

# Hybrid Spaces: Reimagining pedagogy, practice and research

Sunday 28 March 2021: Creativity and wellbeing

Parallel Session Programme

## Breakout Room 1

### Entangling Children's Literature and Art: Potentials for wellbeing

Andrie Savva | Cambridge University

Children's Literature, as a broad area of study, is related to a pedagogy that emphasises lively engagement during the reading-event. A reading-event, as an agentic assemblage, is an experiential space where readers, texts, context, affects, among others, are entangled in an intra-active ongoing process. An inextricably entangled Artistic process in this event is an embodied engagement with materials and ideas. In this talk, I approach Children's Literature and the Artistic Process as an entangled phenomenon employing Barad's (2007) relational materialism and explore the potentials for wellbeing as it emerges through the ongoing process of a reading-Artistic event.

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### Aesthoecology and its implications for Art and Design Education

Emese Hall & Chris Turner | University of Exeter

Aesthoecology (Turner, 2019) can be described as an 'onto-epistemology' which fuses a theory of being with a theory of knowledge and deals with the affective, connected and temporal aspects of education. Where the aesthetic aspect of aesthoecology - appearance and feelings / sensation - concerns the affective domain, the ecological aspect - spaces, places, and relationships - concerns connectedness. In this presentation we will illustrate how aesthoecology offers a new lens and language with which to consider and reflect upon

learning and pedagogy in art and design education. References: Turner, C. (2019). Education as Aesthoecology. Doctoral Thesis, University of Exeter.

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### **Thoughtful pedagogy: A healing collaboration during isolation**

**Kate Wurtzel & Michael Leonas | University of North Texas**

This paper looks closely at how an emerging collaboration from 6 ft. apart, became a healing opportunity from the grief and shock that inhabited our minds, bodies, and spirits almost overnight due to the pandemic. This unexpected collaboration was a chance for a music educator and an art educator to rethink pedagogy with-and-through one another's life experiences, as they moved with paint over bodies and canvas. Drawing from Barad's (2007) writing on intra-action, we argue that only through this performative and healing collaboration with material bodies (human and beyond human) did this thoughtful pedagogical space become available to us.

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### **Digital filmmaking as an affective and embodied process of living**

**Natalie LeBlanc | University of Victoria**

This presentation examines films produced in a third year Master's course designed to teach artist-teachers technical and creative applications for digital presentations. Students employed a variety of technical and creative applications through the use of visual quotations, colour, repetition, layering, text and transitions. Concepts drawn from film (i.e. montage, temporal expansion, overlays and parallel action, etc.) provoked narratives using both linear and non-linear modes of time. Lines of inquiry, prompts and practices will be shared to demonstrate how filmmaking provoked artist-teachers to create new understandings of place, self, and practice through an affective and embodied process of living during Covid-19.

## Breakout Room 2

### **A New Felt Presence**

**Georgina Spry | University of Chester**

My body was speaking, but I do not listen, it then spoke with clarity and volume, now I take note.

The presentation reveals the affiliation between personal history through feltmaking craft and biography as a relational connection between shared journeys, intertwining autoethnographic learning, embodiment, and feltmaking narrative. The feltworks are constructed in a cathartic, instinctual and immediate way, supporting myself and others to see the phenomena of breast and metastatic cancer and treatment in new ways. My identity bound in feltworks, both physically, emotionally and symbolically, the tactile nature of the making physically embodying emotions within the fibres, bringing the interior to the exterior.

<https://www.anewfeltpresence.com/>

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### **Innovating through hybridisation: art-based pedagogy in leadership training**

**Monica Biagioli & Clive Holtham | London College of Communication, University of the Arts London**

Three types of hybrid space intersect in this paper.

1. A pedagogy evolved since 2015 through in-depth collaboration between two university disciplines: art/design and business
2. A focus on interweaving physical materiality of making artful objects, with shaping mental processes relating to personal and organisational change
3. In 2020, adapting a format centred on collaborative physical materiality into a shared experience activated wholly online.

The method combines paper-folding and zines, making it widely accessible. It has been evolved in workshops internationally for a range of participants including chief executives and undergraduates. The paper draws on substantial research documentation.

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### **Drawing as a research method in the hybrid space art studies**

**Austra Avotina | University of Latvia**

The drawing can help to expand and deepen knowledge about several components of the art content: the form, material, structure, individual means, contextual meaning and place. Hand drawing stimulates the imagination, enhance wellbeing, sharpens the mind and trains the hand. It improves the visual literacy and increases visual competence. This method acts as a source of discoveries and an additional evidence of exclusive values.

A historically significant part of the studies was copying, which nowadays has turned into a sea of easily perceptible (external, superficial) appropriations and creates an impression of quality (created by unique primary sources from hybrid space), but which is false and superficial.

