

Speaker Abstracts

Art Education Redrawn

David Burrows & Dean Kenning

We propose diagramming as a focused method of creative and dialogical exploration of arts education – its realities and potentials. Reflecting on our own diagramming experiments, we will address how multiple diagrammatic models of the art school, drawn from varying ideas, experiences, contexts and imaginings, can be inscribed, shared, compared, altered and combined in critical group exploration. We encourage diagramming that is playful, fictional but also rigorous and critical, drawing on practical and lived experience alongside formal institutional/organisational structures and aims, with no pre-determined idea of results. We take inspiration from two diagrammatic models. Firstly, Walter Gropius' Diagram of Bauhaus Curriculum, an iconic diagram setting the agenda for the modern art school, and a pragmatic and visionary blueprint in which artists have a role in the modern world as creative builders of that world. Secondly, Mike Kelley's Educational Complex where Kelley parodically traces the individual art student's 'journey' of self-realization within institutions. This is presented as a fantasy architecture indexing the sites of trauma as 'gaps' in the modernist plan.

Arts Education Towards Criminal Justice

Prison Arts Education and the Practice of the Interstice, Alice Myers

Arts education in prisons is commonly framed in terms of therapy or rehabilitation. This is bizarre as a direct link between arts education and desistance is difficult to prove, especially as other factors, such as housing and employment, have a much greater impact (Cheliotis 2012). Arts education may also be used by the prison to improve the image of the institution or to incentivise good behaviour amongst imprisoned people. The fact that in Scotland, an imprisoned artist may not necessarily own the artwork they make if the materials are provided by the prison, indicates the bizarre logic of the institution in relation to arts practice. Drawing on a year-long series of

workshops with incarcerated people at HMP Dumfries, this paper asks if, in the face of inevitable instrumentalization by the institution, there might be other ways to articulate the value of arts education in prisons. The project foregrounds the ethical concerns and power dynamics inherent in any collaboration between incarcerated and non-incarcerated artists, placing conversations with co-creators at the centre of the research. I propose that the value of such projects may be articulated in terms of momentary 'interstices' for creative collaboration and agency.

Justice, Abolition, and Imagination: arts education in communities affected by the criminal justice system, Aylwyn Walsh & Sarah Bartley

In this presentation we will reflect on two projects, engage with filmed documentation, sound art, visual outcomes and arts-based processes with communities affected by the criminal legal system. In the Hopeful Justice Collective, Dr Sarah Bartley worked alongside criminology scholars and two co-facilitators with lived experience of the criminal legal system to develop a community arts project exploring transformative justice with residents of Stoke-on-Trent. Taking an arts education approach with the Hopeful Justice Collective allowed us a varied set of tools to navigate and sit with the complexities of harm and accountability and offered communities tools to build up capacity to explore these ideas together. In 'arts & abolitionist futures', Prof Ally Walsh and two Leeds undergraduates with lived experience of incarceration worked with Abolitionist Futures to engage communities in Leeds through arts workshops. Abolitionist imaginaries need creative modes and methods to engage people to explore how we may recognise the role of communities in producing safety outside of logics of policing and prisons, through creating our own visions of what needs to change. Arts education in informal, community settings can generate spaces for imaginaries that centre local and grounded actions towards futures less impacted by the harms of injustice.

Film as a Radical Creative Tool, Deirdre O'Neill

The Inside Film project works in prisons with serving prisoners and 'on the out' with those on probation. It utilises film as a creative arts-based method exploring the relationship between creative expression, class and society.

Providing basic digital filmmaking skills allows for creation of self-authored films made by prisoners (one of the most marginalised and ignored groups within society). Access to the means of creative expression is increasingly denied the working class but is particularly true of those imprisoned. Dominant representations of prisoners are rarely sympathetic -prisons are represented as violent places full of inherently bad people -- public opinion is largely reliant on impressions gleaned from a corporate /dominant media. Crimes committed by the working class are decontextualised, the history, power dynamics, politics, and economic decisions that shape crime and result in desperate measures are rarely mentioned. Within this creative space prisoners make films that reauthor narratives of their lives, provide evidence of experiences inside and outside of prison challenging assumptions of working-class people, working class life and those serving prison sentences.

Arts Education for Whom?

If It's Not Inclusive, It's Not Education, Bolanle Tajudeen

Who truly gets the opportunity to learn, create, and thrive in the arts? As fascism resurfaces and diverse voices are systematically silenced, this talk examines the deeply ingrained inequities in arts education. It asks a critical question: why are Black and global majority perspectives still absent from the curriculum? Drawing on the transformative work of Black Blossoms School of Art and Culture, which offers an alternative to exclusionary, Eurocentric approaches, this session reveals how these traditional systems perpetuate cultural erasure and limit creative potential. With urgency and passion, it advocates for arts education that resists oppression, embraces diversity, and unapologetically amplifies the voices and stories of those historically ignored. Arts education must not only reflect the world as it is but actively shape a more equitable, liberated future.

Who Gets To Be An Artist And Why It Matters, Edwin Mingard

We hear much about what art can do for young people at a difficult time. Of

equal importance is what those young people can do for art, and how we can help make that happen. How do we, as artists, activists and educators play our role in nurturing and platforming excluded young people for the benefit of all of us? Artist Edwin Mingard draws upon a year and a half's experience as artist-in-residence at a Pupil Referral Unit in Tower Hamlets, to argue that an often-overlooked benefit of such work is the critical impact young people can have on debates within art itself. From aesthetics to politics to granular social insights, the conversation is richer, deeper and more productive when we platform young voices, especially those who have already been structurally excluded. How do we harness potential benefits to wider society, whilst protecting young artists' wellbeing and integrity?

Art Education Beyond Anti-Racism: A Manifesto to Dismantle Whiteness,
Tanveer Ahmed and Jane Trowell

Despite varied initiatives by art schools to design anti-racist curricula, the attainment gaps in the art and design HE sector between White vs Black and global majority students is increasing. But institutional approaches largely rely on work by staff who are Black and global majority, who are activists and feminists and become even more marginalized in the face of resistant white colleagues. Many leave the sector. The already minoritised students despair, and, hey, white domination reproduces itself. To challenge racism in our art schools, is this really the best we can imagine? In our presentation two educators reflect on the challenges of whiteness in art education. We ask where and how can we undo whiteness in art schools, in art history, in the art world. Developing such a practice would transform racist curricula and pedagogies to not just imagine, but work towards a pluriversal and equitable art education for all.

Can You Draw It? Between Visualcy and Literacy

Drawing as an Academic Literacy, Chris Koning

Traditionally seen as a "skill," drawing is also a powerful thinking tool. This duality positions drawing at the intersection of practice and theory, mirroring broader educational debates about the value of practical vs. theoretical knowledge in art and design education, as well as the relative 'value' of processes vs outcomes. Changes to course focus, 21st century time constraints, and cuts to arts education at school-level have all led to an incoherent expectation of students when it comes to using drawing within their courses. Emphasizing drawing as a form of "literacy" rather than a skill alone could make it a more inclusive and dialogic practice and impact how we teach it. Metaphor, for example, is a fundamental concept for linking practical and theoretical concerns – helping translate from written and spoken into visual language, constructing meaning along the way. While AI image generation creates new possibilities, drawing's possibilities remain something unique.

