

Time

Friday 24 November 2023 | Parallel Session Programme

Morning | Parallel Session 1

Breakout Room 1

Autoethnographical research on the experience of identity change as an artist, teacher, and teaching artist.

Ok-Hee Jeong | Mokwon University

Education is not just an act of teaching and learning something, but a process of realizing what the value of life is as an act of continuous inquiry into the meaning of one's existence as a human being. This applies not only to learners but also to instructors who teach, and the practical paradigm of education changes and both of them grows in the relationship caused by mutual contact between learners and teachers. In exploring the change in the practical paradigm of education, changes in the teacher's situation and identity are as important as the learner's situation. As a transition between the past and the future, the present forms a constantly changing fluid identity, and the teacher's identity as an artist is formed by understanding and exploring the context of the situation and times while growing with learners by exchanging artistic experiences.

The purpose of this research is to examine the changes in the teacher's fluid identity as an artist who teaches in terms of perception of the role of teachers as the driving force behind creating the future in the current situation. The results of this study provide implications for what the role of teachers as actors who are preparing and creating the future is similar to the artist's creative behavior and what can have differentiated empirical values.

From past and present to future practice: understanding an art teaching approach to emerging media.

Yu Hsiang Chen, Briony Thomas & Jamie Marsden | National Taiwan Normal University

Within contemporary creative practices, individuals communicate and collaborate through different modes and interactions. Working within this dynamic process, art teachers draw on past experiences while pursuing new methods to enhance student competencies, often replacing outmoded practices with emerging technologies. Numerous studies advocate the integration of emergent media into art education in high schools. By using technology in the exploration of creative exploration, research has shown better development of creative ideas when compared against traditional art teaching methods.

However, on a practical level, there are multiple factors that can influence the attitudes of art teachers in adopting such an approach. To understand this issue, we draw from Mihaly Csikszentmihalyi and Rustin Wolfe's systems model of creativity to interpret the classroom teaching process. Within this interactive system, with the Domain as the school and the Field as the Teacher, the Individual (student) represents the initiator of the creative process, introducing new ideas in response to traditional teaching methods. Whereas in an integrative approach that incorporates new media, where innovative art teachers are willing to try new creative approaches in their instruction, teachers take on the role of initiators. In this latter setting, a teacher's creative integration of emergent media establishes a more dynamic and creative process due to the transference of roles between Field and Individual.

Thinking about ways educators can make time for children and young people with SEND to engage in creative activity via outdoor learning.

Harriet Dunn | Liverpool John Moores University

Opportunities for creativity outside traditional classroom environments is a key theme underpinning the Education Studies programme at LJMU. However, participation in such activities is often constrained within curriculum requirements, including learning outcomes and course content. Access to outdoor learning environments is conducive to children and young people's (CYP) creative learning and development. These natural settings provide opportunity for CYP to use their imagination, problem solve and gain confidence, moving beyond classroom-based learning. Existing research regarding CYP with SEND participating in creative activities via outdoor learning, largely focuses on mental health perspectives. Experiences teaching on the Exploring Inclusive Practice module, in which students participate in creative activity via outdoor learning enabled discussion about ways CYP identified as having SEND may or may not be able to participate in these creative opportunities and can become 'othered'. This led to receiving funding to conduct research into creative activities for CYP with SEND in outdoor learning settings during 2023/24 academic year. This work in progress discusses ways educators could make time within outdoor learning activities to support learners with SEND, linking this creative approach back to the university/ school curricula.

Breakout Room 2

Ritornello Pedagogy: Troubling School Art and Design Orthodoxes

Georgia Sowerby | Cambridge University

In the studio, there are routines and rituals to be observed. One of those is making gesso. The quantities change each time and the ingredients vary, but the mechanical process remains the same: soak rabbit skin glue for 3 hours, double burner melt the glue, sieve in champagne chalk whiting, stir slowly, tap the sides to remove air bubbles. Brush on first layer. Dry. Sand. Repeat x 10. Out of repetition each new territory is unique with its own lumps, drips and curves on a straight edge board. Making gesso is a kind of ritornello. Drawing on Deleuze and Guattari, a ritornello is a repetition leading to a transformation, it is a methodical kind of time that is rhythmic, local and spatiotemporal. It contravenes the idea of a universal, overarching time to consider heterogeneous, plural experiences of time in the art classroom.

Ritornellos exist in both the studio and the art classroom, where they often sediment into endless repetitions without rupture: tonal scales, colour wheels, drawing grids and pastiche. We apply the concept of ritornello to pedagogy in Secondary Art and Design education to think about school art orthodoxies and how they can be reterritorialized.

MathsArt

Sally Bamber & Lynn Sampson-Chappell | RECAP, University of Chester

Educators expect the normative transition to secondary school to be a disruptive event for most young people. For some students, an absence of a sense of belonging can negatively influence the emotional and academic context for learning in secondary school, with disadvantaged students being most at risk. Equally, time and policy based constraints mean that opportunities for young people to immerse themselves in the arts are limited. In contrast, opportunity to learn mathematics is privileged in school curricula, even though the nature of the experience of learning mathematics does not always lead to successful outcomes for many.

This presentation reports on a mathematics art intervention designed to make learning better for a group of 11 year old children making the transition from an English primary to secondary school.

We will consider how the application of art pedagogy to mathematics learning can enable students' experience that may inform connections in mathematics, whilst analysing how the inclusion of art images might create a hybrid space where the conceptual spaces of school art and school mathematics merge. The value placed on learning art in school is often given low priority in curriculum design and timetabling, despite the potential for art to engage and empower children in a manner that school mathematics does not. We will raise questions and dilemmas about the appropriation of art in mathematics, whilst considering how novel learning experiences in a maths-art classroom might expose ways of disturbing what might otherwise be a negative trajectory stimulated by unsuccessful transition.

The Pedagogical Power of Paper

Suzanne Rodgers | Invicta Grammar School

My research explores the potential of a material-led, embodied pedagogical approach in encouraging different ways of thinking, knowing, and becoming when situated within a pre-GCSE curriculum. Building upon prior Practice-Based Research conducted in 2019, during which I began to consider the potential of paper as a pedagogical tool, I challenge the prevailing tendency towards outcome-led learning, prioritising the process and act of making art by thinking through and with materials. Drawing from personal experiences as both an artist and educator, the study acknowledges the transformative possibilities of recognising the inherent power of all matter, both human and non-human. Paper is introduced as a pedagogical tool through a project entitled 'To Play' for Year 9 Art and Design students. Analysis of my own Practice-Based research as well as data collected through qualitative methods during a six-week study in the school in which I work underpin the research. Findings emphasise material-led pedagogies' potential to empower students and suspend human-centric views, offering insights for enriching pre-GCSE art education and embracing the potential of materials in the learning process.