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### **Connection and Isolation: Artistic inquiry in a post-secondary Art Education online classroom**

**Alison Shields | University of Victoria**

This research presentation draws from student work and interviews to examine the experience for undergraduate students in an online Art Education course that focused on Artistic Inquiry as Research at a Canadian University during the 2020 pandemic. Through their artistic inquiries, students from across the university explored their imagination, emotions, personal experiences and feelings of isolation, loneliness, well-being and connection. The interviews and artwork created showed how students explored and expressed their experiences during this time of isolation and found connection through art-making and online dialogue with their peers about this shared global experience.

## Breakout Room 3

### **Expanding from the small screen - arts practice for affective digital presence**

**Miranda Matthews | Goldsmiths, University of London**

Responding to conditions of lockdown and social distancing since March 2020, the Centre for Arts and Learning at Goldsmiths is researching how arts practice and creative processes can sustain an affective presence in digital learning environments. I will discuss my research into how artist educators and students have adapted to the necessity for online learning, including the difficulties of doing so. This research observes ways of expressing emotive release, expanding embodiment from the small screen, and making connections with others that can be adaptive to their different cultural, localised situations. The research seeks to further transferable, affective creative processes.

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### **Re-imagining Learning | Spaces of Possibility**

**Penny Hay | Bath Spa University**

New spaces of possibility are opening up in the light of the pandemic, with a shared purpose to offer an alternative, creative approach to learning and researching experimental sites for pedagogical innovation. In our partnership work, our creative methodology, with everyone an artist, drives the ambition for artistic excellence. These new blended spaces, engage artists, researchers and educators in creative and reflective practice that places the arts, creativity and wellbeing at the heart of a future pedagogy. These spaces can be interrogated to distil a repertoire of creative pedagogical characteristics that optimise freedom, agency, choice and imagination.

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## **Valuing and supporting introverted students in the virtual design classroom**

**Kristin Callahan | Lewis University**

In-person, introverted students fade into the background. Online they disappear. Typically, introverts are expected to conform, but it's valuable to allow them to participate on their terms. Thoughtful introverts synthesize information and share feedback based on deep reflection, which is valuable to the design process.

This presentation discusses how to support introverted students in the virtual design classroom. It addresses challenges of the digital environment and presents strategies to engage students in activities and collaboration. Considering the needs of the full spectrum of learners in the virtual space offers faculty the opportunity to create an inclusive and equitable learning environment.

## Breakout Room 4

The use of multi-faceted delivery styles, integrating social media platforms 'TikTok' and 'WeChat' are filling the gap of creative ideas ordinarily present during traditional style studio practice

Linda Copeland, Jo Kedian & Elaine Little | Beijing Academy of Creative Art (BACA) & Blackpool Sixth Form College

During summer 2020 A level internal moderation revealed startling disparity between student's practical work produced in the collaborative social studio setting before and after lock down, lack of engagement and self-critical analysis was evident within the work completed by students while isolated at home.

Having recognised this regression, coupled with a more positive appreciation of online delivery methods we set out to address these issues in England and China, when remote learning was reintroduced. The paper presents visual evidence outlining the approach using social media platforms 'TikTok' and 'WeChat' during this parallel intervention.

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"You're on mute...."

Susan M Coles | World Councillor International Society for Education through Art (InSEA) & Past President, NSEAD

It has taken a global pandemic to make us think about what is important in our lives, both personal and work based. Digital platforms have allowed existing communities of practice to continue to grow and new ones to begin. Collaboration and connectivity have helped educate, inspire, and entertain the visual art education communities. My own personal story will be shared as I stand at the crossroads of "what next?" Has my own social capital as an art educator grown? How do I take this experience into a post pandemic world? Oh sorry...."was I on mute?"

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## **Hybrid Learning: From rapid response to realising potential**

**Mark Charters & Correy Murphy | Glasgow School of Art**

GSA is a studio based HE provider which prioritises physical making and in person teaching within its educational provision. In response to the COVID19 context GSA underwent a rapid shift, moving learning and teaching to the online environment, with staff being supported to rapidly engage with digital technologies previously unexplored. This paper presents a small-scale study investigating the impact of this rapid change; how it has influenced the perceptions and practices of teaching staff in their use of learning technologies; and what newly adopted approaches to technology enhanced art and design education will continue post COVID19.

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## **Online Art of Well-being: A women's project**

**Suzy Tutchell | University of Reading**

This study began as the world went into lockdown and increased concern over women's welfare and wellbeing was brought into question for those who are vulnerable with complex needs and have suffered societal-induced hardships. The gendered effects of the Covid-19 pandemic has gained significant attention. In conjunction with an innovative women's community project, this research considers the value of art-based online support as a platform from which to offer a non-judgemental space with a focus on identity and empowerment. The research is based on weekly art drop-in online workshops for vulnerable females and considers the somatic value of online 'spaces' for vulnerable women as a practical model of communicative support.