The Joy of Sketch: Exploring a tension between assumed visualcy of students and an inhibition to draw, Ellen O’Gorman

This reflection examines barriers to sketching participation among students and staff, focusing on how minimal formal instruction in education creates emotional and psychological challenges, such as fear of failure and lack of psychological safety. These barriers ultimately limit sketching frequency and confidence. In today's age of instant gratification, pedagogy often skips foundational skills in favour of the big finish. I rarely see colleagues emphasise small-scale exercises, such as non-figurative sketching or muscle memory conditioning, to build up to advanced product design sketching. In sports, smaller, repetitive conditioning tasks are essential for mastering complex skills. So why isn't the same approach applied to sketching? Why would anyone attempt a backflip without first mastering a sit-up?

Home in Home: Drawing Workshops with a Refugee Art Group, Yeonjoo Cho
'Home in Home' is a series of online and in-person drawing workshops for the CWIN Art Group, a Glasgow-based group of refugees and asylum seekers with an interest in art. This project aims to explore how art education can foster community building and deepen understanding of diverse human experiences. 'Home in Home' reflects on the concept of home as a fundamental place that

shapes our memories and identities. Following an initial workshop held during the 2024 Scottish Refugee Festival, the project was launched to support those without access to formal art education in Glasgow. It brings forth a range of memories and reflections on home within today's postcolonial context, using drawing as a central tool—a term here encompassing various mediums and forms. The project's outcomes will be showcased at the Transmission Gallery in Glasgow in February 2025.

Education for Creative Industries

The Class Crisis in Access to Creative Higher Education, Dave O'Brien

Cultural and creative industries are well known for inequalities within their workforce. There is a rich history of research on this subject. Most recently, academic (e.g. Brook et al 2022, Comunian et al 2024) and policy (Comunian et al 2023) research has turned to look at the role of Higher Education (HE), particularly creative HE courses, in those workforce inequalities. This paper extends that emerging literature by synthesising the findings of 3 research projects. The first section of the paper has a focus on entry to creative HE. Here, it demonstrates significant class inequalities in access to creative HE. It offers an intersectional understanding of these class inequalities, looking at the intersection of ethnicity, gender and class on who gets in to do creative courses. The paper then looks at graduate outcomes, finding significant inequalities when creative graduates enter the labour market, particularly for those seeking to enter artistic occupations. The final section of the paper draws on a longitudinal qualitative dataset to illustrate the importance of creative HE to sustaining artistic and cultural careers. As a result, the paper shows the paradox of HE in sustaining careers whilst sustaining inequalities.

Re-thinking the Deficit Model of Employability, Emma Coffield & Katie Markham

When considering how to prepare learners for careers in the creative industries, it has become typical to consult industry leaders. What knowledges, behaviours and attributes are employers looking for? And how might Higher Education providers deliver these? We draw upon empirical research collected over the last six years to challenge this model. Rather than industry leaders, we asked students and recent graduates themselves about the kinds of careers – and lives – they envisaged. Worryingly, rather than empowering students, we found that employability provision, and particularly the figure of the ‘ideal graduate’ embedded within this provision, often resulted in feelings of anxiety, panic and even hopelessness, with students developing a range of psycho-emotive strategies and selves to contain a sense of threat around their futures. We thus argue for an urgent re-imagining of employability provision and will share the updated teaching materials we’re using to centre and support students.

Producing ‘Job-Ready’ Creative Graduates. Do Higher Education Institutions (HEIs) Reinforce Inequality in the Creative Economy or Offer Models of Transformation/Resistance?, Tamsyn Dent & Kate Shorvon

This paper is part of the panel considering ‘what works’ for effective EDI in creative higher education. The paper considers work-based learning, commonly referred to as ‘internships’ within creative HE courses. Drawing on the data from the Making the Creative Majority (2023) report we discuss how internships became the dominant model for such pedagogical practice. We then introduce different models of work-integrated learning, including simulated workplaces and facilitating industry partnerships through intermediary bodies as more positive interventions. The paper acknowledges the lack of coherent evaluation of such interventions as well as the additional workload tensions placed on academics within the context of the neoliberal university. This is a critical time for creative-based education within the UK. We invite participants to participate in a reflective discussion on how the HE sector and creative industries can collaborate to support the sustainability and diversity of the future creative economy.

What Works for Increased EDI in Creative Higher Education? Introducing Making the Creative Majority (2023) the APPG for Creative Diversity Report on Post 16 Creative Education in the UK., Tamsyn Dent & Tessa Read

This paper presents summary findings from the Making the Creative Majority research report launched at the House of Commons in October 2023. The report, commissioned by the All-Party Parliamentary Group (APPG) for Creative Diversity, explored pathways into creative and cultural work for the 16+ age group within the UK, examining entry routes via Higher and Further Education, degree apprenticeships and alternative routes to consider 'what works' for supporting equitable access and inclusion to work in the UK creative economy. The report provides a comprehensive understanding of the efficacy of current creative Higher Education (HE) pathways and indicates key recommendations for the UK Government and Higher Education Institutions (HEIs). Our panel explores some of the tensions that emerged with this approach, illustrating the wider issues relating to creative and arts-based education from early years through to post-graduation.

Experimental Cultures: Then and Now

Industry Collaboration and Radical Learning: Sonia Sheridan's Generative Systems Course and 3M, Kate Sloan

At the very end of the 1960s, Sonia Sheridan founded a new course at the Chicago Institute of Art titled Generative Systems. At the heart of the course was a machine; namely, the 3M Color-in-Color thermographic copier machine, the first colour copier to hit the open market, opening a world of instant high colour prints. The course was structured around the processes and systems of the machine itself; chemical, light, sound, air, thermal, electrostatic, magnetic, transmissive. Using hitherto unpublished archival materials, this paper will form a rigorous defence of the value that the art school can bring to an industrial collaboration. In the case of the collaboration between 3M and the Chicago Institute, the community of artists working with the Color-in-Color copier managed, through radical pedagogical experimentation, to test the scope and reach of the machine in countless ways and well beyond its applications in relation to capitalist production.

Event as Parallel Institution: The changing fate of the workshop, Heike Roms

This paper will explore the 'workshop' as an artistic-political format that has been crucial to arts education 'then' (in the 1960s and 1970s) and 'now'. I will track the transition that occurred in British arts education in the 1960s, when the concept of a workshop changed from a place where art students made material things to an event that featured immaterial collective processes of making. As such, the workshop format became the focus of a search for a new performative kind of pedagogy and a different kind of institutional structure. I will ask whether the workshop format was (and may again become) a potent site for pedagogical relationships that offer alternatives to our present-day market-driven education; or whether this format, with its emphasis on continual self-improvement, has served as one of the enablers of education's increasing marketisation.

Outtakes, Outcomes, Takeouts and Hangouts. An artist presentation on lessons learned for the future from 25 years teaching fine art in HE., Marion Harrison

This audio-visual presentation will focus on current challenges and future opportunities for art education based on 25 years' experience of teaching at Leeds Metropolitan (now Leeds Beckett) University. With contributions from former colleagues, Marion will lead us through the twists and turns of post-92 art education and the ideological baggage of the previous two decades in this reputedly 'radical' art school, formerly Leeds Polytechnic. The presentation will survey the pedagogy and inclusive interdisciplinary practice of the BA(Hons) Contemporary Art Practices course (1998-2010) with its nomadic approach, promoting socialised networks and environments, not exclusively reliant on or defined by studio space. We will question how much of this might still be possible now within the constraints of current higher education policy and systems. The presentation also marks the start of an archival project to ensure the preservation of this ground-breaking work online and in the UK's National Arts Education Archive.

