



Artist as

Superconnector/Superconductor:

Pedagogical Provocations

NAFAE AGM 2017 and Symposium

Friday, 24 March 2017

Venue: The Graham Sutherland Building, Coventry University

Programme

Thursday 23rd March 2017

Private View

6-8pm Lanchester Gallery, Graham Sutherland Building
The exhibition will run: 20th March - 7th April

The **Private View** of the exhibition accompanying the symposium will take place on the evening of **23rd March** - *all welcome*

The exhibition includes artwork by:-

Joe Woodhouse: *Foundation Press*,
John Hammersley: *Conduct and Connectivity*
Jane Ball: *Carousel: Ruination and Reconnection*
Andy Broadey, Richard Hudson-Miles and Dave Griffiths:
The Precarious University.

Also showing in the gallery will be an exhibition titled **A Stranger in Space** - a showcase of artwork by current and previous students from the Fine Art BA and Contemporary Arts Practice MA courses at Coventry University, Faculty of Arts and Humanities.

Performance

During the Private View there will be a live performative intervention by Andy Broadey, Richard Hudson-Miles and Dave Griffiths

Friday 24th March 2017

9.00 - 9.30 am Arrival, registration and coffee in the Lanchester Gallery, on the ground floor of the Graham Sutherland Building, Coventry University.

9.30 - 10.30 NAFAE AGM2017 in GSG22

10.30 - 10.45 am coffee (registration continues)

Conference- Artist as Superconnector/Superconductor: pedagogical provocations, GSG22

Chair: Jill Journeaux, Jane Ball

10.45 -10.55	Welcome from John Devane, Head of School of Art and Design FAH CU
10.55- 11.15	Keynote Speaker: Sarah Shalgosky, Mead Gallery, Warwick Arts Centre
11.15 - 11.35	Jenny Walden
11.35 - 11.55	David Haley
11.55 - 12.15	Marsha Bradfield
12.15 - 12.35	Louise Atkinson and Jessica Bradley
12.35 - 12.55	Questions/comments led by Linden Reilly

12.55 - 2.15pm Lunch at Drapers and an opportunity to view the exhibition in the gallery

2.15pm - 3.15pm Parallel sessions

Session A: GSG22 Chair: Linden Reilly	Session B: Lanchester Gallery Participatory Workshop	Session C: GSG11 Chair:
1. Tracey Mc Kenna 2. Katrine Hjelde	John Hammersley	1. Judy Thomas 2. Terri Newman & Stephanie Cantwell

3.15-3.30 Coffee break

3.30 - 4.30 pm Parallel sessions

Session D: GSG22 Chair:	Session E: Lanchester Gallery Participatory Workshop	Session F: GSG11 Chair- Maggie Ayliffe
1. Martin Newth 2. Dan Pryde-Jarman 3. Paul Jones & Adam Cooke	'The Precarious University' Andy Broadey, Richard Hudson-Miles and Dave Griffiths	1. Catrine Webster 2. Ian Hartshorne 3. Judy Thomas and Susan Coles

4.30pm Reconvene in GSG22 Final Thoughts - Paul Haywood, NAFAE Chair
Departure & drinks

Abstracts

Morning session 10.45-12.55 **GSG22**

10.45 -10.55 **Welcome from John Devane,**
Head of School of Art and Design FAH CU

10.55- 11.15 **Keynote Speaker: Sarah Shalgosky,**
Mead Gallery, Warwick Arts Centre

11.15-11.35

Jenny Walden

The artist as ‘superconductor’ is an attractive idea and brings with it some literary associations of ‘unique’ placing and ‘super-sensibility’.

This *could* be understood to be distinctive vis-à-vis global cultural urgencies and exigencies, whereby the artist puts to work in Foucault’s sense a certain “re-negotiation of power, and the exploration of possibilities of existence that transgress or modify power relationships and identities”.

It could be understood in the sense of ‘conducting’ like electricity or transporting electrons, a certain social agency on behalf of a ‘collective commons’.

However insofar as notions of superconductivity may also speak to a certain ‘liquidising’ of specificities of ‘structure’ and a diffusion of ‘productive singularity’ within which to constitute artistic labour as transformative agency, then the ‘power’ of the superconductor is at best precarious and at worse evacuated of the ‘charge’ such ‘productive singularity’ might be understood to generate.

This paper will seek to explore these arguments with the conference participants.