Breakout Room 3

The time is now: Arts integration and the difficult history of Canada's Indian residential schools

Agnieszka Chalas | National Institute of Education, Nanyang Technological University

Integrating the Visual Arts with History can be a powerful approach to exploring the past and representing historical narratives. Canada is currently in the middle of a profound societal reckoning. In 2015, the Truth and Reconciliation Commission, after documenting the tragic history and ongoing impact of Canada's decades-long system of Indian Residential Schools (IRS), issued 94 recommendations aimed at both acknowledging a gamut of colonial injustices and fostering reconciliation between Indigenous and non-Indigenous peoples. 11 of these directly concerned education and thrust teachers into the front line of the reconciliation process by asking them to help students come to terms with this dark period in Canada's colonial past.

In this presentation, I share an arts-integrated history project that saw secondary students learn about the IRS system and create 'visual essays' in response to the memoir of one school survivor. As more unmarked children's graves continue to be discovered on former IRS sites across Canada, engaging students with this history in meaningful ways has never been more urgent than now. In sharing the project, I hope to inspire other art and history educators to cross disciplinary boundaries to create safe spaces for their students to explore other difficult historical truths.

Re-Imagining Romanian Culture from Afar through Still Life Photographic Images of Wolf Myths

Alexandru Modoi | University of Central Lancashire

The aim for this paper is to discuss how a creative art practice can help to find new photographic ways to re-imagine Romanian culture through disciplinary and interdisciplinary photographic methods. The problem is that through the photographic image, the representations of myths are often distorted, misrepresented, or only partially revealed. It can be argued that stories reflect the cultural time and identity, and can be shared through still life photography, including those of Romanian wolf myths and folklore. Jung suggests that collecting stories transmitted by generations from the conscious and unconscious realities of the participants could create a common story and portray a cultural identity.

Through visual ethnography the artist uses single-use cameras where the pictures taken could not be seen immediately on the camera's screen. During the process of photographs being developed and printed, participants – or myself in the auto-ethnographic process – had extra time to reflect and to access memories. Finally, after a couple of days participants are ready and the developed photographs laid out on the table for accessing that deep level of sharing personal feelings, secrets or traditions.

A Particular Reality: Resistance in Racial Time

Ali Eisa, Francesca Telling & Abhaya Rajani | Goldsmiths & Kinston School of Art

This paper examines how isolation and exclusion experienced by students and educators in UK Higher Arts Education is racialised by neoliberal institutional regimes of time. Reflecting on participatory action research conducted with A Particular Reality (APR) – a collective of marginalised students and educators on Fine Art courses at different HEI's – we begin outlining the urgent contexts of racial justice protests and pandemic isolation that APR was initiated in response to. Next, a case study of APR's participatory action research that collaboratively traced and visualised the temporal dimensions of racism and exclusion in art education is connected to the concept of 'racial time', elaborating how Eurocentric histories, rigid institutional structures and socio-economic pressures explicitly preclude the time needed for care and nuance in pedagogical engagements with art students' practices and identities.

We conclude with discussion of 'other' temporalities as modes of resistance to 'racial time' and the neoliberal university. Highlighting 'downtime' as an expansive site and set of creative practices, marginalised students and educators are able to circumvent institutional temporalities and instigate 'fugitive' and 'restful' moments for shared learning, art practice and exchange shaped by equity and lived experience.

Breakout Room 4

Temporal Contradictions in Taiwanese Secondary Artistic Talent Education: Balancing Artistic Passion with Examination Pressures

Luo, Yeun | National Taiwan Normal University

Artistic talent education is a vital system in Taiwan for nurturing students with artistic abilities or talents. However, due to the highly competitive nature of secondary school entrance examinations in Taiwan, even young individuals with a passion for artistic creation and innate talent who attend secondary schools in Taiwan must still prioritize exam scores. As a result, many secondary school art students in Taiwan have suppressed their initial enthusiasm for artistic creation in the pursuit of standardized exams or to meet parental expectations.

This research intends to employ Alhadeff-Jones' theory of temporal contradictions to explore potential conflicts between the time invested by secondary school art students in Taiwan into artistic creation and the regulated class time, as well as how these conflicts are managed.

This research will adopt a qualitative approach, purposefully selecting three former secondary school art students who have advanced to high school to comprehend how they balance the demands of standardized exams while pursuing artistic creation, and how these conflicts influence their creative processes and learning experiences. This research aims to assist Taiwanese secondary school art students and educators in navigating conflicts between personal and class time, fostering a flexible, art-supportive teaching environment.

Is it time to value the concept and practice of cognitive curation in art education?

Rebecca Heaton | National Institute of Education, Nanyang Technological University

This paper proposes how the concept and practice of cognitive curation can help learners own, establish, re-establish, and develop their art education pursuits in past, present and future time. To add strength to art education's relevance and identity as an academic living pursuit which flexes with time and change. Informed by research, a psychologic case study involving international academic art educators in the higher degree context, this paper demonstrates the contribution cognitive curation makes to learning.

It addresses how cognitive curation can influence and be influenced by perceptions, localities and experiences and it suggests how applying cognitive curation contributes knowledge depth and learner autonomy.

Autoethnographic stories, interviews and artworks were used to understand cognitive curation in art education in the higher education teaching, research, and practice nexus. A three-stage analysis process occurred involving open coding, conceptual frame and nexus alignment, study artworks were also analysed using a visual art knowing framework. The research revealed ways cognitive curation occurs, like in identity exploration and across multi-modalities. It also proposed strategies to facilitate cognitive curation, like developing transformative learning mindsets and using frameworks to assist cognitive curatorial dialogues. Cognitive curation was revealed as a learning approach valuable beyond at education to navigate lifeworlds.

Time flows and dreams come true

Zunyue Liu | Nanjing Forestry University

In learning to become a design educator, the author explores moving from a traditional Chinese education model to continuous learning in the West with her Master and PHD degree. Time passes, ignorance has gone, maturity increases. Sorting out the past time from the perspective of the present, it's suddenly found that the ideas and dreams in the classroom of the past someone have been through the efforts of different human beings on the earth, and now they have appeared as mature products to serve our lives. What forces make the ideas of one part absorbed by others and manifested into real products? Through the study and research of ancient and modern with Chinese and Western product design cases, we hope to explore the commonality of Chinese and Western life aesthetics from a cultural perspective and the development of time units.

