher, Sarah-Joy Ford, Antony Hall, Jackie Haynes & Rebecca Howard

Proximity is a collective of six artists interested in the spacial and social elements of practice-as-research. Established in May 2019, we undertook a series of residencies in-person before the lockdown, and have since met weekly online. We have adopted an approach of “convivial aesthetics” and note that this has been bolstered, rather than undermined, by the move to a virtual realm. This talk will share some of the strategies we have identified for online collectivity, as part of the development of our project: ‘Toolkit for Digital Intimacy’.

Virtual Studio: Experiments in moving Fine Art studio education online

Anne-Marie Atkinson | Manchester Metropolitan University

My PhD research seeks to understand the place of learning disabled artists within contemporary art. The Covid-19 pandemic and lockdown interrupted my data collection, and without access to the art studio of my community partner I was compelled to adopt online methods. This talk discusses what I have noticed about my new data collection platform. While some of the haptic and material aspects I had intended were lost working through an online interface, the digital opens up different kinds of intimacy to the studio and reconfigures the research-researcher-participant assemblage in unexpected ways.

The Invisible Drawer

Lucy Turner | Arts University Bournemouth

In this paper the benefits and drawbacks of collaborative digital whiteboards for disciplines which require communicative drawing for level 3 and 4 students are discussed. I propose that the level of anonymity that collaborative whiteboards affords a participant can be harnessed to grow confidence in mark making as well as honing communicative drawing skills.