Licence Fee as Tuition Fee: Screen-Based Acquisitions of Cultural Literacy on the BBC and Channel 4 (1982 – 1993), Robin Deacon

In a contemporary context of publicly funded arts education in decline, this

presentation will attempt to establish the past role of British public service programming in providing a collective societal arts education outside of official art school education. Placing my research in a terrestrial, pre-internet era, this exploration is underpinned by personal narrative. Starting with my memories of the 1982 launch of Channel 4 and ending in 1993 with my departure to attend art school, I revisit my TV watching habits during this period (emphasising experimental, arts-based programming) and their potential effect on the decision I made to study fine art. Citing cultural theorist Mark Fisher's 2014 description of Channel 4 as one element of "a supplementary-informal education system" available to all, this presentation aims to give shape to the 'system' identified by Fisher, speculating on its role in providing a pathway to art school for those exposed to it.

When Art could Change the World: Learning from Alternative Art Schools under Socialism, Sarah Edith James

Can an art school operate in a Kindergarten, a kitchen, an atomic research centre or a farm? According to histories of alternative and counter-cultural art in the former East Germany, the answer is: yes. This short paper proposes that these largely invisible stories of postwar, collectivised, artist-led pedagogy within the former socialist State have much to teach us about the potential of a more radical and expansive kind of art education in our present. I argue that the experiments in collective pedagogy and practice undertaken by East German artists can be understood as a more meaningful and progressive continuation of the interwar German avant-garde's experiments in remaking the art school - such as the Bauhaus - than those which emerged in the West, like Black Mountain College in the USA commonly associated with continuing such experimental legacies. My paper focuses on the example of the alternative art school established in 1982 on a farm in Lietzen by the artist Erika Stürmer-Alex. The many events, exhibitions and performances held there - including plein-air, land-art-actions, 'painting weeks', summer schools, spontaneous theatre, concerts, lectures and parties - will be explored in the context of other alternative art schools in East Germany.

"It's A Whole Space and a World", Sophia Yadong Hao

Drawing upon material featured in The Ignorant Art School: Five Sit-ins

Towards Creative Emancipation curated by Hao (from 2021), the paper will examine artistic pedagogy as an experimental praxis in which alternative social experiences flourish. Highlighting the collaborative and collective ethos of the White Room project (Reading University, 1972) instigated by Rita Donagh, Hao will elucidate how collective practices perform as counter public spaces reflective and critical of dominant politics. Acknowledging the historical crosscurrents between the 1970's and now Hao, using the White Room project as exemplar, will argue that experimental pedagogy is a progressive social and so necessarily political praxis that holds creative collaborative endeavour and a collective ethos at its very core. By delineating how experimental artistic pedagogies have been, and continue to be instrumental as progressive social praxis, the paper will position artistic pedagogy as a mode of 'living politics' that is now more relevant than ever.

Learning from Feminist Archives

Working with Women's Arts Library, Catherine Grant & Althea Greenan

This paper explores the possibilities of artistic education through archival experiments and a feminist ethics of collaborating, discussing and dreaming. Based on the experiences of a curator and lecturer who have worked with the Women's Art Library (WAL) for many years, this paper looks at how students, artists and art schools have worked with WAL, and how these interactions have informed WAL's development. Based at Goldsmiths, University of London, WAL has had an entangled relationship with the university and art school. Looking at examples of sharing materials from WAL and the forms of community and artistic possibility these have brought, this paper is a field report and a manifesto for generous, feminist, anarchic, archival experiments. This paper argues that WAL provides a space of possibility for artists beyond the commercial artworld and the art school, and in return builds its riches from the interactions brought by students, artists and lecturers who visit.

Teaching, Practicing, Researching for a Feminist Future, Marita Fraser & Rebecca Fortnum

What strategies and methods do feminists use for arts-based practice and research and how do they teach or share them? This presentation/performance from members of the Feminist Futures research group explores ways artists and researchers can excavate and articulate women's creative practices and legacies. Working across a range of disciplines it will expand on the lived experience of a group of researchers, working closely to generate new knowledge for feminist histories and contemporary feminist art practice. By developing methods such as correspondence, re-enactment, embodiment and fabulation, these projects have been able to reanimate discourse around voice, experiment, form, and sexual difference that characterised earlier feminist art, whilst developing new diverse creative ways of undertaking research from feminist perspectives. These methods are enriched through the imagination of artists, break down the artificial divides between art practice, history and theory, leading to the possibility of a recalibration of value within arts education.

Health and Aesthetic Education

Embracing A.D.H.D. and a Neurodiversity Informed Approach to Practice as Research, Chris Bogle

In 2022, soon after beginning my PhD, I received an ADHD diagnosis that illuminated decades of educational failure and struggle with norms of learning that I experienced as profoundly abnormal. The academy (re)presented an instantly recognisable chasm between legitimate and illegitimate ways of knowing, where precipitous falls had inflicted disabling epistemic traumas on a bright but troublesome kid. Once again, I wobbled on the edge. The diagnosis gave me a counterweight however, allowing me to begin to refute internalised notions of cognitive disorder, to trust in creative practice, to follow the lead of anthropologist, Tim Ingold, who compared knowledge-making to wayfaring, to discarding cartesian maps. My paper explores the validation of a cognitive framework and research methodology defined and necessitated by ADHD. I will discuss ways I am leaning-in, embracing chaos, dislocation, novelty, in a creative project that wanders critical landscapes, creating a phenomenological map using assemblages of fragmentary texts.

Simple Lines, Solid Outcomes: The Health and Wellbeing Benefits of Adult Community Art Classes, Garry Nicholson

This study explores the transformative impact of community art classes offered by Newcastle City Learning on participants' health and wellbeing. Drawing on a mixed-methods approach, we present preliminary findings from a pre- and post-course questionnaire developed by the EuroQoL Health Research Foundation, completed by over one hundred art learners. The quantitative data suggest improvements in participants' wellbeing, while qualitative testimonies highlight personal experiences of enhanced mental health and creative expression. In light of recent challenges facing community arts programmes, often dismissed for their perceived "soft" outcomes, this research underscores the necessity of continued funding for local authority providers. We argue that, despite a neoliberal emphasis on the economic utility of adult learning, creative arts initiatives deliver substantial, measurable benefits that contribute to individual and societal wellbeing. This work aims to advocate for the importance of sustaining community art initiatives as vital components of public health strategy.

From the Education of the Senses to Creative Health: Reimagining Aesthetic Education for the 21st Century, John Cussans

Contemporary British culture is wrought with seemingly intractable economic conflicts and social inequities, particularly in the areas of education, health and the arts. Despite poor prospects of future financial rewards, young people still choose creative arts degrees all over the UK. Although the values that bring young people into arts education - meaning, self-expression, play, social justice, non-conformity, social critique, improving mental health – have all been embedded in the arts since the beginning of 20th century, they fall outside the government's metrics of the socio-economic good. Paradoxically, as regional arts programs struggle to survive, the government's Creative Health agenda is gaining national momentum. Is there a way for us to revitalise the 19th century ideal of art as an "education of the senses", reconnect it to the broader project of improving individual and social wellbeing through increased sensory awareness and embodied cognition, and align it more closely with Creative Health?