Dr Jenny Walden
Associate Dean Faculty of Technology University of Portsmouth

11.35-11.55

David Haley

Steps Towards an Ecology of Pedagogy: The Art of ‘Capable Futures’

Derived from the Ancient Greek word, *oikos*, the English language broadly defines ecology as the branch of biological science that concerns the study of organisms, their relationship to each other and their relationship to their environment. The same etymological route broadly defines economics as a social science concerned with factors that determine the production, distribution, and consumption of goods and services. *Oikos* is generally defined as house or dwelling, but it actually referred to the appropriate relationships between each member of a family, within their house and the position of that house within the city - the correct personal, familial, social and cosmic order.

Another Greek word, *pedagogy*, is often used to mean a draconian or dogmatic style of teaching. However, in Ancient Greece, a *pedagogue* was the family slave, entrusted ‘to lead a child by the hand’ (not push), to the teacher’s house. So, originally, *pedagogy* was more concerned with non-formal knowledge of the world, gained while walking through the city.

This presentation aims to bring together ecology and pedagogy (‘eco-pedagogy’) to suggest that such an approach is essential for the development of Education for Sustainable Development (ESD), and that ESD is essential for this and future generations of students, teachers and researchers to meet the transformative challenges we face. To coin a third Greek word, *erete*, derived from the Sanskrit word, *rta*, from which we gain the word, ‘art’, the presentation will consider that the development and delivery of eco-pedagogy with excellence is an art - ‘The Art of Capable Futures’.

Suggesting that ‘Superconnectivity and Superconductivity’ are part of a larger discourse, the presentation focuses on three elements (conceptual, creative, practical) to elucidate the argument for ‘Capable Futures’. Conceptually, it touches on the work of philosophers, social and natural scientists including Gregory Bateson, Robert Pirsig, Lewis Hyde, Fritjof Capra, George Lakoff and Mark Johnson, Basarab Nicolescu, Edgar Morin, Felix Guattari, Tim Ingold, Lance H. Gunderson and C. S. Holling. From the creative arts, it draws, briefly, upon the work of James Joyce, Samuel Becket, Marcel Duchamp, John Cage, Eduardo Paolozzi, Joseph Beuys, Helen Mayer Harrison and Newton Harrison. Practically, it features two programmes of psychogeographic, eco-urban, art-walks in Manchester, ‘Walk on the Wild Side’ and ‘Walkabout the City?’ (2004-16), and the ‘Making Our Futures’ (2007-16), interdisciplinary master classes, charettes and units that focused on ecological arts and sustainable design at universities in Barcelona, Guangzhou, Kaohsiung, Beijing and Manchester.

Together these elements form an arts-led proposition to challenge our society’s over reliance on empirical evidence, and underlying commercial/political assumptions. It then creatively embraces different knowledge systems and

multiple ways of thinking that emphasise equity and the ethical dimensions of holistic integrative systems. This practice-based, psychosocial imperative addresses our transformative challenges, requiring the design and implementation of ecologically adaptive policy and socially just decision-making; the fine arts being a vital component to the process of transdisciplinary resilience.

Dr David Haley HonFCIWEM FRSA
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11.55-12.15

Marsha Bradfield

Authorship and/as 'Riding the Hyphen'; The Sensibility of the 'Artist and' in Economies and Ecologies of Collaborative Cultural Production Based on the Example of *#Transacting: A Market of Values*

#TransActing: A Market of Values was a large-scale, non commercial market that took place on 11 July 2015 on the Rootstein Hopkins Parade Ground at Chelsea College of Arts. The Market brought together so 65 practices: a skillshare, a peoples' bureau, organ donation, an economy of promises, commoners, a fablab, a 'bring your own BBQ' (BYOBBQ), permaculturalists, a speakers' corner — even a kiosk buying tears. Artists, designers, economists, civil-society groups, academics, ecologists, activists and others gathered to creatively explore existing structures of evaluation and actively produce new ones.

Unfolding in the middle of London — arguably the world's greatest capital of capital — the Market offered a much-needed affront to rampant financialization, in education and beyond. *#TransActing* aimed to critically and creatively reclaim 'the market' in keeping with its forgotten historical role of performing community through a wide range of transactions, the vast majority non-financial ones.

#TransActing attracted a milling crowd of notable diversity and aims to reach many more through a publication (with Intellect, to be published late 2017). This will highlight the Market as an alternative economy and ecology of collaborative cultural production that prioritized trust, care, loyalty, wellbeing, equality and other values that are often insufficiently valued.