Breakout Room 5

Time as a design axis for educational artistic practices

Ana María Marqués Ibáñez | University of La Laguna

The concept of time is represented in historical and contemporary works of art. In this case, we examine contemporary works of art and highlight selected pieces with a view to proposing an educational experience centred around how the passage of time affects the course of our lives. For the purpose of applying this concept in education, we refer to the a/r/tography methodology to carry out rhizomatic practices in an enriching manner, John Dewey's ideas of art as experience regarding how to teach art in education and Arthur Efland's notion that artworks cannot be understood outside of the social and cultural context in which they were created. As teaching materials for students, we use Documents of Contemporary Art: Time published by Amelia Groom (2013) and Time, Duration and Change in Contemporary Art: Beyond the Clock by Kate Bretkelly-Chalmers (2018) to explore new artistic practices related to time and temporality in unconventional formats.

Furthermore, we refer to Tick Tock: Time in Contemporary Art by Bartholomew Bland (2018) and Dall'oggi al domani. 24 ore nell'arte contemporanea by Antonella Sbrilli (2016) to consider art exhibitions and pieces that illustrate the course of a day. Likewise, artists have pushed the boundaries and explored different meanings of the concept of time to the point of questioning the meaning of contemporary art, how it is represented, and how it is interpreted culturally according to a narrative.

Re-membering and diffractive scrapbooking in and through deep hanging out and sympoietic autoethnography: performing cartography

Andrie Savva | Researcher practitioner and scholar

Scrapbooking has been routinely employed as a pedagogical practice in education and as a methodology in ethnographic and anthropological research primarily to make sense of experiences and inquire material cultures, connecting the past and the present. This contribution weaves feminist materialist inquiry with autoethnography, deep hanging out, and scrapbooking and discusses the generative potentials of their intersection.

I think mainly with the philosophies of Karen Barad, Rosi Braidotti, and Donna Haraway to discuss how diffractive scrapbooking, deep hanging out, and sympoietic autoethnography come to matter and how non-linear temporality and memory are inextricably linked in such projects. As part of a sympoietic autoethnography project, I travel-hop (in Karen Barad's explication) through projects with children, communities, and the more-than-human world and discuss how scrapbooking is re-imagined both as diffractive scrapbooking and as a practicing of deep hanging out and of sympoietic autoethnography. Such a practicing performs an Artistic, respectful, careful, and collaborative cartography highlighting the process of power relations and changing social conditions.

Recalling First Art Class Memories: Recollecting Individuals' Art Class Memories in Childhood as an Approach to identify how "art" relates to Themselves.

Hong, Tze Ning | Erasmus Universiteit Rotterdam

When asking adults to share their experiences and narratives of their memories of art class in childhood, it was expected that they tend to deliver shorter answers which are mostly not documented if they are working in the art field. This research explores this topic by asking: what kind of art class memories would the individuals remember when they grew up, and how did these memories build up their relationships with art? After all, what kind of material memories, dialogues within the art classes, or any elements that occurred in that art education will we remember, especially those that are not working or created in the art fields in the present society? With 20 interviews, three main points temporarily answer the questions above. Firstly, it is essential to recognize hidden common rules; art education memories shaped the habits of some individuals' ways of "doing art." Secondly, "talented but not enough" could be a common struggle for many. Thirdly, whenever the adults talked about what they liked, for instance, when they described something that happened in the art class that they had a sense of accomplishment or joy, it's a clue to unfold more about their relationship with art. This research enriches the narratives of identifying individuals' art experiences through time in this era.

Breakout Room 6

Time in the forest. Imprecise Atlas of possible moments

Gemma París, & Rosa Lopa | Universitat Autònoma de Barcelona

This artistic research is a reflection on the contemporary representation of time where, as artists, we ask which contributions the plant and animal species that live in the forest can make to approach an emancipatory perception of time. The project begins with an observation of the temporalities present in the forest near Barcelona. During a year-long creative residency, we observed the imprecise, slow, and inaccurate narratives of the passage of time that trees and plants make with their blooms, birds and insects with their sound trails, and the shadows drawn by different angles of the sun. These items had served to initiate actions of collective thought with artists and scientists where we have questioned the accelerated life, making visible different ways of living life from a more sustainable and respectful perspective. These collective thinking actions are framed within a proprietary research methodology called In-between, which uses artistic practice to explore and question reality in a participatory way. The project has been based on drawing, understanding it as a key tool to generate and transmit knowledge. The research has been formalized in a graphic work in Atlas format, which invites us to perceive time as the infinite that admits all possibilities. This project is supported by the ECOTONS Grant awarded by CREAM (UAB) and art center La Escocesa (2022), Barcelona.

Out of Time: Design Education, A student's perspective of sustainability and practice

Thomas Ellis & Victoria Newton | Northumbria University

Initial research conducted evidenced that Communication Design students are eager to integrate practices around sustainable development within their studies. However, they struggle to contextualise and incorporate this desire in real terms, their focus often being pulled toward assignments and module completion. As a result, sustainability either becomes a secondary focus or students seek immediate, surface level solutions (paper waste), failing to conceptualise a consistent understanding and application of consideration throughout their work. This research also demonstrated a drive to engage, but one met by a need for educators to align issues more concretely to their studies. Curriculum planning must echo this with delivery of relevant support at opportune moments, to reinforce sustainable practice. This paper summarises engagement with these original findings as part of pedagogical delivery, with the integration of a 'sustainability focused reflective cycle' into teaching.

This multifaceted, milestone approach, combined delivery of relevant information at timely development stages, alongside the introduction of sustainable methodological approaches to practice, summarising this focus as part of reflective assessment. Survey data was collected during this process, the results of which, when considered against an analysis of student submissions, evidenced that students considered their potential impact more deeply, meaningfully, and consistently.

Quick, quick, slow: making time for sustainable photography practices in contemporary HE

Tracy Piper-Wright & Tabitha Jussa | University of Chester

As environmental awareness grows, so do questions about the environmental impact of photography, in particular traditional film development and processing, the use of plastics, gelatine and other environmentally harmful chemicals notwithstanding water usage and waste. Pioneering practice and research into sustainable alternative to conventional processes has quickly established, supported by organisations such as the London Sustainable Darkroom. Students in Higher Education are environmentally aware and prepared to take action to mitigate their impacts where possible. As such, there is a coalescence of perceptions within and beyond the classroom which asks to be addressed in the curriculum.