The Impact of Collaborative Storytelling through Movement and Visual Art,

John Quinn

GLOW Newcastle is a brand new organisation that has grown out of the Newcastle Cultural Education Partnership. We want all children and young people in Newcastle to contribute to and feel ownership of our city's culture. Thrive offers a trauma-informed, whole school or setting approach that helps to improve the mental health and wellbeing of children and young people. Quinn's residency project involved working weekly with two Year 3 classes at South Gosforth First School, focusing initially on creating a safe and playful environment. Using movement games in the school hall, the children developed a physical language and creative confidence. This process helped address key developmental tasks in line with the Thrive Approach. As trust and openness grew, we shifted towards exploring emotions and narrative building through structured improvisation. The children led the narratives, which were later refined by the artist. They also kept journals to help process and extend their creative process. Midway through, a gift-making activity fostered empathy and group bonding. The project concluded with an immersive performance and screening for parents at the Star and Shadow Cinema, showcasing the children's narratives and growth.

How Does an Artist Learn

Speculative Matterings: Re-imagining the Art School Studio, Andrew Bracey & Laura Onions (Speculative Matterings)

Our sector has been rightly challenged to rethink how we prepare students for work and develop approaches that encourage wider access and participation. However, institutional priorities like employability metrics and output-driven culture have eroded pedagogic approaches that value uncertainty, playfulness, material curiosity, and creative risk-taking. As a result, studio culture has dwindled, with some students now uncertain or unwilling to use such spaces. Our group has been examining the studio's role as an important learning tool that needs better unlocking for art students today. We have gathered documentary evidence of art school studios and the practices of artist-tutors. Through workshops and interviews, we have asked educators and students to

discuss why the studio is important and how we might create conditions for practice to happen. This presentation will bring together voices and images of our participants to argue for re-imagining an inclusive studio where students can learn to be artists.

Beyond Sight: Transforming Creative Arts Education for Vision-Impaired Students, Claudette Davis-Bonnick & David Cross

There has been a steady increase in students with vision impairments attending creative arts universities (Mayor of London & Robin, 2007). This presentation shares research on the challenges faced by these students, practitioners, and institutions, focusing on anticipatory adjustments, sensory integration, and multisensory teaching practices. While mainstream institutions have established reasonable adjustment measures, effective anticipatory adjustments are still lacking (Hewett et al, 2017). This is crucial in applied creative arts disciplines. We will explore Jean Ayres' theories of sensory integration involving seven senses sight, audio, touch, taste, olfactory, proprioception and vestibular senses, to make sense of the world, especially for those with sensory deficiencies. Understanding sensory integration can transform the learning environment for both practitioners and students. Finally, we will discuss how this approach can enhance curricula, advance equitable and inclusive education, and equip students with vision impairment with the skills and confidence to pursue a successful creative career.

How to Work Better – the crit, examined, Graham Ellard

Sitting firmly at the centre of art education in the UK, Europe and America, the crit in various guises, is an almost ubiquitous form of interaction between tutors and students but despite it being so common it's not a form which is examined in much detail. This paper considers the crit as a situation in which the relationships between talking and making, materials and meaning, critique, encouragement, facilitation, and agency come into sharp focus. As such it becomes a perfect vehicle to address these and other issues facing the future of art education. Through comparison with its uses in Japanese art education - within which, in certain departments, it adheres to a form not seen in the UK for 50 years this paper prompts new ways to think about this ubiquitous and

familiar experience, asking the questions: what does the crit provide to students? What does the crit privilege? what does it support well? what does it hinder? and how can the vitality, relevance and usefulness of the crit be maintained?

Neuroqueering at Art School, Hestia Peppé

“Neuroqueering is a practice, or, more accurately, a continually emergent and potentially infinite array of practices—modes of creatively subversive and transformative action in which anyone can choose to engage.” Nick Walker. Among those involved in arts’ study there is need for a collective turn to, and discussion of, what it means to work with the minds that we do, including our own. I examine the transformative potential for arts education offered by the emerging paradigm of neurodiversity and associated practices of neuroqueering. Ways of being associated with neurodivergence, such as autism, ADHD and dyspraxia, are conventionally considered challenges for teaching and difficulties with learning. With reference to neurodivergent artists and theorists, I argue that neurodivergent and neuroqueer scholarship can change the way we understand learning in art in significant and reparative ways. What happens if we suspend the assumptions of neuro-normativity upon which arts’ pedagogies have been based?

Full Circle: Reclaiming the Foundation Course for Uncertain Times, Judith Winter

The importance of a foundational art course, as conceived in the early 20th century, lay in its role as an intensive period of un-learning; serving as a bridge between school and working life. It aimed to expand the imagination beyond established realities and predetermined conditions, offering an alternative way of understanding distinct from that cultivated by traditional academia or limits of vocational training. As the concentric circles of the Bauhaus curriculum reveal, it is essential for students to find the direction of travel that is right for them, to recognise where their talents lie, and where their dispositions and capacities might lead them. Reflecting on the transformative potential of the Foundation Course amidst societal upheaval, the presentation underscores the urgent need for systemic change within art education. Drawing from personal

experiences and insights, it proposes the critical reinstatement of foundation courses in art education. Central to this call for change is a recognition of the need for a paradigm shift. What I hope to propose is how the foundational training, designed to move participants beyond fixed viewpoints, helped to challenge normative values. A key premise being that an education in aesthetic experience was transformative and could be pivotal again for future sustainability and social equity, ensuring the continued relevance and potency of art schools in shaping our collective futures.

Observing learning: approaches for HE art from infant 'educarers', Kate Liston

Delivered as a visual essay, this presentation will take an autotheoretical approach to thinking about how learning might be genuinely observed rather than facilitated or taught. The 'auto' in this case includes my experiences as an HE art educator and a parent trying to figure out how her young children's minds work. I will draw from early childhood educator Magda Gerber's philosophy and practice, which she formalised as Resources for Infant Educators (R.I.E) training in 1979 and which is still active today. Gerber's simplest and most challenging advice for parents and carers is to observe infants' capacities for self-learning and decision making and resist the impulse to interfere. Advice I struggle to follow at home and at work. I will propose ways the 'accurate empathy' observation fosters between learner and observer might inform foundational approaches to art education as they bridge from school-based teaching towards the final-year BA Fine Art goal of 'self-directed study'.

The Games of CentrumCentrum, Łukasz Jastrubczak

A short story of "CentrumCentrum" - an experimental art space run in Szczecin, Poland on allotment gardens, which was initiated to test the alternative solutions for artistic and educational practice - accompanied with a presentation of series of "Games", spatial activities that have been implemented by "CentrumCentrum" in various cultural contexts since 2016. The Game is the opportunity for art students and other people involved in it to experiment on collaborative practice. The game is inspired by Oskar Hansen's idea of Open Form, and like it is egalitarian, non-hierarchical, democratic, anti-dogmatic, decentralized in nature. The game is a form of dialogue in which decisions are made collectively. The game is one example of how one can learn by doing.

A Placeholder, Oreet Ashery

After long days of teaching together, Katrina Palmer and I would often exchange insights. She'd tell me about her nighttime ritual: throwing a specialised knife at lumps of clay in her office. This took place during the aftermath of George Floyd's murder, a time when art institutions were scrambling to craft public responses and implement overdue anti-racist policies and curricula.