Comprising the central project in my post-doctoral fellowship at Chelsea College of Arts (2013-15), *#TransActing* was realized in collaboration with Critical

Practice Research Cluster.¹ While these artists, designers, curators and others have long been interested in cultural production and/as public good, the Market explored this explicitly, focusing on the complex and interdependent values produced by art, design and their education.

The performative paper I am proposing here will draw on the outcomes of this collaborative practice-based research to address the question: *How are our art educational institutions relating to the civic, social, commercial and cultural networks in which they operate and what are the implications of this for fine art pedagogy?* I will engage this by reflecting on my role in *#TransActing*, exploring in particular how I came to understand my contribution to this collaborative cultural production in terms of ‘riding the hyphen’. Punctuating my identity as an archivist-artist-curator-educator-writer-researcher attempts to acknowledge — and mobilise — diverse skills and sensibilities, prompting them to dialogues as I work with other people to tackle wicked problems from diverse points of view. A more focused approach to this polyphonic one is the ‘artist and’, e.g. the ‘artist and educator’. This is providing prime to those of us committed to cultural production that double registers as, for instance, art and education.

To consider ‘riding the hyphen’ as a critical and creative sensibility, the proposed paper will draw on the typology of transactions described by Richard Sennett in *Together: The Rituals, Pleasures and Politics of Cooperation* (2012). At stake in my performative interpretation of Sennett’s schema will be a specific sense of authorship. Based on my experience of the Market, this involves transacting a wider range of value/values, thereby giving shape and significance to this authorial practice as rooted in evaluation and valorization.

Dr Marsha Bradfield

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Authorship and/as ‘Riding the Hyphen’; The Sensibility of the ‘Artist and’ in Economies and Ecologies of Collaborative Cultural Production Based on the Example of *#Transacting: A Market of Values*

¹ Tethered to Chelsea College of Arts (London, UK), [Critical Practice](#) is a cluster of artists, designers, curators and other researchers. Through our Aims and Objectives, we intend to support critical practice within art, the field of culture and organization. Critical Practice seeks to avoid the passive reproduction of art, and uncritical cultural practice. The research elements pursued by the cluster engage with the various forces that are implicated in the making of art, and the increasingly devolved experience of art made available through art institutions to their audiences. We explore new models for creative practice, and engage these models in appropriate public forums, both nationally and internationally; we participate in exhibitions and the institutions of exhibition, seminar and un conferences, film, concert and other event programmes. We work with archives and collections, publication, broadcast and other distributive media while actively seeking to collaborate.

Our research, projects, exhibitions, publications and funding, our very constitution and administration are legitimate subjects of critical enquiry. Because all art is organised, we aim to be sensitive to issues of governance. Governance emerges whenever there is a deliberate organization of interactions between people, we are striving to be an ‘open’ organisation, and to make all decisions, processes and production, accessible and transparent. We post all agendas, minutes, budgets and other traces of decision-making online for public scrutiny. Visit <http://criticalpracticechelsea.org> for more information.

12.15-12.35

Louise Atkinson and Jessica Bradley

Meaning making and collaborative ethnography in transdisciplinary arts

'They are lines not of flight, but of interaction.'

(Ingold, 2011:63)



This paper focuses on the entangled processes of meaning making and collaborative ethnography in transdisciplinary arts. We consider how lines of interaction within these entanglements develop new methodologies and epistemologies for co-producing research and practice. Using examples from projects at the intersection of practice, research and engagement, we ask how artists and researchers can engage with communities through creative inquiry and how the roles of superconductor emerge and also merge.

Throughout our practice and our research we are concerned with questions of how to develop understandings of the possibilities for and affordances of creative practice in a research-led pedagogical environment, and what role(s) the artist

has in the production of knowledge. This work is developed from our backgrounds as an artist-researcher (Atkinson) and a linguistic ethnographer (Bradley) working in arts settings.

For our individual research projects, we use ethnography as a theoretical framework to understand our creative processes, as well as exploring cultural differences and similarities through material and linguistic cultures. Within our shared practice, we draw from our epistemological commitments to creating co-produced, collaborative projects which critically engage with notions of authorship.

In this paper, we consider the possibilities of co-authorship through our own experiences of transdisciplinary collaboration and we address how these forms of collaboration contribute to and develop our practice. These processes also involve engaging the participants' experiences and knowledges to 'co-produce' arts-based research. In this way, we extend notions of co-authorship to the individuals and groups with whom we are working.