Sustainable and alternative processes are often more time consuming than established methods and rely on having sufficient time for the gathering and processing of unconventional materials. This is problematic in a contemporary HE environment where a shortened teaching year and modularisation break up the learning experience and desiccate the attention required by durational activities. This paper will draw upon the current research project Under a Green Light: a darkroom for the future (PI Tabitha Jussa) which is exploring ways to pivot the undergraduate darkroom toward sustainable methods and will reflect on the potential and possibilities of sustainable photography in HE.

Breakout Room 7

Interplay and Relationship: Exploring the Nexus of Time, Design, and the Chinese Language

Thomas Kong | National University of Singapore

Chinese characters are expressions of relationships. Each component in a character carries its own meaning, while the combination and relationship of components communicate the overall meaning of the character. The word time written in the Chinese language combines two characters: "时" (shí), which means "hour" or "time," and "间" (jiān) meaning "interval" or "between." This composition reflects the experience of time as intervals and possessing a spatiotemporal dimension rather than the continuity of hours and minutes, as generally depicted in English. Moreover, when "时" (shí) and "间" (jiān) are further broken down into their respective components, the multiplicity of readings evokes different sensations, perspectives, and experiences. The paper presents my explorations of time and student works from the School of the Art Institute of Chicago and the National University of Singapore. They trace my journey as an educator with a keen interest in the interplay of language and design by investigating the linguistic meaning, structure, and relationship of time in the Chinese language.

Extending Life in the Time of Art Education-Taking the General Course "Folk Art and Creative Design" at Nanjing University of Finance and Economics as an Example

Xiwen Xu, Tong Gao & Liangliang Gu | Southeast University

Under the dimension of time, education presents a temporal existence. Time constantly constructs the mode and structure of education, regulating the educational behavior of educators and those being educated. The prominent value of educational time and space lies in "educating people", but there is a serious phenomenon of alienation in modern educational time. How to break through the limitations of existing educational time and achieve greater time efficiency, art education has unique conditions. As a general education course, "Folk Art and Creative Design" ignites students' creative enthusiasm through art and creative practice, enabling them to actively allocate their spare time. This not only achieves the integration of classroom education and leisure education, but also allows students to feel the meaning of individual life during art education time.

Unquestioned Traditions: Discoursing The Relevance of Master-Apprentice Design Pedagogy in The Contemporary Studio

Zhengping Liow | Singapore Polytechnic

As our world becomes increasingly ambiguous and uncertain, the Master-Apprentice design studio pedagogy remains unquestioned. Design tutors often receive little pedagogical training and tend to fall back on this hierarchical model's techniques, which they have previously experienced. The Master-Apprentice model emphasises 'production/doing' and 'mimicry' in imparting desired skill sets, artistries, and ideologies to emulate the tutor's success and wisdom through 'converging' processes of mimicry and conformity that foregrounded desires towards technical expertise, stylistic and aesthetical excellence. However, the relevance of the Master-Apprentice's rituals and value systems were sporadically challenged. As we transition to a transdisciplinary-driven fourth industrial revolution, it is critical to reimagine pedagogies that shift the emphasis from 'doing' to 'diverging' explorations to scaffold imaginative outcomes and inculcate collaborative mindsets.

The excessive 'certainties' dispensed through the Master-Apprentice pedagogy may threaten learners' confidence in navigating the iterative design process, as the dispensed tacit 'hidden curriculum' potentially contributes to the decline of students' mental well-being and limits their potential to excel academically. This study argues that when the social conditions of the design studio are capitalised as social support in a hierarchical learning environment, the detriments of Master-Apprentice studio pedagogy can be alleviated.

Breakout Room 8

An Alternative End To Géricault's Raft: Hope for Humanity, according to Post-Modern Thought

Marvin Milian | Institute for Doctoral Studies in the Visual Arts

The concept of an "end" suggests a finality avoiding clear philosophical direction but paradoxically lends itself for contemplation from multiple perspectives. What will be placed in focus here, and perhaps more precise in its lexicon, is the conception of "endings." This presentation examines "endings" not as a means of finality, presumed by the prefix "end," but as a concept of opportunity. Wherein opportunity acts as an example of reterritorialization, an idea present in the work of the German philosopher Friedrich Nietzsche and later appropriated by Deleuze and Guattari as characteristic of the Rhizome. I will argue that in adopting Deleuze and Guattari's concept of the Rhizome to dispatch spatial alternatives towards otherwise binary "endings," Théodore Géricault's monumental work "The Raft of the Medusa" reimagines the "end." Here, the "end" proves not to be evidence of finality within a linear history but rather a multi-faceted opening of opportunity spearheaded wistfully towards an ethico-aesthetic alternative. In this formulation time moves towards an alternative aesthetic of resistance and asymmetry, touching on topics relevant even today.

Evolution of Virtual Art Exhibitions in China and Insights for Art Educators

Wang Liuqing | The Education University of Hong Kong / Chengdu Normal University

Museum education is considered an informal learning environment that has the potential to nurture not only students' understanding of art history, aesthetics, and art criticism, but also to cultivate diverse responses to art, emotions, imagination, motivation, and creativity. Over time, as information and communications technology advances, virtual art exhibitions are reshaping physical museums, consequently influencing museum education. In China, propelled by rapid technological advancement and strong policy support, the journey towards digitization of art museums. Under these influences, virtual art exhibitions emerged and experienced rapid growth, undergoing evolution in terms of their formats, content, and modes of presence. In this study, we will employ a multi-case study method to closely examine the evolution of virtual art exhibitions (VAE) developed by three typical mainland China art and culture museums over time. We will conduct an in-depth exploration of their temporal evolution, conducting a detailed analysis encompassing exhibition content, design, interactivity, and more.

From the perspective of better aligning with student learning, we will discuss the characteristics, current status, and future development directions of VAE in China. Concurrently, valuable insights and recommendations to art educators regarding how to effectively incorporate VAEs into student instruction will be provided.