Thinking through the hypervisibility and subsequent invisibility of marginalised bodies within the university; Moten and Harney's *Undercommons*; Mussar's exploration of masochism as a relational field through which to explore power; and a T-shirt that reads 'don't bully me, I'll cum', this presentation imagines how fugitivity, friendships and queering meet at the corridors of the institution.

While the neoliberal university at large often relies on principles of 'placeholdering'— a genteel stand-in for deferral, inaction and indecision— artists who teach reimagine Place Holding as a space where we can activate support, sharing and learning.

Imagining Alternative Worlds

Rewiring the Artistic Mind: AI, 'Chineseness', and the Evolution of Creative Learning in the Digital Age, Haorui Yu

This presentation will critically examine the intersection of AI-generated art, cultural representation, and arts education, proposing a reimaged framework for creative learning in the digital age. As AI technologies increasingly influence artistic practices, we must consider how arts education can adapt to these changes while addressing issues of cultural bias and representation.

Three key dimensions: 1. Technical challenges: We investigate the lag in AI aesthetics research, emphasizing the need for interdisciplinary collaboration and increased funding to bridge the knowledge gap between arts and technology. 2. Theoretical perspectives: We extend post-colonial discourse to the realm of AI-generated aesthetics. Through analysis of AI-generated images with Chinese cultural characteristics, we demonstrate potential biases in AI art tools, highlighting the importance of diverse cultural perspectives in arts

education. 3. By examining these aspects, we propose how AI should be cautiously introduced as a tool for expanding creative possibilities in education, especially in the field of arts education, while critically engaging with its limitations and biases. Our presentation will conclude with practical suggestions, including how to integrate AI literacy into art curricula, promote cross-cultural dialogue, and advance ethical considerations in AI-assisted creative practices.

Art Is a Right Not a Privilege, Izzy Finch

This presentation examines the critical need for creative opportunities that are led by, and for, historically marginalised people. It takes two programmes developed by Izzy at The NewBridge Project as case studies; Create/ Disrupt and Topsoil – exploring how non-hierarchical, co-learning programmes centre the voices of people who are commonly excluded. While systemic inequalities persist and limit access to resources, education and visibility for artists from diverse backgrounds, this presentation reminds us that a compassionate, responsive and equitable arts ecosystem is possible if our practices are rooted in collaboration and co-learning.

We Are Culture, Lizzie Lovejoy

In 'I Am Culture' Lizzie – a working-class, neurodivergent artist from the North East – explores their work as a visual artist, writer, and performer dedicated to uplifting disenfranchised communities. Through residencies across Tyne, Wear, and Tees, Lizzie has engaged people in local communities to challenge the idea that only some people are creative. Lizzie reflects on their experiences, highlighting how many people feel disconnected from creative expression, doubting their own voices and worthiness to contribute to cultural conversations. Despite these barriers, Lizzie has discovered a deep well of creativity and insight among the very communities often sidelined in mainstream narratives. Lizzie's talk will share stories and collaborative works from their projects, emphasizing that culture is not the domain of a privileged few but something we all create and define. Together, we shape culture, we make culture—and, ultimately, we are culture.

Reimagining Arts Education in Times of Crisis: The Case of the Athens School of Fine Arts (ASFA), Marianna Tsionki

This paper critically examines the Athens School of Fine Arts (ASFA) as a case study in reimagining arts education amidst Greece's austerity measures and shifting educational policies. As a public institution with no tuition fees, ASFA—the oldest and most prestigious art school in Greece—faced substantial budget cuts during the economic crisis. In response, it redefined its pedagogical approach by emphasizing interdisciplinarity, critical socio-political engagement, and community involvement. A notable example of this shift is ASFA's active participation in dOCUMENTA 14 (2017), which addressed themes of migration, environmental justice, and democracy. Their pedagogical and curatorial approach fostered community-based projects and participation reinforcing the role of arts education in addressing contemporary socio-political issues. Building on this, ASFA's collaboration with the Onassis AiR programme (2019-2021) —a multidisciplinary residency supporting artists, curators, and researchers—further advanced its commitment to socially and politically engaged art. This partnership provided ASFA students with unique opportunities to engage with international artists and scholars, deepening their exposure to global dialogues on art and activism, while fostering collaboration across fields. These initiatives illustrate how ASFA, as a public institution navigating economic adversity, has redefined the value of art education, affirming its role as a vital public good that equips students with the tools to meaningfully engage with societal challenges.

The Hundred Club - towards a collaborative ethos for exploring social justice issues and child-led creativity, Ruth Beale & Natasha Bird

At The Hundred Club, we believe in the nurturing and transformative potential of socially and politically engaged art. We believe that art and play are vehicles that can help children learn about social justice issues that matter to them - building on their strong sense of fairness, what their neighbourhoods should be like, and the importance of a sustainable human and planetary future. The Hundred Club is an experimental creative space based in Thamesmead, London. It's a free family club for 5-12 year olds and their siblings, parents and carers. Members of the club take part in sessions in collaboration with artists and designers and make our own kids-produced newspaper WAAAAH! We will give

an introduction to The Hundred Club, our work and ethos, and explore how collaborative play and making can empower children to develop their critical thinking through verbal and non-verbal communication.

Predicting Imagination: Without Creative Activity, There Is No Imaginative Ability, Steve Klee

Predictive processing (PP) challenges the traditional passive view of perception, proposing instead that the brain-body actively predicts the world, with perception functioning as an endogenous simulation influenced by existing beliefs and constrained by sensory data. Efforts have been made to use PP to explain imagination (Jones and Wilkinson, 2020). They assert that imagination—the mental conjuring of ‘situations’ beyond everyday experience—is a cognitive simulation occurring ‘offline’, divorced from sensory data. The authors favour a version of PP incorporating insights from e-cognition, asserting that imagination must be ‘scaffolded’ by creative activity. By being encouraged to be creative, we engage in playing with signs and materials, such as putting words together in novel ways, drawing, collaging, and more. Through these activities, we move beyond prior ‘everyday’ cognitive models by exposing ourselves to new perceptual stimuli that propel our mental content into previously inaccessible territories.

Learning in Cultural Institutions

Learning in Cultural Institutions: Foundation beyond the Studio, Chris Roberts & Gabriel Birch

This paper aims to explore and present the notion of Foundational teaching practice and activity that extend beyond the confines of the studio, with a specific focus on partnerships with, and learning taking place within, cultural institutions. It will share aspects of the Central Saint Martins Foundation Art and Design course curriculum that represent interdisciplinary practice, and show the coming together of students in locations outside of the educational institution to develop ideas, new work and new research methodologies. A built environment meets the natural landscape project in 2023 will be explored as a case study to discuss methods for equipping students with skills and understanding to become future climate-sensitive leaders. The project was a

Knowledge Exchange Impact fund recipient partnering Central Saint Martins Foundation with Drawing Matter, Hauser & Wirth Somerset, and the Forest School. We will also discuss methods for connecting multiple institutions and the impacts of partnerships between universities and cultural institutions.

What If It's Not About What 'Works' but What 'Matters'?, Emma McGarry & Amy McKelvie

Our programme holds the ambition to support the potential for every child in the UK to experience transformative learning through engagement with art, artists and ideas. At the core of our practice is an approach of working with contemporary artists to draw pedagogical strategies from their practice into creative learning contexts for teachers and young people. Through images, case studies and practical interventions drawn from recent programme we aim to offer up a rich description of some of the many and varied strategies employed by artists we've worked with that have been drawn through to create encounters with art that have fostered creativity, care, critical thinking, hope, rebellion, divergence and joy. Our presentation proposes a reflective, speculative and invitational look at this notion of 'drawing pedagogical strategies from artists' practice'. Thinking through what we mean, why we do it, and what we have seen or felt it do.

