

# Belonging: Dialogues for a culturally responsive art & design education

Sunday 13 November 2022 | Parallel Session Programme

## Breakout Room 1

Co-creation of an outdoor, multi-sensory, nature and art space, within a private boy's school, to enhance the well-being of student participants

Kerrie Anne Mackay | Griffith University, Queensland College of Art

There are increasing concerns about children's physical, spiritual, emotional, and mental well-being and an urgent need for research that identifies how to support children's well-being in an educational environment. This study explores how researcher and student co-creation of an outdoor multi-sensory nature and art space, might enhance the well-being of student participants in a boy's private school in Brisbane. It builds on previous transpersonal participatory action research, by examining if art making, art and nature exposure, and multi-sensory placemaking, can support positive health in children within a school environment.

The research further aims to understand what specific aspects of co-creation in nature can contribute to enhanced well-being and whether various combinations of these aspects provide synergistic benefit. A combination of qualitative studies such as questionnaires, interviews, drawings, and designs, investigate how what aspects of the co-creation process can enhance the well-being of students, whether place-making and artmaking can have a positive impact, and how nature and art exposure can work together to enhance well-being in a multi-sensory outdoor environment. The findings indicate that a complex inter-relationship between many of these factors contribute to enhanced well-being within a school environment, but self-determination and agency are very important contributors.

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## The Power of an Interconnected Creative Community; Is the Art room a place where the whole can become greater than the sum of its parts?

Sue Gibbons | Malmesbury School / Leeds University

Is the Art room a place where the whole can become greater than the sum of its parts? At this unique time in education, I am exploring how making Art together can be the catalyst for a powerfully interconnected and unified creative community that can be radically confident and forward thinking. Through collaborative Artwork that is engaging but non-elitist, a thriving creative community is growing in my Art Department that is inclusive and relevant to all, while also resilient and self-sustaining. I can see how the subversive power of the Art room is disrupting our over-commodified education and breaking the historically established patterns of privilege and compliance. We can celebrate powerfully positive relationships built on a sense of belonging and the force of playful creativity rather than on a divisive system of sameness, academic performance and coercive control. My work is exploring the needs of a global creative community for freedom, innovation, connectedness, joy and healing. I am optimistic that significant change can happen and inspired by the collective voices of other educationalists, I can now imagine something so much better. The seed is planted for a vision of a creative education that really could be fit for the future.

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In The Making's research explores methods of co-design and community engagement within architectural education and design practices.

Initially based on a project of an outdoor intervention, designed and built by young people in Govanhill, Glasgow

Zoe Hyatt, Lily Whitehouse & Kasia Antoszyk | Glasgow School of Art

Architectural higher education's curriculum lacks co-design methods and community engagement strategies. To recalibrate its focus we have to challenge how the architecture is practised and work across various facets of the industry: research, education, practice, which feed into each other non-linearly.

Our research investigates methodologies, ethics and opportunities of participatory-led design in the realm of education. We have been exploring how architectural design can offer more to the city and its communities. What happens when architects become facilitators of active citizenship

in the built environment? What is the effect of valuing local knowledge? Does it increase empowerment and lead to more resilient communities?

We use methods of collaborative, interdisciplinary design workshops and present our findings through different mediums - from graphic publications to physical experimentation. With toolkits and interactive online resources in the pipeline.

Our findings support the fact that communities know most about their space, needs and priorities. They should be involved in a genuine and non-extractive way. Merging the architects skills and locals' expertise can widen opportunities, bring a sense of ownership and make better places.

We wish to conduct further research into how to evaluate successful engagement, maintain objectivity and how best to promote responsible co-design.

## Breakout Room 2

### Experimental Art and Primal Symbolism

Helle Wu Xuanzhuan | Independent

In China, due to the tendency to emphasize the value of applied art, experimental art remains outside of the mainstream of artistic production and art exhibitions. The study aims to understand what roles can universities play in the future of experimental art and how art universities can better cultivate creative and revolutionary art practices.

In the book *Exhibiting Experimental Art in China*, Wu Hung stated that between 1979 and 2000, the role of experimental art in China has changed from its illegality to its role in social revolution. He also analyzed problems facing contemporary Chinese artists in the struggle to produce and exhibit experimental art. This research will firstly explore the shifting notions of experimental art and will analyze the status quo of experimental art in art universities.