## Breakout Room 5

### **Family Co-Design: A strategic learning model of residential interior design and styling during pandemic**

**Yusita Kusumarini & Sherly de Yong | Petra Christian University**

The stay-at-home order due to the pandemic has become a learning hurdle for students, class of residential interior design and styling, Petra Christian University. Therefore, a new strategy is required in order to achieve the learning objectives. The purpose of this study is to describe the implementation of learning model and students' reflections on the learning process. The methods used in this learning model are design-thinking and co-design. The results indicate that involving vigorous family participation in building collective creativity as co-design learning process is very influential and valuable experience. The outcome of the students' design become optimal and creative.

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### **A Reunion in the Place Where You Are - Capturing the experiences of senior citizens during the Covid Pandemic through remote approaches**

**Harriet Simms & Alaya Ang | Glasgow School of Art**

This paper shares the learnings, outputs and challenges of a 2-month creative residency between Wing Hong Chinese Elderly Centre and The Glasgow School of Art (GSA). We will expand on the range of ways we conducted creative activities remotely, navigating Covid restrictions and language barriers whilst providing a direct insight from senior citizens experiencing the global pandemic. The conversations and outputs helped shape our understanding of ageing and isolation. We will also touch on the impact and benefits of the project for the Wing Hong residents, considering the importance of creativity, wellbeing and facilitating meaningful participation during this pandemic.

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## **Making and Relational Creativity: An exploration of relationships that arise through creative practices in informal making spaces**

**Lindsey Bennett | University of Chester**

This paper explores relationships arising between art teachers and students through creative practices in informal making spaces. It offers a powerful account of both educator and students' experiences, exposing the complexities and problematic nature of emerging practices. It specifically explores relationships in the space, highlighting the significance of democratic creativity within education. The lived experiences of students and educator are revealed, providing a unique insight. The impact the space has on teachers' professional relationships with students is explored together with the impact on student relationships urging educators to inhabit a holistic role, tailoring their pedagogy to each individual students' needs.

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## **Designing Future Entrepreneurs: Innovation pedagogies within sustainable entrepreneurial learning environments**

**George Jaramillo & Joseph Lockwood | Heriot-Watt University**

Entrepreneurship plays a vital role in shaping futures and our economies, yet the challenges of sustainability and technology ask for new qualities of entrepreneurship that bridge socio-environmental wellbeing. This project explores new entrepreneurial learning spaces as a collaborative project between institutions in Germany and Myanmar. It takes the form of seasonal schools where we integrate studio design methodologies with entrepreneurial pedagogies developing insights into how design nurtures qualities of complexity and uncertainty. The aim reframes higher educational practices within these disciplines to support students and faculty in skills that are better suited towards sustainable entrepreneurial future.

## Breakout Room 6

### **Autoethnography as a tool to navigate cognitive dissonance surrounding conceptions of cognition in art education**

**Rebecca Heaton | National Institute of Education, Nanyang Technological University**

Informed by ongoing psychological research into art educator conceptions of cognition this paper highlights emerging themes of cognitive dissonance. It focuses specifically on the conflicting conceptions of cognition that emerge when cognition as a concept is applied, by three experienced academic art educators, across theory, practice, and research in higher degree art education. The research utilises autoethnography to capture psychologic conceptions of cognition in the educators' experiences. Through initial analysis autoethnography appears pivotal in revealing and voicing conceptual tensions, in making visible breadth in cognitive encounters and in voicing truth, vulnerability and the impact of changing times and spaces.

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### **Disrupted professional: an artist teacher in lockdown**

**Rachel Payne | Oxford Brookes University & NSEAD**

During 2020 I engaged in an autoethnographic analysis of how working with MA artist teachers informed my working conditions during the COVID-19 pandemic.

Through reflexive journaling and arts-based research I documented my experiences of transferring face to face pedagogy to remote learning platforms. Crucially I focused on how the opportunities and challenges afforded through remote learning shaped my professional practices, but equally I was interested in examining how this impacted on a sense of belonging within the MA community.

Ethical considerations emerged as pivotal. Professionally exposing vulnerability with my students built an honest dialogue about self-care and empathetic pedagogy.

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## **Sounds of Our School: Place-based learning through multi-sensory applications**

**Laura Lightbody | Chryston High School, North Lanarkshire**

This presentation explores the use of sound-based design pedagogies in understanding place and identity within a secondary school environment. As an educator/practitioner this project takes the developing practical experience within a broader sound research project and applies it to my collective of students to see how the lessons would be received, accessed, and translated. Using multiple stages of initiatives the students collected aural data and were encouraged to transform them into visual forms. From this project students were able to build positive relationships, foster independent learning, access the project regardless of ability whilst experiencing multi-sensory teaching methods.

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## **Inclusion and empathic design**

**Michelle Wiebe | The University of Victoria**

Prior to the onset of the pandemic, I conceived a study to assess the viability of teaching art education students to design with empathy, which is often seen as the first step in the design thinking process. Although the study was conceived for in-person studio classes, its importance was amplified by the impersonal online teaching environment. Suddenly, the value of teaching empathy grew beyond understanding the design thinking process because learning and practicing empathy has the capacity not only to improve design but also to increase connection and inclusion as students navigate attempting to relate to physically distant classmates.