Responsive and Peer-led: The NewBridge Project, Rebecca Huggan

Artist development is embedded across all work at The NewBridge Project, where studio provision and learning opportunities are responsive to the needs and conditions faced by artists today. This presentation takes the evolution of NewBridge's peer-led artist development programmes – Practice Makes Practice, The Collective Studio and Create/Disrupt – to reflect on inclusive and alternative pathways for artists to learn together. NewBridge's approach to artist development challenges traditional notions of success in the art world, promoting a more nuanced and self-determined definition of career growth. NewBridge creates opportunities that align with artists' needs and interests – rather than predefined standards of 'success' – aiming to proactively remove barriers for those historically marginalised, underrepresented and underserved. This will be situated in the wider context of NewBridge's work with artists, communities and young people since moving to the residential neighbourhood of

Shieldfield. An evolution underpinned by artist-centred values, listening and responsive ways of working, and grassroots organising.

Rethinking National Curricula

“Meeting Them Where They Are At” – recognising and building upon children’s invisible literacies., Beverley Briggs

Thanks to National Curriculum reforms and prescriptive school cultures, children experience a knowledge-based curriculum that fails to engage with the invisible literacies they have developed during their out-of-school lives. Over the past seven years, The Forge, an Arts Council National Portfolio Organisation, has been working with photographers, writers and North-East school partners on three longitudinal action-research programmes, funded by the Paul Hamlyn Foundation, to explore how we might build on these ‘invisible’ multi-literacies. Informed by the belief that “the camera is an instrument that teaches people to see without a camera” (Dorothea Lange), and drawing on constructivist principles, social pedagogy and artist signature pedagogies, the research investigates how photography-focused methods can support pupils’ learning and teacher development. This presentation will discuss research findings and will explore how teachers and artists can work together to create hybridised pedagogies that recognise, respect and build upon what children already know.

Creative Teaching V Creative Facilitation: drawing positive elements from both to form a new art curriculum approach, Bex Harvey

As a facilitator and educator in the rare position of having a foot in both the formal teaching and informal facilitation ‘camps’, I am well placed to pose this question and discuss the creative ‘spins’ that can be put on the curriculum content in order to increase interest in artistic subjects and ensure that young people can have deeper autonomy and ownership over their choices in creative direction. I would like to approach this from the perspective of the ‘framework’ of how art is examined. Exam board buzzwords and certain terminology can be derailing to students and teachers, but I propose a scaffold within which educators can employ the language within any specification in a positive way; to build a ‘making framework’ early that young creative minds can explore freely within; a framework that would form the basis for creative play and inspire a

‘creative community’. I want to encourage teachers and the curriculum to re-examine what they mean by certain terms. For example: “What is Drawing?” Educators must teach students how to unlearn the preconceptions around what makes “good” or “bad” art and readdress the breadth of what that creative act can be to offer freedom of play and infinite capacity for creative expression.

Perpetrating Pyrexia: Sweating The Degree Show, Jason E. Bowman

Why does the machine of the degree show persevere in Fine Art education despite it being under-theorised or critiqued? Existing literature mostly focuses on its divergent roles in assessment or examination processes. As a genre, wrapped in rhetorical claims of excellence and the security of the subject, its rituals are barely questioned. (Exceptions include Frank and Zolghadr 2016; Rowe, 2020; and Hjelde, 2020.) However, artists, curators and organisers and curatorial scholars are philosophising and practicing new exhibitionary models including developing strategies on how publics may be met and implicated. Given the vulnerabilities of Fine Art education and the necessity to gain social confidence in it including via exhibitions: Can we re-imagine the exhibiting of the consequences of art education otherwise to the overreliance on the degree show? What becomes possible if we critique the degree show model and consider alternatives?

Engagement For All - the impact of gallery engagement upon the student experience and classroom practice, Jill Duncan

Engaging with partners and gallery provision has been an integral part of the art and design curriculum for Northumbria’s undergraduate initial teacher education (ITE) students and helps to support the three domains of knowledge: practical, theoretical and disciplinary, identified in current policy (Ofsted, 2023). Both generalists and specialists have had the opportunity of engaging with Baltic Centre for Contemporary Art to enhance their subject knowledge and prepare them for practice, specifically the skills and confidence required to promote gallery education in a primary school context and/or gain an arts award (Trinity College, 2024) accreditation. Supporting an inclusive pedagogy (Oleson, 2023) generalist students attend gallery tours and workshop-style delivery designed to promote the gallery experience as an accessible resource for children. Feedback gathered at the point of completion indicates high levels

of engagement, improved confidence and the desire to incorporate gallery provision within future practice demonstrating a clear impact. In addition, specialists choosing to enhance their subject knowledge of art and design engage in further gallery experience involving cross discipline collaborative activity and continuing professional development (CPD) through the achievement of the arts award accreditation designed to promote communication, teamwork, creativity and leadership among young people (Trinity College, 2024). This short presentation will include both narrative and visual stimuli highlighting the established partnership links between The Baltic and Northumbria University's ITE provision. Recommendations for sustained future practice will also be outlined.

Generate: experiential learning that acts upon the unique skills of young people for greater educational belonging, Kara Christine & Janet McCrorie

How can we be more cognisant about the way curricula are developed in collaboration with young people? How can we inject creative practice towards a more adaptive learning system which grows opportunity and choice? Imagine learning that acts upon the unique skills of young people who don't attend school or feel they don't belong. A curricula for any interest, age or circumstance without the need for radical systematic reform. Pupils with interrupted or non-school attendance were invited to share their passions through imaginative projects from Transformers to pig behaviour, and dirt bike stunts. These rich starting points inspired placements with our networks of creative specialists generating longer-term connections between pupil and nearby communities of interest. We witness the magic of new found self-belief and "the very thing that was missing" in tandem with a deeper understanding of personal strengths for schools be able to imaginatively record achievement and support next steps.

Building an Art School for the Future: working with students and communities to co-develop the curriculum as work of art, Kat Cutler-MacKenzie

Today, some of the most pressing questions in higher arts education concern where the curriculum comes from, who it is for and how it is delivered. In this paper I propose an experimental new approach to curriculum development and delivery through an exploration of Open School East's (OSE) new two-year model 'Building an Art School for the Future'. Under the direction of social-

practice artist Polly Brannan, I explore what it means to run an art school like a work of social-practice art, with the same attentiveness to safeguarding, social impact and aesthetic quality. I then examine the idea of curriculum as artistic medium, contextualized by historic experiments in higher arts education as well as The Educational Turn, concluding that OSE's new model offers a sector-wide step-change not only in art school education but the field of contemporary art going forwards. I conclude that OSE's new model not only nurtures the radical, systems-based thought and action required for artists to engage in long-term meaningful change, but radically rethinks the boundaries between art and education by enabling the curriculum, and indeed the art school, to operate like a work of art.