Working with young people in two inner-city Leeds wards, we use elements of photography, film, writing, and visual arts to explore ideas of home and belonging through researching local semiotic landscapes. These co-produced workshops - as 'meshworks' (Ingold, 2011) - create a generative nexus of practice, research, and engagement. This is framed through the concept of 'collaging' as a system of synthesising disparate practices, and draws on Latour's (1991[1993]) notion of 'hybrids'. Our work enables us to create spaces for dialogic reflection on our hybridity and on the research process.

Our frameworks also draw from the concept of translanguaging (Garcia and Li Wei, 2014), as an approach to communicative repertoire which focuses on individual idiolects and the role of collaborative arts practice in developing shared repertoires. Collage here is foregrounded as both arts practice and as a repertoire-based approach to communication.

By presenting this work - and the work of the young people - we consider the roles of artists and art - and how authorship and notions of ownership are subverted and questioned through this practice, creating a new space, challenging notions of hierarchy.

Ingold, T. 2011. *Being Alive: Essays on Movement, Knowledge and Description*. Oxon: Routledge.

Garcia, O. & Li Wei. 2014. *Translanguaging: Language, Bilingualism and Education*. Basingstoke, UK; New York, US: Palgrave MacMillan.

Latour, B. 1991(1993). *We Have Never Been Modern*. Cambridge, MA: Harvard University Press.

Louise Atkinson

School of FAHACS, University of Leeds, fhla@leeds.ac.uk

Jessica Bradley

School of Education, University of Leeds, j.m.bradley@leeds.ac.uk

12.35 - 12.55

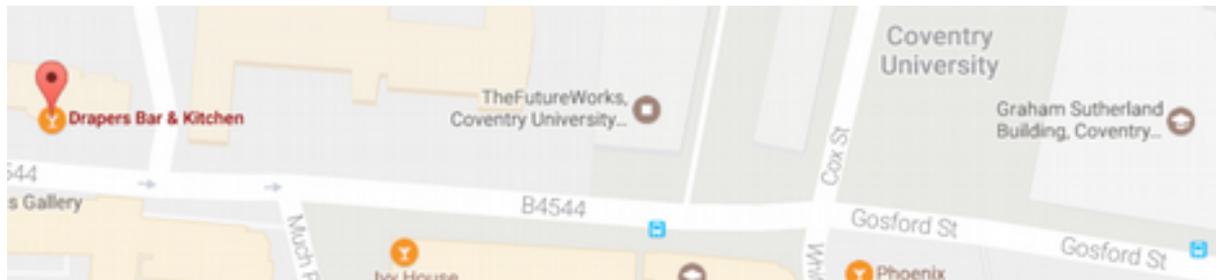
Questions/comments led by Linden Reilly & Robert Williams

12.55 - 2.15 Lunch at Drapers bar and kitchen
and an opportunity to view the exhibition in the gallery



Directions: Exit Graham Sutherland Foyer; descend steps; keep walking in the same direction (crossing Cox St) and it is on the right.

Drapers, Earl St, Coventry CV1 5RU 024 7622 1100



2.15 - 3.15 Parallel sessions: A, B, and C

Session A: 2.15 - 3.15 GSG22

Chair: Linden Reilly

2.15-2.35 GSG-22

Tracy Mackenna

The People's Story and Making Museums: dynamic co-^o©-devised projects (provisional title)

The Masters programme MFA Art, Society & Publics (Duncan of Jordanstone College of Art & Design (DJCAD), University of Dundee promotes the interconnectivity between artist, production, research and context. It does this by focusing students practices' on art's role in society and attention to diverse publics. Students are challenged to develop sustainable practices by engaging with complex networks, situations and events.

Projects are devised collaboratively between programme staff and external partner organisations. The aim is to enable porosity between the art school (the academy) and non-^o©-academic organisations in order that students, staff and partners as equally active agents, can explore through making, how art can contribute to the shaping of our social, civic, economic and cultural lives.

The two projects that this paper will discuss are 'The People's Story' and 'Making Museums: Geography, people and politics'.