A Touch of Art in the Dark: Safe to Touch Collections and The Visually Impaired

Karen Clahilda Gabriela, Ardhana Riswarie & Danuh Tyas Pradipta | Institut Teknologi Bandung

Art spaces serve limitless ways of learning for their visitors, which relies on freedom to oversee their own way and preferences when interacting with displayed works. However, visually impaired visitors do not have the ability to collect information from one work by a glance, such as the sighted ones. This research aims to discuss the 'crip time' in appreciating two dimensional art by visually impaired visitors. This qualitative research uses participatory methods, including group interviews, experiment, and survey. Four visually impaired participants come from Sentra Wyata Guna Bandung, a government-owned facility. The research only focuses on safe to touch instruments, which the participants consider as the primary mediator to experience two dimensional art independently. It was found despite the easy access, it takes a significant amount of time for the participants to process a painting.

For example, they still rely on audio guidance to collect and process data on materials, shapes, composition, even colors. This finding highlights Géza Révész' previous findings, that question visually impaired visitors spontaneous intuition in terms of collecting information within a visual piece.

Afternoon | Parallel Session 2

Breakout Room 1

Models of mind, memory and history in teaching art and design

Neil Walton | Goldsmiths, University of London

In the context of recent and ongoing policy reforms to English schools and teacher education, cognitive science work on memory has been mandated as the key research that must inform pedagogy across the school curriculum. This cognitive science model defines learning as a lasting change in long term memory in the minds of individual learners. In this paper, I raise the question of how appropriate this model of learning (as individual information processing and storage) is for art and design education. I advocate an alternative theorisation of memory, a non-psychological view of memory as social, normative and historical, taking as a starting point the view of artistic mediums as a kind of cultural memory that Rosalind Krauss puts forward in her semi-autobiographical book, *Under Blue Cup* (2011). I develop this view by linking it to Robert Brandom's philosophical writings on inferentialism.

Temporal Imagination

Penny Hay | Bath Spa University

How we think about time and imagination matters to the way we live and express ourselves in the world. This 'temporal imagination' shapes our understanding of the world, how it might change and influences what we value. This paper draws on recent collaborative research with Professors Keri Facer and Penny Hay alongside artist Solveig Settemsdal, interrogating the concept of temporal imagination. How do our own temporal practices in art education enable new possibilities to emerge in the world? How can we practice a way of learning and knowing together that explores concepts of time and imagination? What kind of temporal frames can we use to think more deeply about pedagogy? How can we nurture students' critical and reflexive capacities to explore multiple temporal frames and new perspectives in imaginative dialogue with others. This recent research project brought together expertise in education, futures and anticipation theory; artistic practice related to the materialisation of time and duration; and pedagogic expertise in the area of creative imaginative inquiry. The research team experimented together as a means of bringing together their own material practices to understand the concept of the temporal imagination in education and explore different conceptual frameworks.

Examining visual recordings as a method of teaching time-memory

ChanJuan Tu | University of Gloucestershire

The utilisation of a visual diary as a pedagogical approach involves the systematic documentation of daily cognitive reflections and aesthetic stimuli in a graphic format. This practise serves as a highly advantageous instrument for enhancing memory retention. This research aims to investigate the potential integration of visual diaries within educational contexts to foster the development of students' organised thinking abilities. This research explores the visual recording process, wherein students engage in observation, discovery, recording, collection, accumulation, and expression. This paper presents recommendations for incorporating visual journaling into education practice. It highlights the importance of encouraging students to explore various visual recording techniques, such as hand-drawn categorization, utilisation of different materials, video and photography, as well as documenting and engaging in discussions about the effects and significance of visual journaling methods on students. Visual diaries in art education enhance students' capacity to gather artistic sources of inspiration, foster their imaginative cognition, and refine their creative prowess. This study aims to assess visual memory's efficacy and examine visual diaries' potential influence on pedagogical approaches.

Breakout Room 2

Exploring Time in Artist-Teacher Practice: An Analysis of Artist-Teachers in Adult Community Learning

Abbie Cairns | Norwich University of the Arts

This paper explores the role of time within artist-teacher practice, focusing on the amount of time artist-teachers spend on their art and teaching practice. The paper utilises the Artist-Teacher Likert Scale (ATLS), developed based on Alan Thornton's artist-teacher model, and color-coding scheme where teachers are represented by blue, artists by red, and artist-teachers by purple. The ATLS is a numerical scale ranging from one to ten, representing the transition from teacher to artist conceptually, and from blue to red visually. Written from the perspective of artist-teachers in adult community learning (ACL), the mean hours per week spent on both practices are analysed in relation to how 'artist' or 'teacher' they feel. The paper aims to identify potential relationships between these factors and how individuals can achieve their ideal artist-teacher identity. Artist-teachers in ACL are professional artists and teachers, who are dedicated to both, and have the competencies needed to work in and through art and ACL. ACL is a subsector of further education in the UK often based in local authorities and general further education colleges for adults (19+), a sector known for its low working hours.

Reclaiming the Artist-Teacher through Collage Processes

Arantxa Ledda | University of Victoria

In this presentation, I will discuss how artist-teachers can reclaim space and time to develop and nurture their practice. The UVic M.Ed in Art Education program has given me time to sit and reflect on my role as an artist-teacher. Using collage processes and experiential learning as a research methodology, I aim to expose my non-linear approaches to art-making and use them to inspire my teaching practice. The revision process of my collage-making is often left unfinished, but the work in progress becomes key to understanding my identity as an artist-teacher. This personal exploration of collage-making can also be used to inspire other artist-teachers to prioritize the artistic process in their classrooms. The Alberta school system has little time for students to develop and fully immerse themselves in the artistic process. Through this presentation, I will outline how artist-teachers can use TAB and the 8 Studio Habits of Mind to create a process-oriented classroom. Through collage strategies, students can understand how this medium can be used as a metaphor and methodology that unlocks how their processes contribute to their art-making and identity. I aim to prove how artist-teachers reconsider and utilize time to discover and reclaim our practice.

Adjusting Perceptions of Time for Creativity Enhancement

Michelle Wiebe | University of Victoria

Whereas the arbitrarily imposed timeline of an educational semester can be understood as a constraint, it can also be the impetus for creativity. Ellen Langer points out that our linear views of time result in limiting mindsets and this can be true in studio classes that are a single semester in length.

Recognizing that school timelines arise from a linear conception of time that is not universal can help to alter our perceptions.

One way to shift awareness is by conceptualizing time restrictions in studio education as enabling constraints that have the capacity to enhance creativity (Graham, 2015) and thereby make room for vibrant learning. While excessive pressure can lead to fatigue and frustration, a relaxed atmosphere can lead to apathy. Too much time pressure combined with unrealistic expectations for productivity can negatively impact creativity but the impact of time pressure can be mediated by learning orientation. Student creativity flourishes within course structures that accept the existence of wicked problems, instill workable approaches to research, provide adequate time for process, and set reasonable limits for productivity. This presentation will discuss time as a motivator within careful course design.