In Chinese art universities, experimental art is often understood as a trying-out of new techniques and materials, instead of a trial to test a creative hypothesis on the basis of scientific model. In order to explore meanings behind kaleidoscopic techniques, the phrase "primal symbolism" will be applied to conduct interpretation of the selected artwork. It is a phrase the researcher has created based on Jung's theory. Primal symbol is created by artists' primal instinct, opening them to the collective unconsciousness. Through reviewing the selected artworks, this article will also question the relationship between experimental art and authentic artistic expressions.

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## DIY Culture: An Interdisciplinary Culturally Responsive Method for Knowledge Production in Art and Design Education

Roo Kaur Dhissou | Birmingham City University

The following research paper explores the need for a promotion and validation of DIY culture as an interdisciplinary method for knowledge production. In the context of this paper, DIY culture can be understood as a method of cultural production which can include zine making, communal gathering, collaborative activity, eating and cooking, collectivising, growing, cultivation and discourse. Often, these phenomena exist outside of institutions and are pertinent to communities from Global Majority identities. Grassroots political organisation, social activism and non-mainstream organising all have their roots in DIY culture. It is critical that we begin engaging with these forms of knowledge production in order to create more sustainable dialogue for a culturally responsive Art and Design education. Without acknowledging these forms of organising and activity, perspectives of knowledge production in Art and Design are limited to what is taught in Western art education only. It is important to note that this text does not advocate institutionalising these methods or to infer that they may be applied to the institution. DIY culture produces cultural and creative knowledge just as viable and significant as more traditional forms of knowledge production whilst also retaining the potential of intercultural existence operating outside of hierarchical structures.

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## Searching for Freedom and Peace: A multifaceted social intervention through Arts Education

Tereza Markidou, Katerina Televantou & Efi Pelava | Cyprus Ministry of Education, Sports and Youth

This article reports on a collaborative social project/intervention through Arts Education entitled 'Searching for Freedom and Peace'. The initiative was developed by a group of primary art educators, namely Art Group - POED Nicosia (Cyprus) as a response to the fervent cultural and political turbulences witnessed by the global community over the last years. This multifaceted project offered free professional development workshops to art teachers, introducing them to 'urban walking' as a performative meaningful act of 'peace' and 'freedom', and as a methodological tool of close observation and artistic creation. The workshops included an online multidiscipline conference led by academics, artists, educators, and historians, whereas the participatory workshop on 'urban walking' was facilitated by Dr Sophia Hadjipapa-Gee and took

place at the emblematic Ledra Street, Nicosia. The Group invited primary art educators to discuss the concepts of 'peace' and 'freedom' with their students, and examine issues related to critical peace education through art. The students then created circular art pieces to finally form a collaborative 'floating' art installation curated by the artist Stephanos Nearchou. The installation of children's artworks, which was presented in June 2022 in Nicosia, highlighted children's multiple ways to visually represent and share their current views regarding 'peace' and 'freedom' in their life and in relation to others.

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## The lived Eco-Schooling Experience: stakeholders' perceptions of pre-defined 'green values'

Julia Römer | Glasgow School of Art

This research explores ways in which Participatory Design can support primary-school pupils to reflect on 'green values' in the contexts of a rural Scottish Eco-School and a newly built Green School in New Zealand. With the next generation of green changemakers considering the climate emergency, there is a significant gap in research surrounding educational frameworks for sustainability - both methodologically in approaches that support pupils' critical engagement with 'green values', and in qualitative insights pertaining to pupils' lived experience of sustainability education - prompting the following questions: what 'green values' are taught and lived in Eco-Schools, how do stakeholders pre-define these, and how do pupils perceive them in education? This paper presents insights from the first phase of the inquiry, which foregrounds the experiences of key stakeholders involved in the design and delivery of the Scottish Eco-Schools Programme. Preliminary findings highlight tensions between the visibility of labels such as the Eco-Schools' Green Flag and the intangibility of values that stakeholders attach to their vision of an Eco-School. Locating this inquiry within the wider context of the Green Schools Movement, it highlights the need to actively bring together Communities of Practices of Eco- and Green Schools to learn from each other as lived examples of global practices.