'The People's Story' is a student placement opportunity at The McManus, Dundee's Art Gallery and Museum. It is part of 'Making the Most of Masters: Employer Engagement in the Postgraduate Experience' (MMM) and sits within the 2017 year-^o©-long programme of activities and events to celebrate the 150th Anniversary of The McManus. It was developed jointly between Tracy Mackenna and Christine Millar, Section Leader, Learning and Engagement, Leisure & Culture Dundee. The process of organizing and the outcomes will form the basis of numerous case studies and institutional staff development events (Centre for the enhancement of Academic Skills, Teaching, Learning & Employability) and DJCAD's Masters Show (2017). Two MFA Art, Society & Publics students will work with the McManus to address key questions e.g. what is a museum, what are collections and who are the museum's community? The students will share ideas and develop their own practices, gain experience of cultural projects delivered within a community context, work closely with museum staff and other cultural/community agencies and research museum collections.

The symposium 'Making Museums: Geography, people and politics can determine how we create the museums of today', Timespan, Helmsdale, Scotland (2017) is co-^o©-curated by Timespan and The Museum of Loss and Renewal (Tracy Mackenna & Edwin Janssen). How do specific geographies and publics shape the methodologies we apply in a museum? What practices and values are shared irrespective of place? What active role can or should museums take with regards to politics? 'Making Museums' two-^o©-day symposium activates Helmsdale as a museum. Timespan's museum redevelopment will provide a grounding context for both days. MFA Art, Society & Publics students and alumni are being commissioned by The Museum of Loss and Renewal to devise and present practice and theory-^o©-based critiques of the symposium's key focus, as part of

the symposium.

In both projects academic staff, partner organisations and Masters students will collectively investigate the implications of these activities for sustainable art practices and fine art pedagogy.

Professor Tracy Mackenna

Chair of Contemporary Art Practice

Director/ MFA Art, Society & Publics Duncan of Jordanstone College of Art & Design,

University of Dundee

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2.35 — 2.55

Katrine Hjelde

Collaboration and collective engagement: developing practice through Praxis

The Graduate Diploma Fine Art at Chelsea is a course that caters for students who do not have a first degree in Fine Art, but a BA (or more) from another subject field and who intend to do an MA Fine Art or enter into professional practice as artist. The course is now in its second year and as such has raised interesting questions about the Fine Art curriculum, which in turn connects to contemporary Fine Art's role and position in society more broadly. For instance, how do we develop a student centred approach *together* - as a group. As a group that can critically include and draw on previous education and experience. Furthermore we have to ask how could this approach affect what we teach and learn to become artist today, also for Fine Art students who come to art education straight from school. How can forms of collaboration facilitate this approach and how can students be encouraged to be curious about and engage with the knowledges and experiences each of them bring to the table.

The curriculum in Fine Art has shifted away from teaching 'the arts' (using a skills-based approach) (Beech 2014) to a student-centred model of teaching art which aims to equip students with the critical awareness to identify and develop/mobilise the skills necessary for their own individual mode of practice. There is an increasing emphasis on students as partners within this process, and on collaboration as a key to partnership. Fine Art courses are uniquely placed to draw on a wide range of collaborative models, since discourse and open-ended interdisciplinary enquiry form the basis of so much of art's practical and discursive production. This presentation will highlight some of the ways in which The Graduate Diploma has drawn on subject-specific models of engagement in order to expand the curriculum to encourage and inform student-led collaboration and engagement.

Dr. Katrine Hjelde,

Session B: 2.15 - 3.15 Lanchester Gallery

Participatory Workshop

2.15 - 3.15

John Hammersley

Conduct and connectivity in socially engaged art.

A pedagogical artwork by Dr John Hammersley exploring expectations of the supercharacteristics of contemporary artists.

“An artwork is being commissioned for a local culture and community centre in your city. You are respectively the artist/s being commissioned, the director of the centre collaborating with the artist and the city councillor funding the project” (Scenario from workshop handbook: *Conduct and Connectivity in Socially Engaged Art*).

Pedagogical workshop and handbook as work of art.

This dialogical and conversational artwork investigates assumptions about the conduct of artists engaging in collaborative public artworks and projects.

As art education grows, evolves and adapts to the emerging complexity of the interconnectedness and interdependency of fine art in the current fragile cultural and social realm, this work examines expectations of conduct and connectivity of artists working in messy social contexts.

In the current cultural ecology of ‘city of culture bids’, art fairs, ‘impact’ and community engagement, counterpoised by the normalised landscape of austerity, this workshop examines how artists perform creative exchange in the multidisciplinary context of socially engaged art practice. It asks participants to engage in and reflect on a short role-play scenario which seeks emergent insights from improvised conversational exchange.