Breakout Room 3

'Free from the constraints': the value of the gallery space for primary teacher CPD

Maddy Gilliam | University of Nottingham

Teaching is regulated by the structure of the school day and pressure to cover a variety of different topics resulting in a lack of time for subjects sometimes considered a lower priority, such as the arts. This school-pace may be different to how artists work. Drawing on an observation of an artist-led session for primary teachers, which took place as part of a larger PhD ethnographic study, this paper suggests that being in the gallery space can offer a different relationship to time for teachers. During the session, the artists left time for silence and changed their plans to respond to discussions taking place. The participants moved flexibly through the gallery space. This offered benefits described as 'headspace' for teachers who normally did not have time to be in a space in this way. However, although teachers experienced the day positively, some struggled to see how this slower-paced experience was relevant to the classroom. The gallery's way of doing things was described as incompatible with day-to-day school life. The small example reveals both the gallery space's potential for teachers' well-being and teaching practice development as well as the challenges involved in bringing two different paces of work together.

playing WITH - playing OUT: Time and Presence in Socially Engaged Art Gallery Education

Natasha Reid & Caroline Boileau | University of Victoria

In this presentation, we will explore the roles of time and presence in socially engaged art gallery education. We will share our experiences creating and facilitating an exhibition of participatory artworks designed to invite diverse publics to engage in actions, reflections, and dialogues around consent culture. Through activating these works, visitor-participants were encouraged to engage in or think about relationship development, collaboration, active listening, negotiation, creating boundaries, and self-care. These concepts associated with consent-based culture require time and presence to be authentically engaged with. Time became a central, guiding principle in this exhibition. As artist-educators, we carved out time to reside in the space for over 100 hours during the three-week exhibition, witnessing and facilitating visitor-participants' interactions with the art and each other. Our presence and the artworks prompted visitors to spend time with others to engage in concepts associated with consent. We also spent significant time together as artist-collaborators in the space, deepening our relationship through consent-centric practices. We will share what we learned about the role of time in facilitating consent-based relationship development in a gallery setting and how this can support social justice art education in galleries and other learning sites.

Using film to examine art education spaces, affective, embodied practice and time

Joanna Fursman | Birmingham City University

This proposal explores film making practice, the representation of educational space and slowed down pedagogy. The film was made for Freelands Foundation SHIFT series and filmed and produced in a college of further education for young people aged 16-18 in the West Midlands, UK. The film begins by examining how third space theory locates educators and students in education spaces differently. Produced collaboratively with students studying Fine Art, the reflective nature of the work presents questions about slow pedagogy, embodied movement in education spaces and affect. It's editing, sequences and clips propose new ways to understand the representation of education and therefore how it can be occupied, sensed and experienced differently. In the film, sensed and contemplative connections to spaces and objects used to teach art are explored. Corridors, stairs and doorways I usually sprinted through and around on the way to, during and after teaching sessions, eventually give way to slow, contemplative sequences and images. This thinking in movement is used to expand the viewer/maker framework, while watching the film allows a different sense of time in education third space to develop and take its e/affect on the viewer experience.

Breakout Room 4

Counting on Crip Time and Slow Scholarship in Higher Art Education

Timothy Smith | University of the Arts Helsinki

This presentation explores the critical disability studies concept of crip time as relating to the fluctuations and re-orientations of time and duration on disabled bodyminds. The effects of crip time are increasingly salient in the 21st century neoliberal university, in which all bodyminds (disabled and non-disabled alike) are impacted by the effects of intensification and pressure of time in academia. This presentation will connect the crip time framework to slow scholarship movements in higher education toward sustainable modes of engagement that counteract the disabling and debilitating effects on the academic lives of all bodyminds in the university. These concepts will be illustrated and contextualized through two converging higher art education experiences: The first shares presenter's crip time experiences as a disabled academic across their higher art education career (as student, educator, and researcher). The second experience explores a student-created art space installed within an art university, which embraced multiple forms of slowness toward counteracting the demands of 'fast academia' in the university.

Both of these experiences will inform art educators how crip time and slow scholarship can become integral to art pedagogy and curriculum development as modes of resistance to the coercion of time in the neoliberal university.

Crafting the (forced) Invisible: Retelling Crip Time in Arts-based Memory Work

Eunkyung Hwang | The Pennsylvania State University

In both South Korean and U.S. art education, self-portraiture lessons have predominantly portrayed normative bodies—with flawless skin and able-bodied features—as the ideal. This focus on body normativity is especially heightened for female students in South Korea, where gendered body normativity is deeply entrenched. Consequently, female students with scars and illnesses in South Korea often find themselves emotionally distressed during self-portraiture lessons. This presentation delves into the presenter's ongoing arts-based dissertation research, which sheds light on her experience of crip time in South Korean K-12 self-portraiture lessons. As a woman with scars and illness, the presenter considers crip time not merely as a "grief time" —the overwhelming weight of longing for a normative body — but also, as the "traces of temporal shifting" away from gendered body norms in art education as expressed by Petra Kupperts. The presenter will show the potential of arts-based memory work that traces the (forced) invisibility of scars and illnesses in family photographs and self-portraiture, reveals implicit ableism, and retells silenced experiences with scars and illnesses in art education. Ultimately, this presentation will encourage art educators to envision more inclusive self-portraiture lessons that are conscious of students' crip time and disability justice.

Shadows and Light: An Artist Residency

Kelly M Gross | Northern Illinois University

In the midst of the Covid-19 pandemic, I applied for an artist residency at a local children's museum. While the research aimed to enact play-based learning with children as investigators of light and shadow, covid restrictions challenged my carefully planned curriculum and never-ending to-do list. Much like Ellen Samuels describes crip time as broken time, my own time during the artist residency was affected by a fall a few months earlier and my decreasing mobility, which would later require multiple surgeries. Nevertheless, the quiet of a children's museum during the limited attendance of covid and my need to remain in place provided a slowing down that resulted in the gift of time. In this space and time, I was given the opportunity to make, explore, and play with materials and concepts in ways I never expected. In this presentation, I will discuss the themes of light and shadow that I explored throughout the artist residency, the connection to the children's museum, and my small body of work (some collaborative with children) that emerged.