***Learning Alongside and Negotiated Learning Outcomes: A strategy, perhaps?,
Mary O'Neill***

How do we teach creative subjects in an environment where both institutions and students increasingly seek certainty, while the nature of the subject itself involves a high degree of uncertainty? Drawing from Leadbeater's concept of 'useful ignorance' (2000) and McWilliam's (2008) 'meddler in the middle' teaching model, this presentation introduces the concept of 'learning alongside' as a strategy to help both students and educators embrace uncertainty as a foundation for building confidence in a learning process that inherently involves risk. In this model, the teacher adopts the role of a co-learner alongside students, sharing the uncertainty but drawing on their experience to guide and facilitate learning. By acknowledging that not-knowing is an essential aspect of creative exploration, both students and staff can better navigate the unpredictable nature of the creative process.

Leading and collaboration: empowerment in action, Mim Monk & Fiona Crouch
St Edward's, Cheltenham, is a small independent day school with above average special educational needs student numbers. Families are often highly mobile due to military/government service. We partner with the Everyman Theatre, supporting their youth groups. Recently, the school and theatre collaborated on a project, culminating in a student-led variety show. Performers were also collaborators. Among the group were students who require additional support

and those for whom English is an additional language. We will juxtapose the experiences of students and staff with child participation theories. We present a case study of this production; considering how educators can empower students to enable the arts to develop processes and outcomes that have significant impact in all areas of their educational journey, including: empowering students to lead partnerships/collaborative working practices, ideas becoming reality, and opportunity for brave spaces. We will offer recommendations based on our experiences, provoking debate about the UK's educational arts provision.

The Neoliberal Academy

System Failure: The Neoliberal University and Teaching in the Arts and Humanities, Amelia Jones & Benjamin Nicholson

A system failure refers to breakdown: when a system is unable to perform its intended functions or experiences disruption. This aptly describes the current crumbling Euro-American neoliberal order and its disastrous effects on higher education and the arts. Art schools and universities now focus on branding, data-driven “outcomes,” and avoiding lawsuits, deploying canned language around “innovation” rather than promoting serious thinking, teaching, creating, and research pursued with integrity and attention to the structural racism of art and its institutions. At the same time, these institutions are being attacked from the right (via transphobic and racist campaigns against “wokeism” or by neoliberals demanding instrumentalized outcomes) and critiqued from the left (as with this presentation). This joint presentation addresses the “system failure” of institutions that counter the values that drive most of us while also precipitating the collapse of arts higher education through faculty austerity, disproportionate student costs, and vocational reductionism. Specifically, what might those struggling to make, teach, and learn within art schools do, first, to survive current conditions and, second, to thrive, developing an alternative arts education that is conducive to communal well-being and creative expansiveness?

Spaces of Ambiguity and Resistance: Arts Practice in the Neoliberal University, **Campbell Edinborough**

This position paper will critically examine neoliberal developments in UK higher education (HE) curriculum design and quality assurance. It will argue that HE pedagogy has become overly concerned with learning outcomes – leading to instrumentalised conceptualisations of learning, which fail to capture the affective and subjective aspects of educational experience. Through considering arts education's engagement with affect, subjectivity and expression, the paper will explore the ways in which the arts serve to problematise pedagogical ideologies that prioritise tangible, measurable outcomes. The paper will conclude by arguing that the instrumentalisation of learning in HE needs to be understood in relation to the neoliberal ideologies that shape our politics and culture. It will put forward the case for arts education as an affective space of critical resistance – a space where we can find interstices that draw into question the transactional norms of neoliberal, skills-based economies.

Heterodox Proposal to Challenge Austerity in Arts and Culture, Tero Nauha

The proposal examines how ideas of market equilibrium, assetisation or commensuration have been applied to the arts and culture sector.

Financialisation is a narrative that shapes social practices through models and arrangements that assess our perception of future. In the context of Finland, the government is implementing significant budget cuts in a number of sectors, including healthcare and the arts. In my presentation I challenge these economic narratives and show how misconceptions about debt and credit are used to weaken public institutions. In turn, heterodox economists claim that public investment in infrastructure, education and health promotes social welfare, economic growth and reduces debt. I will present some case studies of financialisation. I argue that the incorporation of heterodox economics and critical financial studies into the discourse of the arts and education can lead to a revaluation of their public good, with tangible benefits for the future of these sectors.

The Value of Arts Education

Arts Education as Self-Critique: A Troubled Reaffirmation of Bildung, Lorraine

Yang

This paper critiques the idea that arts education should foster one's critical subjectivity for the public good (Bildung) rather than personal financial gain. By reading Bill Readings with Herbert Marcuse, I will argue that this notion of Bildung appears divorced from an individual's material concerns because it assumes that the public good is effected through personal development rather than changing current relations of production. Thus, Bildung reinforces existing structures of material privilege even as it claims to be beyond the pecuniary. Moreover, Bildung reifies and perpetuates societal inequality by providing a rationale for the educated to be in powerful and well-paying jobs. Yet, this very critique of Bildung ironically affirms its goal by highlighting its limitations, thus creating and continuing to create opportunities for thinking about and effecting systemic change. Understood this way, Bildung serves the public good only insofar as it emphasises self-criticality as an extension of criticality.

***Should We Continue to Teach Arts Subjects in Schools?*, Pauline Moger & Sophie Ward**

Through the lens of forced standardisation and prioritizing of consistency in assessing how arts are taught across the education spectrum, we will explore and discuss the continuum of impact for ITE Arts degrees offered and taught in HE and GCSE subject take-up. How students 'think' through the medium of creative arts leads to a particular strand of authentic knowledge development. Such thought processes and knowledge development continues to be compromised by the requirement to fit assessment practices. ITE Arts subject-specific training wherein 'knowledge' and 'practical skills' should act as a gateway to a subject, preparing them as future practitioners, is negatively influenced by pressure to acquire required knowledge, 'pass modules', graduate, and secure employment. If the status quo is not challenged or open to change at a school, university, or policy level, we do not fulfil the needs of pupils and students, and the pipeline to attain excellence and authenticity in professional practice will remain broken.

***Arts for Art's Sake, Creativity right across the Curriculum*, Victoria Jaquiss**

In his book *Culture is not an Industry* Justin O'Connor asks why of all conferences it is in the arts' ones where attendees spend their time justifying

the existence of the chosen subject. My presentation concentrates on arts education in schools whereby I accept as a given that the arts hold an equal importance in everyone's life and should be included on an equal basis in the school curriculum. That some children are not “talented” or haven't had the opportunities previously to do music, art, drama, dance etc is irrelevant. School is there to provide everyone with all the opportunities so that they can learn the skills and take in culture from inside and out, and make sense of their own lives either as members of an audience or as practitioners. I also question why commentators and recent governments link creativity only to the arts. Without creativity in science or medicine we wouldn't have cures for cancer, without creativity in sport football would be a very dull game. Without creative shop layouts, traders wouldn't sell so many vegetables. So why do the arts get such a bad press? The answer is: a bad press. Because of the media and a government that doesn't really want disadvantaged children to find themselves, teaching the Arts is becoming a dying art. I am not calling for them to take pride of place, just for the arts to take their equal place, and for students and teachers to be able to use their imagination right across the board.