Background and aims of the work

This proposal emerges out of my dialogical and pedagogical research and practice. It adapts an artwork/workshop I first performed with students of Fine Art and Philosophy at Duncan Jordanstone College of Art and Design in 2009.

Drawing on a counselling psychology method and social constructionist notions of language games as events of learning, the role play scenarios encourage participants to reflect on and debate how fine art courses can broaden their pedagogical approach for student artists seeking to work with diverse cultural, commercial, social, public and private organisations. It provides a framework for reflecting on the construction and performance of roles within socially engaged projects and examines what some of the implications of such experiential learning might be for fine art teaching. The artwork as workshop is underpinned by a dialogical transformational educational ethos that proposes that both students and teachers can be transformed by interaction and exchange as co-teacher/learners. Such an approach seeks to blur the boundaries between everyday conversational exchange, artistic practice/research and academic learning.

Workshop format.

Duration: 45mins - 1 hour, consisting of role play, reflection and feedback session.

Location: Gallery or studio where flexible seating is possible.

Participant numbers: 6 -12.

Resources: Participants will be provided with a limited edition participant handbook as artwork for the workshop. The handbook/work can also be an artwork for inclusion in the exhibition.

The work also seeks to enact a dynamic of dialogical conduct and connection at conference. It provides a playful and creative platform in which people get to introduce themselves in a relaxed and engaging manner.

The workshop can also be offered to students at Coventry University prior to or following the conference, examining assumptions about their possible future role as artist superconductors.

John Hammersley
john@hammersley.info
Independent artist educator.

Session C: 2.15 – 3.15 GSG11

Chair:

2.15 – 2.35

Judy Thomas

COLLABORATIVE DIALOGUE: CONNECTING, CONDUCTING...

This presentation explores the influence and importance of collaborative practice, investigating the impact of shared learning, with an aim to identify attitudes that might inform knowledge construction with others. Alongside this is concern on how we foster independent learning with under graduate students embarking on BA programmes who lack maturity, confidence and are unprepared to take initiative.

Drawing upon empirical data, the research explores innovative, interdisciplinary learning and student engagement through partnership, practical activity, discourse and play. Using the 'RE:CREATION' case study this describes how collaborative dialogue encourages and supports reflective learning.

Located in Featherstone Castle, the RE:CREATION weekend encouraged different ways to engage with place, culture and heritage, offering practice-led approaches to enhance research skills, raise aspiration and encourage risk taking within a community of practice. Bringing students and staff together from partnering institutions, along with alumina, invited professionals, in a space of productive leisure, the distinctive castle setting offered a multi-layered environment for thinking and reflexivity. Space to 'recreate' ideas and materials through creative exploration and exchange. This gives positive examples of connections and collaborations encouraging and inspiring the freedoms of creativity and ownership of learning.

In contrast, it reflects upon studio activities with year 1 BA students who increasingly start their academic journeys with limited life experience, afraid of collaboration and lacking insight of what the potential connections and collaborations can offer. This questions how we prepare students for the role of 'superconnector' or 'superconductor', especially those who arrive fresh from A Level study. As tutors, it is easy for us to identify how shared, creative approaches offer a distinctive methodology towards learning, generating supportive environments and conditions that enable participants to reflect, explore and ultimately learn. We may structure activities that involve collaboration but there seems to be a worrying resistance towards them that stems from a result driven culture and an increasingly insular, self-conscious mentality of individuals.

Following a brief presentation, I wish to stimulate and facilitate debate with peers that examines transformative learning and individual participants perspectives, recognising shared processes in which facilitator and participants

benefit. I would like to stimulate discussion exploring:

- How do we scaffold reflective practice with learners who look to us to give them the answers?
- How do we enable students to become active agents who value collaborative dialogue?

RE:CREATION blog: <http://recreationfeatherstonecastle2016.tumblr.com>

Judy Thomas

Judy Thomas completed her practice-based PhD at Northumbria University, with her area of study concentrating on the Artist Facilitator role and collaborative practice within the context of artist-led learning programmes. She is Programme Leader for the MA Contemporary Arts and Education programme at Northumbria University. She also teaches on the BA Fine Art programme.

Her previous roles include Learning Manager at Creativity, Culture and Education, Learning Manager at Waygood and Programme Manager (Learning and Inclusion) for Liverpool Biennial. Before this she was Acting Head of Education & Public Programme for BALTIC Centre for Contemporary Art, Gateshead.