## Breakout Room 3

### ARTedu Review: Online Learning Technology for Visual Arts Classroom

Ida Puteri Mahsan, Che Aleha Ladin & Harleny Abd Arif | Sultan Idris Education University

The use of technology in education system and the development of online digital media technology has promoted the sharing and spreading of natural art images. Virtual art classes can encourage students to become more aware of themselves. Communicating and feeling connected to others are critical for students in online settings. Online video instructions are supposed to be easily accessible, engaging and are able to present complex information using multimedia allowing learners to learn on their own at their own pace. However, there are difficult situations for teachers to manage and student to maximise the potential of the online learning platform to engage in self-directed learning activities to achieve learning goals. Thus, this article used systematic literature review method to analyse and discuss the use of technology in online learning platform for visual arts classroom. The database from Scopus, Mendeley and ERIC from the year 2020 - 2022 were used. We employed the PRISMA approach to select articles and undertook thematic analysis to analyse the data. The data analysis focuses on teacher's and student's experience using technology in art based classes. The design of digital platforms should aim not just to foster knowledge-acquiring and -sharing, also to extend into knowledge building activities that highlight ideas improvement.

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### Mapped out. Primary art and design subject leaders considering the possibilities of a localised art and design curriculum

Liz Lawrence | Birmingham City University

This paper will present early findings from a doctorate in education involving a focus group of primary art and design subject leaders, based in schools across England. Over a period of six months, regular online knowledge exchange meetings were held involving dialogic and material engagement and the co-creation of digital rhizo-maps. The collection of maps capture data around themes of subject leadership and agency, how to represent diverse school communities in the art and design curriculum, considering pupil voice and pedagogies to support socially, culturally, and environmentally responsive art and design education. Research was introduced during meetings with the potential to disrupt, shift, and consolidate group members' thinking.

During one of the meetings group members considered the possibilities of a localised art and design curriculum within the context of place-based education and socially engaged art. Extracts from maps and group discussions will be presented. Early analysis of data indicates that individual and intertwining themes emerged not only around curriculum content but also around the value of time and space to discuss curriculum, the benefits of subject leadership collaboration and the complexities of curriculum transformation. The paper will conclude by considering the role of research in contributing to and highlighting the need for ongoing conversations about primary art and design education.

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## Case studies of a museum, university, and community collaboration for belonging

Courtney Lonsway & Kyungeun Lim | Kennesaw State University

How do museums and universities work as agencies to encourage diversity and belonging? How can museums and universities collaborate to promote diversity? This presentation will discuss two cases of museums' and universities' works to enhance communities' diversity and belonging. The first case will introduce that the David J. Sencer CDC Museum in the U.S. uses online resources and in-person experiences to enrich STEM/STEAM knowledge of the community. As researchers pointed out, there is educational inequality in STEM/STEAM areas (Means et al., 2020; Salazar et al., 2022).

The first case will explore how the CDC museum works as an agency "to promote health and quality of life" through varied programs encouraging curiosity to explore the health field among students who experienced a limited educational opportunity in STEM/STEAM areas. In the second case, the presenters will examine a university's art museum and art education program collaboration for developing an intercultural curriculum. With museum educators and art education faculty's collaboration, pre-service art education students examine museum collections through intercultural lenses. After that, they developed K-12 art education lesson plans based on the objects from the collections. Immigrant or international artists created the objects that were selected for collaborative curriculum development.

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## Belonging, community, and empowerment: The story of three immigrant art educators

Kyungeun Lim, Ahran Koo & Borim Song | Kennesaw State University

How can art educators develop pedagogies centred on belonging for their K-12 and university students? How can art educators create culturally and emotionally safe environments for their students? Three Asian immigrant art educators in American universities have discussed these questions together based on the counternarrative perspective. Using the Asian Critical Theory framework, the presenters will first examine their cross-cultural experiences as immigrants. The second part of the presentation will explore how art can work for pedagogies focused on belonging and introduce our workshop series.