Round Tables

Developing Superior Vision: Exploring Artists' Experiences of 'Therapeutic Supervision' with Cognitive-Behavioural Psychotherapists - Blue Cabin, Elena Joy Miller, Dawn William, Matt Stalker Louise Wicks

Children and young people enter care ten times more frequently in the North East than London. Charity Blue Cabin develops and strengthens relationships between Care Experienced People (CEP) and those in their lives through creative facilitation. Though distinct from health and social care interventions, creative facilitation can similarly involve emotional labour, and yet supervision is rarely offered. Supervision is an educative, developmental relationship between a practitioner(s) and supervisor which enables the practitioner to develop 'superior vision' of themselves and their practice. It has three main functions: formative, normative and restorative, and is a fundamental pillar supporting safe

and effective practice in health and social care. Considering it may have under-recognised relevance and under-utilised benefits in the creative arts, Blue Cabin began offering supervision to its associate artists in 2020. A small-scale evaluation indicated good acceptability and benefits across the functions.

Performance Lectures

Theatricalizing the Classroom, Beth Kurkjian

This interactive presentation contemplates how our classrooms are akin to theatrical spaces and engages with a question: how might brief, simple acts of theatricalization in the class energize our students and contribute to their quality of attention, willingness to take risks, and sense of community? In my past, I studied with theater director Anne Bogart and trained in Viewpoints; returning to classes post-pandemic caused me to notice the ways that I integrate theatricality into my teaching based on some of Bogart's training, specifically her ideas around: "Spatial Relationship," "Kinesthetic Response," "Architecture," and "Tempo." The application of these feels increasingly relevant on a human/social level and pedagogically intriguing. While I will represent Bogart's concepts as well as some of the ways I have applied them in my writing classes with Tisch School of the Arts undergraduates, I am curious about the further (and flexible) application of these ideas in education.

School Play, MOPE (sometimes poem)

We have been casually making a school play while we teach and work. "Casually making" is important since we do not want more work. The "while working" is important because it emphasises what Fred Moten and Stefano Harney call a necessary "criminal relation to the university" in that we are doing our artwork "on the job" so to speak. Loved and loathed for its lines spoken in unison, make-shift props, dance routines and bad makeup, the school play emerges in the margins of curriculum proper; in the "extra" of performance, self-expression and re-discovery; and in the "under-commons" – a space of practice, rehearsal and collective imagination. A doubling of our school, the school play becomes our accomplice in imagining an alternative, whilst also critically grappling with the questions that our mirror school throws up. Our 20min presentation thus stages a school play about casually making a school play as we work.

Sensorial Spectors, Corin Sworn

Sensorial Spectors links a particular Western history, defining the imagination as an unreliable tool, to mercantile colonial drives for capturing and rendering frontiers 'useful.' With the invention of the cloud chamber in the 20th Century, statistical methods rendered the sensorially unavailable world of particle physics perceivable and shifted conceptions of the imagination as able to create meaningful connections to the unknown, once again. Alongside the overt content of the lecture, sound reverberations, captured within the space, are used to remind the audience of sensorial felt forms of knowledge woven within human perceptual fathoming. This sonic aspect of the lecture connects a human polyphony of senses to perception as unfixed, and imagination as able to recursively test and examine potential alternative ways of understanding reality.

Learning to Act: Making Sites of Making, Paul Alexander Stewart

This performance reflects upon findings from a two-year research project Assembly of Actions, a co-produced group performance / pedagogical activity / workshop / party. Involving tools and techniques questioning democracy, site, power and ownership to explore understandings of 'making', why am I making and what could happen by making? Workshops took place at the Ignorant Art School exhibition: to be potential (Sit in 2) at the Hatton Gallery, Newbridge Projects, Larchfield Steiner community, GSA, CHEAD, and others. It reflects on working with constituents and how, through the course of our performance, we worked through positions of unfamiliarity: through relationships with one another, aesthetics we collectively adhere to, the dynamics of the space, and comfort in expressing ourselves. The Assembly developed collective relationships through tangible and intangible actions including movement, text, speech, sound and empathy towards ways of learning knowing and unknowing.

Workshops

Ground Plans for a School of Future Performance, Adrian Kear, Richard Allen & Sian Rees

'When everything seems to be breaking down or in decline, darkening or going under, in the vanishing twilight of an imminent default or failure, ... [we] have to

choose between only two ends ... : between running aground and grounding' (Jacques Derrida). For Derrida, running aground is the moment when a ship accidentally touches the seabed and becomes immobilised, and we hit rock bottom; but it can also provide the ground for recognition, rebuilding and realisation – laying the groundwork for new thinking. Grounding, by contrast, is a deliberate and calculated choice to touch bottom deliberately, taking responsibility for bringing the ship to a safer halt. In this participatory workshop investigation, we aim to explore the possibility of deliberately grounding a School of Future Performance, laying the groundwork for its foundation whilst attempting to navigate the real risks of running aground on the shifting sands of the contemporary neo-liberal institution.

Exploring and Articulating Imagination, Helen Burns & Sarah Pastore

This workshop will draw on the use of visual metaphors in the creation of sculptures of our own imagination. Discussion around this activity will be informed by conceptual models of cognitive and metacognitive imagination which Helen has developed through research. We will be able to articulate our tacit understandings of imagination as well as to articulate emerging ideas about what this seemingly magical faculty actually is, within what will be an imaginative, embodied experience.

To Creatively Co-Produce a Manifesto for Arts Education, Judy Thomas & Florence Darling

Proposal: To creatively co-produce a manifesto for arts education. This hands-on workshop builds on a BxNU Participatory Action Research project with a group of young people from Gateshead that explored the support, opportunities and environments that young people from disadvantaged backgrounds need to be creative. Darling and Thomas will discuss the project and facilitate an interactive conversation that invites participants to share experiences and imagine the contexts, relationships and processes that support and nurture innovation, communication and self-expression. Through fast-paced, intuitive art-making our collective ideas will become a visual manifesto for arts education. It aims to share knowledge and foster creative dialogue, to create collaborative exchange and reflection, and to learn together to inform practice

and the BxNU Manifesto.

Distraction in Action, Moyra Derby & Flora Parrott (Distraction in Action)

This session advocates for the distracted mind, proposing teaching environments that allow for distraction and attentional dispersal can enable associative thinking, and multi-sensory and nonverbal forms of knowledge that support creative practice. We consider forms of distraction as emphatic and responsive modes of attention, that refuse to adhere to the expectation that we exclude and discard certain stimuli as irrelevant in order to focus. This positive characterisation of distraction is informed by the neurodiversity of the art school environment, and the issues many students experience in complying with the often narrow attentional requirements imposed in educational settings. A hybrid workshop and presentation, this session enables participants to experience distractedness as a positive aspect of a creative process through strategies of interruption and materially responsive methods, in order to promote scattered, messy and adaptive thought processes and multi-sensory collaboration as the stuff of the presentation is collectively reconstituted and dispersed.

Towards a (re)assembly of education, Sarah Bailey & Kate Houlton (Heart of Glass)

Sarah Bailey and Heart of Glass invite you to an assembly. Sarah will lead participants through a creative process to design an alternative school assembly, building on Textbook (<https://heartofglass.org.uk/textbook>) - a project created with ten teachers to imagine the future of education. Textbook initially took the form of a pamphlet that playfully and poetically reclaimed the traditional idea of an educational text and handed you - the reader - a red pen to write back. This workshop will offer you a behind the scenes look at the creative process and an invitation to reflect on what matters most in schools from your perspective. We'll breathe out, make a mark or two, read together and wonder. We will meet each other, consider the shared human story of learning, and generate new questions for our work with young people. Recent thought piece Shining a light on schools: Rethinking art in education (<https://www.artspromotional.co.uk/magazine/article/shining-light-schools-rethinking-art-education>)