

Time

Saturday 25 November 2023 | Parallel Session Programme

Morning | Parallel Session 3

Breakout Room 1

Binks, Room 107

Disruptive Timetables and Frameworks within the Gamification of Critique and Peer-Review

Justin Makemson | University of New Mexico

Gamification is the translation of game design elements including embodiment, restructured timetables, probability, risk, and reward to non-gaming situations towards the goal of increasing student motivation, responsiveness, and self-determination. This presentation examines the possibilities for a gamified approach to peer-review of artwork and classroom critiques. Game-based assessments prove to be more disruptive to the schedule, immediacy, and automaticity of a learner's response to what they are seeing than more traditional forms of assessment. Moreover, gamification encourages learners to employ knowledge and skill sets within a variety of conditions, which is important when considering that the context and conditions of a critique are often determined solely by instructor questions/prompts. The presenter will discuss gamification strategies from their own teaching experience and those of peer instructors in which learners responded to artwork within a series of constructed parameters and/or relied on probability-and-chance in guiding reviews and formulating responses to the works of others. Examples discussed include gamified conditions for responding to qualities and categories in artwork based on the responses of others, elements and parts of the artwork, levels of interpretation/meaning, and probability-determined forms of response, i.e., the learner's persona, voice, poetry structure, acrostic, or writing style adopted for a response.

Making Time, Losing time, Relishing Time: Putting Teenagers in Charge of an Art Education Program and Public Art Project at a Contemporary Art Gallery

Lisa Novak | University of Texas at El Paso

What happens when an art educator-researcher puts youth in charge of organizing, developing, and participating in a socially engaged art education program at a contemporary art gallery and, subsequently, her inquiry? Focusing on emergence as a curricular practice in art education research, this presentation explores how various conceptions of time bounced, lingered, and collided during a six-month-long art engagement by and for young people. To begin, the presenter will reflect on how her dependence on youth and "youth-time" contributed to her fear of losing "inquiry time", which was further exacerbated by her internalized capitalist clock that equated idleness with laziness in neoliberal "hustle culture."

Afterwards, the presenter will discuss in more detail how the concept of time was dislodged, regimented, and resisted, how it was "spent", managed (and by whom), and how, finally, it "withered" a youth-designed public artwork into dereliction and an educational program into dissolution. The presenter will conclude by describing that despite having difficulties "letting-go" of time as a regimenting force, getting entangled in the unpredictability, flow-ness, and discontinuities that can permeate collaborations with young people, resulted in her becoming comfortable with practicing and living an art pedagogy that is excitingly unruly, deeply affective, and precarious.

Sonic Cultivation: Exploring gardening and experiences with nature as a time-centric visual arts praxis through acoustic performance

Simon Poole | University of Chester

This paper investigates the multifaceted relationship between gardening as a visual arts praxis and its profound influence on temporal perception through the medium of acoustic performance. Grounded in the intersection of art and design learning, ecology, and folklore, my research delves into the ways in which tending to a garden becomes a transformative journey, fostering a deeper connection with the intricate flow of time. By employing an interdisciplinary, inter-generational approach, I explore the relationships with nature through folkloric fieldwork recordings of family members and the nuanced ways in which sonic elements within natural environments orchestrate a unique temporality that challenges conventional notions of time. This study not only sheds light on the temporal aesthetics of gardening as a visual arts praxis but also highlights the potential for sound sculpture to serve as a powerful tool for articulating these temporal narratives. I present an acoustic performance that harnesses the garden's inherent temporal qualities to evoke emotional and cognitive responses in the audience and invites individuals to engage with the intricate temporal dimensions of visual arts praxis and nature.

Breakout Room 2

Binks, Room 106/1

The neuroaesthetic rhythms of art and design education

Carol Wild | University College London

Teaching is increasingly defined by the syntax of cognitive neuroscience, through ideas such as retrieval practice, spaced learning, and interleaving; generating a computational rhythm for learning as a system of inputs and outputs, that builds up an individual's memory over time. This is at odds with the choreography of art and design education as an aesthetic social, and material practice.