Breakout Room 5

On informal delaying devices. Artistic pedagogic practices and the time of intentionless learning

Luis Rene Guerra Miranda | University of the Arts Research Institute, University of the Arts Helsinki

Pedagogy occurs through a sustained relationship between bodies produced through time. In that time span, actions, exchanges and adjustments, communications and conflicts, cultures and languages spontaneously create networks of intentionless learning. Pedagogy in the arts hangs from a social cognitive process of sedimentary exchanges and interactions, modifications, and analyses, creating performative, relational surfaces of inscription. Following the argument of the French philosopher Jean Louis Déotte (1946–2018) on collective gestural devices in Latin America and French pedagogue Fernand Deligny's notion of social rites, I propose an enactive reading towards artistic pedagogic practices as informal delayers agents that would enable the generation of intentionless learning time. Considering the current deeply disruptive conditions of ecological crises, wars, famines, dictatorships, and forced displacements, I think it is important to explore this material time agency that artistic pedagogic practices would have in the public sphere, operating as delaying forces capable of slowing down those same disruptive conditions.

Artist-in-residence as a moment to wonder: Moving with the seaweed

Alison Shields | University of Victoria

In this presentation I will examine how an artist residency may challenge artists and students to inhabit space and time differently within a heavily structured university system. I will firstly discuss my role as a facilitator of an artist-in-residence within a Faculty of Education wherein an Indigenous artist transformed the gallery into a home-like setting and invited visitors to bead with her and discuss Indigenous pedagogies. Throughout the month I observed how unexpected conversations that emerged while art-making occurred outside of scheduled class time as this allowed for deeper and more open-ended connections. Secondly, I will discuss my experience in a 'self-created' artist-in-residence at a Marine Science Centre in the Pacific Northwest alongside undergraduate biology students studying seaweed. I joined the class on boat excursions to biologically diverse locations and as they collected specimens and performed measurements, I spent time noticing the movement of the seaweed in the water. Students were also invited to join me in drawing moments outside their scheduled classes. While this residency provided a pause on my own schedule, students also said this artistic lens allowed them to pause and notice the beauty of the sea life surrounding them. Through this presentation, I propose that an artist-residency working within and alongside students may confront ways that time is structured within a university as I ask how we might experience time differently.

The Entanglement of Rokkakudo: Unpacking Spirit of Place through time and space

Amy Atkinson | Concordia University

Okakura Kakuzo's belief that "art was a realization of life produced through the ages" is the inspiration to research that aims to explore the conversation about the co-constitutive intra-actions between meaning and matter. By considering impacts and connections to Haraway's 'collective knowing' and 'spirit of place' a practice of research-creation primarily in the form of mediative art-making and writing was conducted on location at Rokkakudo in Izura, Japan honouring the reliance on presence to experience and record thoughts, feelings and intuitive contemplations. The research explores the creative and educational practice of Kakuzo, his tea philosophies and impacts on Art Education while exploring expansions within conceptual understandings of new materialism. As an ancient yet also evolving practice of knowledge, Shintoism exerts a rhizomatic influence on artistic practices that asks us to consider Deluzean ideas of nonhuman agency, and Haraway's "response-abilities" which are shaped by things and living beings inside and outside human at different scales of time and space, triggering and calling forth what and who exists. The presentation will share evidence of the relevance of the growing mesh of indigenous knowledge and art education, whose budding fibers are opening new lines of inquiry across ideas of time, creative energy and cellular memory.

Breakout Room 6

Integrating Ai into Architectural Design Education

Elvan Elif Özdemir | Mersin University

In architectural design education, alternative time concepts can be created through artificial intelligence. This is an innovative and creative approach that can develop and expand students' perspectives and encourage them to think outside traditional temporal boundaries. We can use artificial intelligence not as a tool that takes our work away from us, but as a purpose that facilitates our work and allows us to make the most efficient use of it. By focusing on alternative time concepts, we can integrate AI into architectural design education and enable students to make the most efficient use of this system, enabling them to develop a deeper understanding that architecture can be a dynamic and evolving discipline that responds to changing contexts and challenges. For this purpose, this study conducted face-to-face interviews with 2nd and 3rd year architecture students and asked them how much they know about artificial intelligence and to what extent they use it in their architectural projects and how it can be integrated into education.

Bridging Creativity and Accessibility: Visual Generative AI in College-Level Art Education

Justin A. Lauzon & J.D. Mosley-Matchett | Tufts University & The University of North Carolina at Charlotte

This paper explores the implications of generative artificial intelligence to the practice and administration of art education in postsecondary environments. With due attention to the ethical and legal challenges posed by text-to-image technologies, we examine the potential for these tools to have positive impacts on college-level art education, with two key focal points. Firstly, we scrutinize how text-to-image tools can dismantle temporal barriers obstructing ideation and prototyping. By swiftly translating textual concepts into visual representations, these tools empower students to materialize ideas at a rapid pace and experiment with media, styles, and techniques that may lie outside of their current skills and expertise. This accelerates the creative cycle, enabling students to iterate more effectively and embrace experimentation, thus reshaping the creative process in profound ways.

Secondly, we investigate how such tools are fostering increasingly sophisticated artistic expression by individuals from diverse academic backgrounds. Particular attention is given to the ways in which art educators can contribute to intra-institutional dialogues on these topics and help shape campus environments in which generative AI tools are applied ethically to advance interdisciplinary collaboration and diversify, rather than homogenize, visual expression.

Construction of Design Knowledge in the Age of AI: A Typological Framework Proposal

Nimet Başar Kesdi & Hatice Server Kesdi | Eskişehir Osmangazi University

Designers deal with knowledge chunks in each design problem. Thus, there are many attempts to manage design knowledge by de/re/construction of design process. In the 1960s Design Methods movement, these efforts were made to address design in a more scientific context. In the 2000s, it is more about the rationalization of data-driven models to increase efficiency and sustainability. Now it is time to reconsider the established typology of design knowledge in light of technological developments, particularly Artificial Intelligence. AI is becoming more embedded in professional design practices and design education each day. Prompts are the means to this end. This study aims to propose a typological framework that helps to transfer design knowledge both in education and technology. The network-structured framework enables the extraction of design parameters in an organized way yet gives space for situated design decisions. The abstract categories could be used both as AI prompts for designers to create digital narratives and get specific results and as analog prompts for design students to reveal design features.