Dr Judy Thomas
Northumbria University
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2.35 — 2.55

Terri Newman and Stephanie Cantwell

Inter-Institutional Collaboration in Arts Education

Current trends in arts educational research see collaboration and co-working as positive pedagogical tools for exploration, experimentation and understanding. In HE institutions and community arts, learning through collaborative making is becoming an established methodology for learning and discovery. In FE institutions however, circumstances favour individual authorship and solitary teaching of the arts. The focus here is on the 'quality' of isolated teaching, learning and progress.

Working together since 2013, we have been working towards a collaborative teaching model that aims to transcend the established teaching paradigm and develop our teaching and artistic practice collaboratively across institutions.

Through working together purposefully as Artist/Teacher/Researchers we have developed our practice in a way that allows us to both work within and disrupt the spaces of our retrospective institutions from a position of both subjective and objective alignment. As artist researchers we continue to facilitate socially engaged arts practice. This is intrinsically linked to our classroom teaching in a way that promotes collaborative learning *with* each other and *with* other learners. This challenges hierarchical models and promotes joint discovery and learning in what we have come to describe as 'The Spaces In Between'.

Our developing methodology and pedagogy are intrinsically linked. Working together over a long period of time has allowed a working relationship to develop that is deeply rooted in trust, respect and equality. It is in turn these values that we aim to promote in classroom communities of learning. Although it could be said that hierarchies in the classroom are so deeply and socially entrenched as to inform student experience at the most fundamental level, it is through the promotion of our core values that we attempt to disrupt these paradigms and create a new space for the coming together of ideas and learning through collaborative making together.

We seek to promote in learners the same active participation that we as artist researchers enjoy. An equal exchange of ideas is paramount to this, no individual (including the teacher) is seen to be the provider of knowledge but it is in fact the spaces for learning that develop in the unknown, the juncture between one person's experience and another.

Trust is a value that cannot be taught but is a value with which we hold to very high regard. We believe that it can however, develop over time and through frequent exercise of experimentation, trial and failure in an environment where *not knowing* can be seen as of equal importance to knowing.

Whilst this collaboration has met criticism, it is through this practice that we have seen documented increases in learner attitudes, confidence and engagement with others. This paper outlines our methods and findings that we have established as we investigate 'The Spaces In-Between' in both the FE and HE institutions. It also outlines as the problematisation and ethics of inter-institutional, collaborative artist/teacher/research.

Terri Newman and Stephanie Cantwell

Email- tnandsc@gmail.com

Institutions- Goldsmiths University, Bacons College and Alexandra Park School

3.15-3.30 Coffee break

3.30 - 4.30 Parallel sessions: D, E, & F

Session D: 3.30 - 4.30 GSG22

Chair:

3.30.3.50

Martin Newth

Studiomakers. Is a new approach to the fine art curriculum required?

Rising living costs, lack of funding opportunities and enormous levels of debt mean that most fine art graduates face the economic reality that renting an individual studio space after College is not an option. The Artists' Workspace Study, commissioned in 2014, predicted the loss of 30 per cent of artists' workspace in London by 2019² leaving some 3,500 creatives without workspace in the capital.

Recognising that the loss of creative production could have a devastating long term impact on the social and economic welfare of the Capital, Sadiq Khan has set up the 'Creative Land Trust'³, which brings together a consortium of entrepreneurs and philanthropists called 'Studiomakers'. The initiative seeks to explore and fund models of affordable studio provision for artists and other creative practitioners.

However, this initiative is unlikely to have an immediate impact on those straight out of a BA or MA in Fine Art. In fact, early signs suggest that the benefit is likely to be felt more by creative practitioners operating as small businesses rather than fine artists at the early stage of their careers. The Fine Art Programme at Chelsea aims to develop models of practice and learning that establish networks and communities that can lead to sustainable groups of students developing studio practice after college. This presentation will describe how Chelsea is developing a new curriculum for its MA, which aims to shift the emphasis away from the individual towards the collaborative and socially, critically engaged. The presentation will provoke discussion about the role of a fine art course. This will include a consideration of its responsibilities to students on the course as well as to society more broadly. The presentation will describe initiatives where the course works with studio providers to set up networks and establish artists studios. The presentation aims to provoke discussion about how and whether

² According to the Artists' Workspace Study, commissioned by the Mayor of London in 2014. This report predicted the loss of up to 3,500 artists' workspaces - equating to 30% artists' workspace/studio space - by 2019. The Artists' Workspace Study can be accessed here: https://www.london.gov.uk/sites/default/files/artists_workspace_study_september2014_reva_web_0.pdf

³ <https://www.london.gov.uk/press-releases/mayoral/mayor-to-explore-setting-up-creative-land-trust>

traditional approaches to fine art curriculum are fit for the current political and economic context and ask whether a new approach is required.