An alternative aesthetic biosocial mapping is required to fully understand the chronology of learning that takes place in and through the subject of art and design with human and nonhuman others. Drawing from a review of research in the field of Neuroaesthetics I will seek to defend the unique temporality of art and design education and imagine different visualisations of learning in the subject beyond the computational.

Time- A Friend Not a Foe

Charlotte Moulis

I consider time's limited understanding in the realms of pedagogy as having naïve and damaging implications. Time has much potential, many definitions, and even more attempts to coherently explain it. The truth for the educator is that we should be able to accept its many facets and use them to help us reshape organisation of our ways of working. Education takes clock time to an extreme: it rules us. Each part of each day and each child's expected learning progress is plotted out in a chronological sequence, which in itself is measured by yet another timetable of measurements. But why; and how did this come to be; and what truth is there that this is successful for the learner, educator, or for our future? I share that instead of using time effectively, we exploit its perceived value to an unquestionably ridiculous extreme. We are being held to account by time, and it has become our foe, though it could become our best friend. Time, in educational spaces, must be experienced differently taking in to account the human, science, technology and the precarious situation of our planet. I explore this understanding through lived experience and art.

Stuck on repeat? How policy returns to haunt the perceived vale of Art and Design education within the curriculum, and our need to break the compulsion to repeat ourselves

Freya Eve Clarke | Birmingham City University

Hauntology explores the nature of time, how the past returns and there is often a need or compulsion to repeat ourselves. Hauntology can also support the understanding of political trends that shape our recent history and by invoking what Jacob Glazier describes as the "trope of the ghost, hauntology helps to demonstrate how there still lingers, in the absence of a thing, a spectral element that is more real than its corporate counterpart". This spectral element is heavy within arts education in ways many will recognise – value, budget, assessment, time within the timetable etc. Within the discourse surrounding the advocacy of arts education there is a clear compulsion to repeat past arguments on the value and need for a strong and central approach to art education.

Within this research I aim to see how far policy haunts arts education and how we find ourselves with the compulsion to repeat past arguments. This is especially poignant given that we are in a time where we are haunted by the affects of a pandemic when, according to Simon Schama “we need to understand what great art can do for the future of humanity”.

Broken Time: On the Fragmentation of the Experience of Art School and the Impact on Identity Formation

Magnus Quaife | The Academy of Fine Art, UNIARTS Helsinki

In post Bologna art schools/academies/departments the once (comparatively) smooth experience of educational time has been striated by ever more rigid structures of units/courses/modules. Education is increasingly focused on destination rather than aspiring to be a “pure medium or middle” and the time for experimentation, for working out, and changing has been impacted as a result. Communal spaces are disappearing and time for informal learning now often takes place outside the institution. Meanwhile trust is ebbing away as time which is spent in attendance is increasingly monitored via digital keys and swipe cards. On their part students have ever more life pressures with some estimates suggesting they spend just one eighth of the time studying compared to 50 years ago, and there is a sense that there is no longer any time to work things out after graduation either: that you have to leave market ready. I will use my experience of working in art schools in the UK and Finland alongside key literature to argue that previous modes of becoming (artist/adult) that particular aspects of institutional time in art schools afforded have changed and we must reconsider the transformative nature of higher art education as a result.

Breakout Room 3

Binks, Room 106/2

Disrupting spatiotemporal realities to expand landscapes of practice. An artist-teacher exploration of a Room 13 informed space in the Irish primary after school setting

Eileen Keane | Marino Institute of Education

Studio models such as Room 13 can displace spatiotemporal realities in primary schools, have the potential to expand landscapes of arts practice and create new possibilities and generative learning opportunities for both artist-teacher and child. Room 13 makes space and time for the organic unfolding of arts practice, whilst simultaneously generating artistic encounters with children's contemporaneous engagements with visual realms and cultures.

The purposes of the study were to gain deeper understandings about Room 13 to inform future explorations, to gain insights into supporting children's agency and to come to new contemporary understandings about children's art making. Configured as an exploratory case study, spanning one school term data gathering comprised individual and collective interviews with participants, the researcher's observational notes, reflective journals and visual documentation. Findings document the influence of visual realms and additional agents on children's art making. The expanding contexts of influence illustrate the growing ecologies of children's lives and expanding landscapes of practice. The findings invite reflection about how agency is conceptualised within extant Room 13 literature and examination of the space of encounter. In keeping with the theme of the conference recommendations arising from the study invite reflection on issues of temporality suggesting the adoption of a pedagogy of adventure in future Room 13 studies to embrace the existence of practices yet-to-come and considerations within the space of encounter, where new practices are rendered visible.