Breakout Room 7

Exploring the Role of Technology in Expanding Students' Temporal and Physical Horizons: A Case Study Utilizing Google Earth VR and Google Earth Pro for Intercultural Curriculum

Kyungeun Lim | Kennesaw State University, Georgia, United States

This study examines the power of technology, specifically Google Earth VR and Google Earth Pro, to transcend the temporal and physical limitations often encountered by students. The objective of this educational endeavor was to empower students to dive deep into their personal histories, visualize them, and share their narratives with their peers from diverse cultural and ethnic backgrounds, encompassing both white and indigenous populations. Through this integrated curriculum, students embarked on a journey of self-discovery, encouraging them to reflect on their personal histories with the aid of advanced technological tools. In this immersive experience, students embarked on virtual visits to places of personal historical significance, skillfully navigating historical imagery provided by Google Earth Pro. The platform's timeline feature allowed them to explore the evolution of these locations over time. For instance, one student traced her family's immigration from Sicily, Italy, in the early 1920s, focusing her multi-ethnic identity. Similarly, another student from Native American Preservation in Navajo County shared images of her home and community, captured using Google Earth Pro and Google Earth VE. This innovative lesson format not only facilitated a deeper understanding of their peers' lives and stories but also provided a novel platform for sharing.

Re/orienting space-times through digital practice: What might this do?

Natalie LeBlanc | University of Victoria

In this presentation, I examine a series of digital artwork made by students in art education. Students employed a variety of technical and creative applications through pre and postproduction processes, using a variety of image and video editing software. Concepts drawn from film (i.e., montage, temporal expansion, and parallel action, etc.) and new practices emerging in contemporary digital art (i.e., surreal composites, abstract animation, etc.) will be discussed. Drawing on Gilles Deleuze's concept of the time-image, I theorize how digital practices produce events of duration for which bodies, living and nonliving, are actively engaged in processes of becoming. This presentation aligns with the conference question: In what ways can art education enable us to realise our relationship with time? It attests to the vibrant power of the time-image for making connections with a complex ecology of things, objects, bodies, times, spaces and places by drawing us into their depth as an entangled relation.

Through the particularities of images, shots, cuts, and transitions, and their careful and creative arrangement in time and space, I argue that artistic digital practices re-orient space-times, orienting us to some of the work that still needs doing.

VAPEing Over Time: Making the Unknown Known

Emese Hall & Rachel Payne | University of Exeter

“The whole culture is telling you to hurry, while the art tells you to take your time. Always listen to the art.” Junot Diaz From January 2022 we have been engaged in an art project involving a process called ‘VAPEing’ – visual and physical exchange. Posting artworks and written notes to each other in physical form was driven by a desire for something very different to the impersonal online realm of communications via the Covid pandemic.

Maximising the creative potential of simple resources that we have at hand, we explore our artist teacher identities in a haptic and heuristic way. Our making is intuitive and heartfelt. Not everything sent to each other is documented by the maker because we treat the exchange as gifting. However, alongside our posted offerings we have a chronological record of our project as shared via Facebook Messenger. Spanning over 18 months, this digital timeline includes photographs of work in progress, notes, quotes, and artworks made by other artists where we can see connections to our interests. In this presentation we reflect on this digital data to contextualise our project and highlight the themes that are woven throughout our making from day one.

Breakout Room 8

The Life and Death of Dreams: Longitudinal Volatility and Intersectional Inequalities in Creative Career Aspirations

Lindsey T. Kunisaki & Guan K. Saw | Claremont Graduate University

Aspirations for creative careers (i.e., in the arts, culture, entertainment, and related fields) are shaped over time by social, economic, and cultural realities. This study examines changes in creative career aspirations from adolescence to early adulthood, highlighting inequalities at the intersections of race/ethnicity, gender, and socioeconomic status (SES). Using the United States National Center of Education Statistics Education Longitudinal Study of 2002, this study followed a nationally representative sample (n=15,200) through four waves of data collection when respondents were approximately ages 16, 18, 20, and 26. Descriptive statistics and chi-square tests of independence identified intersectional disparities in the persistence, abandonment, and emergence of creative career aspirations over time. Disparities were most pronounced as respondents transitioned out of high school (between ages 18-20), with significant differences in persistence ($p < .001$) and abandonment ($p < .05$) by all demographics and at their intersections.

Overall, emergence of creative career aspirations was somewhat rare, with almost no significant disparities except in early adulthood ($p < .05$; between ages 20–26). This study contributes unique nationally representative, longitudinal documentation of volatility in creative career aspirations and intersectional disparities over time. Implications for policy and practice will also be offered.

Drawing Lines and Crossing Borders: Art, Feminism, and Intercultural Community Building Through Collaborative Artmaking

Pin-Hsuan Tseng & Brandi Lewis | Pennsylvania State University

We address the transformative role of collaborative artmaking as an activist intervention against academia's hierarchical, patriarchal structure. Intentional artmaking in the conventional seminar classroom interrupts institutional time. We explore this topic by asking: Who owns classroom time? Intentionally bringing art materials into a seminar space disrupts the expectations of student engagement and utilization of classroom time. Collaborative artmaking amplifies this disruption by questioning the performativity of intelligence students typically display in this environment. Collaborative making contributes to establishing intercultural and intersectional classroom communities, creating a collective time and space where students build community through clarifying ideas, resisting competition, working together, and creating alternate ways of knowing. As an intervention, collaborative artmaking allows students to take ownership of their body/minds in class, resisting the pressure to prioritize knowing over feeling. Artmaking provides an alternative, non-physical, affective, and inclusive space wherein knowing and feeling overlap, creating a parallel time in the classroom: affective/communal time against institutional. Our positionality as art education doctoral students representing international and neurodivergent students, gives particular insights into how this liminal space serves an activist, educational, and communal function in our field.

The workshop, a space of transformational moments

Sue Gibbons | Malmesbury School

My research explores the power of the workshop model to restore the status of Art following a reduction in curriculum time. The immersive workshop sparks significant moments that connect the whole school community, having a wide impact that goes far beyond the event of the workshop. As a unifying time of collaborative creativity, it is transformative because it subverts the usual structures of audit and measure as it stands outside the constraints of normalized school order.

There is no time or money given to this research in school, but I am incredibly resourceful and it is vital and judicious work. When there is limited time given to the workshops I maximise the impact, when there is no money, I find alternative funding, when the route of my ideas are blocked I find another path and then I celebrate every workshop as publicly as I can through display, exhibition, social media and beyond. The more workshops I do, the bolder I become. As the reputation of the workshops' success grows, new organisations want to work with me and this puts me in a very powerful position. Through this work, Art holds its place as the keystone for a thriving school community.