During the workshop series, each presenter led a session on culturally relevant curricula, emotionally safe classrooms, and expressing identities and personal stories. The series of workshops allowed open discussions regarding the topics that can leave participants feeling vulnerable and which could be difficult for them to share with others.

Furthermore, this presentation will introduce students' responses and artworks related to the workshops. Through our presentation, participants will learn an approach to belonging pedagogy and how to use it in their classroom so that everyone can share their stories and collaborate to create artworks without being culturally or racially biased.

### Breakout Room 4

#### To embody a thesis

Anneli Einarsson | University of Malmö

As researcher within the Drama in Education field, the question of how to integrate drama and research is constantly present. The academic paradigm risk that important elements of experience, tacit engagement, experiential knowledge, and collective reflection becomes lost (Biagioli, Pässilä, Owens in Adams & Owens [ed.], 2021). The question addressed here is how experiences, learning and results of a research project, presented in a thesis with its theoretical expositions can be mediated through drama? To explore this, me and my drama colleagues set out to investigate how to devise a performance lecture. Together we started an explorative process which among other things has led to three performances. In our reflexive work we explore if research can be conveyed to people who might be interested in drama but does not read theses and if there is something fruitful about the concept performance lecture. Using collaborative



autoethnographic method, underlining that each coresearcher is holding equitable power (Lapadat, J. C., 2017), we strive to acknowledge personal experiences, knowledge, as well as different goals, when making decisions how to proceed in our work investigating how to devise a thesis with body poetry, physical objects, space, metaphorical characters, and what arts-based research means to us.

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## Transforming professional identities through arts-based research

Rachel Payne & Emese Hall | Oxford Brookes University

In this presentation two artist teacher academics discuss our collaboration in an arts-based research project which involves creating, sharing and reflecting on artworks in response to the theme 'my artist teacher identity'. A multimodal reflexive dialogue was developed through heuristic methodology, engendering new understandings about our professional identities through artistic practices. Conclusively, imaginative engagement with arts-based research facilitates conversations about professional belonging, participatory pedagogies and the value of visual epistemologies, provoking opportunities to learn, unlearn and relearn.

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## Community in practice - necessary dialogues for doctoral education in art and design

Sian Vaughan | Birmingham City University

Whilst the Broken Pipeline report (Williams et al 2019) challenged doctoral education more broadly to reflect and act on issues of equity specifically in relation to race, I argue that in art and design there are multiple and intersectional concerns around diversity, equity and belonging in doctoral education that need to be acknowledged and addressed. The benefits of community are widely acknowledged in the literature on doctoral education (McAlpine and Amundsen 2009, Mantai 2019, Wisker et al 2007) and it is increasingly recognised that there are specific nuances to the needs of practice-based research doctoral communities (Batty et al 2020, Vaughan 2021). The disciplinary context for the challenges of doctoral provision in relation to mental health (Levecque et al 2017, Mackie and Bates 2019) are acknowledged with doctoral researchers facing the axiological and ontological challenges of becoming a researcher in the academy alongside maintaining an established identity as an artist or designer (Collinson 2005, Hockey 2008, Ings 2022). Drawing on my own experience of both supporting and researching doctoral education in art and design, this

paper surfaces other much needed conversations to be had about supporting diversity, equity and belonging in art and design doctorates.

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## A living digital collage in Augmented Reality: Explorations of two graduate students in art education

Eunjin Kim & Munire Burçak Gezeroglu | Pennsylvania State University

As two international graduate students in art education, we explore our identities and struggles in academia through the process of digital collage using the Augmented Reality (AR) technology, Adobe Aero, informed by theories such as critical race theory and feminist new materialism. AR allows a ubiquitous embodiment of multi-layered elements. We expand our thinking concerning issues of diversity and inclusion in the field of art education inspired by assemblage thinking.

The purpose of our research is to explore the method of digital collage-making as a way to delve into our social and academic identities and the struggles we experience as international graduate students in an academic environment in the U.S. Through this project, we brought heterogeneous elements such as emotions, texts, images, videos, and sound to develop a collage that is multimodal. As we continue to develop our project, we plan to build a digital platform where others can include their voices by adding their own elements in our collaborative digital collage work.