Making time to make, making time for me: Stories from Sketchbook Circle

Elinor Brass & Georgia Naish | Oakham School, The Grange School

Sketchbook Circle is a national project established in 2009 for artist teachers to make time for their own artistic practice. Participants create work in a sketchbook each month and exchange them through the post sharing two, sustained visual conversations over the course of the year. The majority of those involved in the project are secondary school teachers of Art who are committing to taking part and therefore promising themselves that they will make time to be creative each month, keeping connected with their interests as an artist and being part of a supportive community. Against a backdrop of challenging times in education with increasing workloads and a focus on teacher performativity, it has never been more important for teachers to invest in their own wellbeing. In this paper we would like to share the stories of participants, many of whom have been part of the circle for ten years or more, and why it is so vital to them to carve out time to express themselves creatively. We explore how the act of being engaged in art making influences what is taught in the classroom as well as how it sustains an enthusiasm for the teaching of Art.

Nurturing Future Urban Identities: The Role of Formal and Informal Education in Transforming City Fabric

Neuza Morias | University of Chester

This paper/presentation employs accessible frameworks to examine the transformative role of urban creativity in making space and making time within both formal and informal educational environments. The adaptive repurposing of vacant retail and industrial units serves as a testament to the significant temporal shifts occurring in contemporary urban landscapes in the UK and in the Western world, emphasizing the interconnected nature of time and identity in urban development. Increasing recognition of the historical and cultural significance of cities as vibrant hubs of creativity and learning underscores the profound impact of temporal dynamics. These ongoing transformations offer new avenues for interactive engagement fostering adaptable learning approaches, flexible social empowerment, and cultural exploration, thereby nurturing a profound sense of community and collective identity. Acknowledging the profound impact of creativity on modern learning and built environments can present an exciting opportunity to cultivate inclusive educational experiences across various dimensions, helping to create more awareness of self and others through the promotion of sustainable urban design, and community engagement projects. By blurring the boundaries between formal and informal education, these initiatives possess the capacity to reconfigure educational practices, while also facilitating urban policy reform, and ultimately fostering the creation of spaces for social interaction and cohesion

Breakout Room 4

Binks, Room 013

Hanging out in the art department – how developing a case study assemblage methodology helped ‘track and trace’ pedagogical time.

Diarmuid McAuliffe | University of the West of Scotland

Following extensive periods of ‘deep hanging out’ in the anthropological sense around participants’ arts-practice in an art department. I developed an insight into each participant’s meaning makings and translated these observations into some form of transcription, some form of narrative over time, which eventually took the form of a series of visual assemblages. These assemblages are performative artworks; they are doing; the showing and telling of the research over time (one school year). And as with most artworks, it is all there in front of you and according to Richard Hickman ‘you don’t need to turn any pages’.

Writing observations of arts-practice and learning in classrooms and furthermore 'writing for inquiry' as expressed by Laurel Richardson and Elizabeth St Pierre has afforded me an 'authorising comfort' around writing (and drawing) enabling me to take risks on how these art-based non-linear forms of research reporting are presented.

A pause in the performativity: using notions of time to shift perspective on precarious employment in UK higher education. Thinking beyond the busyness, the everyday, the institution through practice-based research

Libby Scarlett | Independent arts educator (previously Middlesex University and Manchester Metropolitan University)

How can we use notions of time to think beyond the busyness, the everyday, the institution? Through ongoing exploration, my practice investigates precarious work in higher education and the arts in the UK. During my Masters dissertation project I used practice-based research to explore contrasts between the short-term nature of this way of working and vast scales of time and space. I created a film reflecting on the issue by juxtaposing my individual experience (the minutia of a teaching day) with the formation and evolution of Earth. Additionally, a series of connected text interventions in the Institute of Education (UCL) acted in dissensus, taking the viewer's mind and/or body out of the institution for an interlude. Offering an alternative perspective; a way to imagine, and operate differently. I will discuss the context of the work alongside an extract of the film and then explore the intention of the interventions (through images, participant videos). Finally, I will invite audience members to participate in an exercise that aims to, in a short amount of time, take us out of the everyday/busy/teaching brain by connecting to our bodies in confusing, possibly amusing ways.

Drumcroon Education Art Centre, Wigan "all that was, all that remains, all that will become": an investigation into the place of Drumcroon within post-war art education in Great Britain.

Pauline Wood | Freelance Artist Educator

I will present my research to date. My research takes the form of an ethnographic study into Drumcroon using practical arts-based research in addition to a written thesis for my EdD submission. Drumcroon, all that was" is created as a practical commentary of my personal experience of Drumcroon, consisting of an archival box or reliquary casket created in textiles to contain a textiles hanging showing the rationale of work with my classes along with two reflective sketchbooks charting the development of the work.

"Drumcroon, all that remains" evidences my research into Drumcroon's place in time and in art educational development along with the papers, articles and photographs for the Drumcroon archive. Drumcroon, all that will become" forms the important focus of my thesis in an attempt to discover how individual members of the Drumcroon community were affected by its practices and how those practices might be carried forwards into the future. I have interviewed people who are still practicing artists and teachers who were school students, sixth form students, artists in residence and teachers within the Drumcroon community.

Their testimonies will be investigated in my thesis along with the outcomes created as arts-based research in the form of a banner with its attendant reflective sketchbook. The metaphor of banners being carried forwards in marches and celebrations seems to describe the purpose of my banner carrying evidence of Drumcroon into the future.

Time and process: developing the research capacity of small and medium size arts organisations

Sandra Hiett | Liverpool Hope University

The Cultural Education Research Initiative (CERI) was a product of the partnership between Curious Minds (bridge organisation for the Arts Council England in the Northwest) and Liverpool Hope University. This initiative was designed to develop the research capacity of eight small and medium size arts organisations in Liverpool, England between 2018 and 2022 in recognition of the barriers they faced in undertaking their own research as compared to larger institutions and the potential contribution they can make to research within the field of arts education in National Portfolio Organisations (NPOs) and their provision for children and young people within the context of the national 'Cultural Education Challenge'. The CERI project embodied a Participatory Action Research (PAR) approach that was, at least in part, defined by its reflective cycles, plural perspectives and multiple research foci set within a collaborative programme of individual, small team and whole group meetings facilitating reflexive practice, shared learning and emergent themes. This paper presents the lesson learned through selective case studies illustrating the conditions under which some small and medium arts organisations developed their research capacity beyond expectations whilst others failed to reach their goals.

Afternoon | Parallel Session 4

Breakout Room 1

Binks, Room 107

Making time to unknow and construct new narratives

Joanna Neil | Leeds Arts University

Multimodal triggers, a term used by Georgina Barton and Mary Ryan, describes the 'essential components of reflective practice [that] enable the sub-conscious to become conscious, or the invisible to become visible'. But how do we find time to rupture habits, disrupt, distract, unpack, unpick, construct and make sense again within the constraints of timetables, course hours and expectations that students may have of teaching and learning? How do we achieve 'sticky curriculums' which have 'challenges, conflicts, dilemmas and ambiguity'? This presentation shares autoethnographic strategies that challenge 'ritual behaviours', where students not only document and observe their practices, but create situations of not knowing for themselves through being researcher and researched. The author expands on how ethnographic strategies help to 'make time' to unknow and construct new narratives, afford spaces for disruption and distraction, enable temporal spaces for experimentation and encourage experimental boundary crossing. Observing the self as artist and using other autoethnographic experiences bring additional lenses, which not only help to challenge existing perspectives of the work we make, but also with our relationship to and conceptualisation of time, making and reflection.

The Quiet Learner of the Art Classroom

Mags Ryder | Bolton School, Boys' Division/Carnegie School of Education, Leeds Beckett

The art classroom as context is a complex world of engagement. We as Art teachers work with our students and our subject within that domain, however, on a wider platform we can offer the workings of the Art classroom to inform and advance the teaching and learning of all subjects. Time is precious, and students working efficiently and successfully is our aim. This presentation highlights the quiet learner of the art classroom. There are quiet students in every class, often perceived as disengaged or vocally deficient. We are beginning to acknowledge how schools can be wrong in this belief. The Invisible Student described by James Pye continues to be a focus here too. Increasingly, we know that quiet students can demonstrate a positive approach to learning worthy of focus. My doctoral research, incorporating my own art, continues to advance our understanding of quiet students, in its exploration of when and why does student quietness contribute to a positive working environment and when it does not.

Making time for visual arts teaching: How do new teachers manage their time in kindergartens?

Yue Qiu | The Education University of Hong Kong

Art education is crucial for the holistic development of children, enabling them to perceive the world and express themselves. In China, kindergarten teachers are responsible for teaching art but have limited time and are short of experience. Providing meaningful art experiences for young children is challenging, especially for new teachers, as the complex situation in kindergartens is a massive challenge for them. To address this issue, the teaching practice of three new teachers with 1–3 years in service was observed in one year. The study details how the three new teachers managed their tight schedules to make time for visual arts education, allocated time in the visual arts classroom, analyzed their teaching behaviors, and identified the challenges they encountered. The study revealed that the three teachers had similar teaching patterns and challenges, which were closely related to their art learning experiences in college. The research findings can help new teachers adapt to art teaching and improve the curriculum design of art education for preschool teachers in pre-service training.

Breakout Room 2

Binks, Room 106/1

Resisting temporal rigidity: Insights from A History of Disability and Art Education

Claire Penketh | Liverpool Hope University

Art education is recognised for its capacity to engender inclusive forms of learning. In particular, its distinct pedagogies appear to disrupt the normative spatial and temporal landscape of compulsory education. Histories of art education reflect a resistance to the usual temporal formations of schooling, yet past accounts also show the subject's complicity in reproducing a typical temporal infrastructure. In more recent times, art education has been brought into the fold of a National Curriculum, establishing age-related expectations via levels as a normative framework for assessing incremental advances in creative practice. Concerns from art educators, regarding its implementation were framed around the imposition of a form of 'temporal rigidity' that appeared alien and unhelpful to the distinctive characteristic of the arts. In this paper I focus specifically on recent history with the implementation of the National Curriculum for art, craft and design and the introduction of a single category for so-called Special Educational Needs.

In particular I present insights from The Terence Phinn Collection housed in the National Art Education Archive (NAEA) in order to explore the significance of teacher agency in navigating the constraints of chrononormativity through the non-normative space/time afforded by a segregated educational setting.

Clare Stanhope | Centre for Creative Explorations at Harris Girls Academy
East Dulwich

Time in art education is an interesting provocation, one that from western perspectives is often neatly pinned down in terms of timelines, a step-by-step approach to slicing and controlling time. But the colonial endeavour behind these neatly packaged histories hides the violence that cut and sliced its way across continents, categorising people and objects and that has controlled our view of art. Consider the female nude, regulated and sealed through colonial narratives, a time capsule of perceived 'perfection'. But what if we time travel deep into the pores of these female bodies? How can embracing materiality of the skin, a time rich process that has neither beginning nor end, help to disrupt the regulated spaces of the neo liberal classroom? I consider in this paper the need to 'make time' in our practices to dig into the colonial sealed and regulated surface of our subject. I share experiences of such labour and think through alternative pedagogical practices that have emerged through the Centre for Creative Explorations, a decolonial space the sits between the art classroom, academia, and the community. A virtual space which collapses linear time and blurs the boundaries of the classroom to consider transformative pedagogies of hope.

'Stop all the clocks....'

Susan Coles | International Society for Education through Art

The philosopher Lewis Mumford advocated for a more human-centred approach to time that prioritised quality of life over relentless efficiency. Paced time is the structured and controlled time associated with mechanised life, where activities are regulated by clocks and schedules. Unpaced time, on the other hand, is the more spontaneous and creative aspect of time that allows for freedom and the natural flow of experiences. How does this align with the making of art? If we accept that the concept of unpaced time aligns with the idea that art is not solely a product of technique but also a reflection of the artist's connection to their creativity, emotions, and the world around them, then what tensions exist for those that make art? While it's challenging to provide a definitive and all-encompassing definition of time, can we just reflect in this session on what it is- within our own worlds of education through art?

Sharing space and time in participatory artistic practice

Marika Hoekstra | Independent

Gastatelier de Vindplaats is a new informal art studio in a school building in Amsterdam. Children can join – free of charge and in their own neighborhood –, there is room for everybody to be engaged on their own terms as often as they like, and most materials consist of recycled goods. Gastatelier also aims to be a participatory practice because of the way it engages in school routines, family relations and neighborhood activities. It is, lastly but distinctively, an artistic residency where artists are allowed time and space to engage from a socially engaged perspective. In the first year of pioneering, space and time have become essential to understand the methodology of the studio. Artists for example are allowed to spend as much time in the studio as they like, according to the concept of artist's residencies, but children's time in the studio remains limited to a weekly hour and a half. The question arises how the role of this unevenly distributed time affects the children's agency of the studio.

Time and Art Education in China: A Critical Inquiry into the Implications of the "Double Reduction" Policy

Ning Luo | Guangzhou University

The "Double Reduction" policy in China aims to alleviate academic pressures by reducing homework and off-school private tutoring. This landmark policy inadvertently introduces a discourse on the concept of "time" and how it can either facilitate or hinder participation in art education. Michel Alhadeff-Jones reminds us that time, a multifaceted social phenomenon, profoundly dictates our relationship with learning. While school timetables and curriculum restrictions can potentially stymie the fluidity of artistic pursuits, the availability of time also remains quintessential to honing skills and fostering artistic processes. Within the Chinese context, the "Double Reduction" policy gifts students a newfound temporal freedom. However, how this free time is utilized –whether it invigorates a deeper engagement with art or further distances students from it—remains a critical concern. Drawing upon traditional Chinese aesthetics and educational philosophy, this research explores the potential for art education in China to not only challenge prevailing notions of institutional time but also cultivate an enriched understanding of past, present, and future. By critically examining the temporal dimensions of art education in China, this research hopes to contribute to the ongoing dialogue on how art can serve as a transformative force in education and society.

Sharing Is Caring?: An Investigation of Online Art-Teaching Resources Produced by and for Korean Primary School Teachers

Yugyoung Choi | University College London

Art lessons are inevitably influenced by institutional settings, including factors such as timetables, teachers' workload, and expectations on displaying teaching outcomes. In this research, I address how Korean primary school teachers manage these time constraints using online art-teaching resources. As the rise of online teaching resource platforms such as Twinkl and Teachers Pay Teachers has accelerated globally, teachers in various nations have increasingly used readymade internet resources. However, the social context generating the need for online art-teaching resources has received limited scholarly attention, and the impacts of these resources on art education have not been addressed. Thus, considering the sociocultural context and education system in South Korea, I investigate how the resources affect primary school teachers' subjectivity and pedagogy. To do so, this research uses case studies, conducted by employing semi-structured interviews with photo-elicitation with five teachers. Moreover, I utilise discourse analysis and Foucault's theory of power to discuss the driving forces behind and the normalisation of the consumption of online art-teaching resources. Consequently, I argue that the neoliberal Korean education system – which emphasises 'time management', 'performativity' and 'efficiency' – nudges busy generalist teachers to adopt and rely on teacher-centred, close-ended, ready-made art-teaching materials to improve their performance with limited time.

Initial Art and Design Teacher Education: Transgression in a Time of Flux

Will Grant | University of the West of England

Initial teacher education (ITE) is frequently considered a liminal space of flux where learners' knowledge, identity, and values are challenged and changed. Characteristics of this flux include navigation of new connections between personal and professional identities, associated crises of confidence, and resultant questioning of assumptions and values held prior to teacher education. These dynamic challenges are arguably amplified for art and design specialists, where the disjunction between disciplinary persona and institutional educational conventions can be most pronounced. In this paper, I report findings from a case study exploring the experiences and reflections of student art and design teachers as they navigate this ITE flux, focusing on the transgressive tendencies displayed by many, and the implications of this dynamic for teacher educators, the wider profession, and future classroom practice.