Martin Newth

Fine Art Programme Director, Chelsea College of Arts. University of the Arts
London.

3.50.4.10

Daniel Pryde-Jarman

The Fine Art Student-Run Space

The term 'artist-run' is commonly used as a prefix to identify grassroots organisations established and run by artists, on either an individual, collective, or group basis. Shaped by the artists at their helm, and their given spatiotemporal contexts, these spaces have long played a significant role in the cultural ecology of the UK. This paper will reflect upon the relationship between artist-run spaces and Fine Art pedagogy within UK universities. How might the methodologies of self-organised artist-run spaces be shaped by Fine Art curriculum, and how might their practices in turn inform their future development?

This paper will examine a range of existing models of artist-run spaces and their relationships with academic institutions. Evidence of influence and overlap might take the form of Fine Art student-led galleries or project spaces, run collaboratively within or aside of studio environments. Externally, these relationships may take the form of student voluntary work assisting the activities of artist-run spaces as professional practice experience of industry with an external partner, or graduate opportunities such as 'incubator' spaces driven by the DLHE agenda. A range of models will be examined, including projects developed by *Article Gallery* and *Eastside Projects* at Birmingham City University and the *Fine Art Project Space* at Hereford College of Arts.

By displacing artists from the studio environment and prompting them to take on the various curatorial and organisational roles required to maintain them, artist-run spaces challenge the assumption that artists are solely makers, and by extension, that curators are not also artists. These spaces may provide Fine Art students with their first experience of curatorial practice, encouraging fluidity and hybridisation between the roles of artist and curator through opportunities to curate and program spaces, alongside a myriad of other tasks in their organisation and upkeep, thereby extending the creative territory of Fine Art students. Artist-run spaces are often catalysed by artists who seek to put their own support structures in place, perhaps as a proactive response to a lack of opportunities for young artists, or the desire to harness their own means of production on their own terms. What forms might the struggle for autonomy and self-determination take when brought under the umbrella and influence of academic institutions?

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4.10-4.30

Paul Jones & Adam Cooke

Urgent and Emergent Practices: Establishing Connections and Feedback Loops

This paper questions how Art Schools and students operate externally as social and political agents creating connections with civic, cultural and commercial networks. We will do this by examining two projects in which students have engaged with such communities both at a local and international level.

We will argue that to survive in a post-conceptual world it is no longer viable for Fine Art courses to simply provide a space for self-absorbed makers of luxury goods that feed a bourgeois fetish. Fine Art courses and Art Schools in general should be more concerned with creating trajectories between the social, the political and aesthetics. In many ways, they must learn to both embrace and excoriate neo-liberalism. Whilst schools and courses are in flux a new generation of students are emerging. Adept at scaling their practice from internal, to local to peripheral. A body who are eager to engage with local community stakeholders whilst simultaneously travelling through networks where ideas, aesthetics and criticality is endlessly copied, reinterpreted and redistributed.

This paper proposes that a student's training should take them beyond the limitation of insular disciplines into broader, more diverse activities that assist them to operate successfully as critical engineers within social and political systems. Students need to learn how to navigate between antagonistic positions as well as being generators of positive meaning. The paper is critical of many community and public art projects that art schools often become involved with, agreeing with Claire Bishop that much of these practices tend to be so morally and ethically wholesome that they becomes void of any form of critically. Drawing on examples such as Tania Bruguera's propositional art project Asociación de Arte Útil and the way that artists now operate within post-studio conditions the paper interrogates how the Art School, Fine Art courses and the student body interact and connect with social and political infrastructures.

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Wrexham Glyndwr University

**Session E: 3.30 - 4.30 Lanchester
Gallery
Participatory Workshop**

3.30-3.50

Andy Broadey, Richard Hudson-Miles and Dave
Griffiths

**The Precarious University Workshop:
Specters of the Art School**

Following the acceleration of the twin processes of financialization and commodification of higher education invoked by the Browne Review (2010), *The Precarious University* produces critico-creative interventions into spaces of teaching, research, and artistic production/display where the antagonisms between public and private are contested and thus made manifest. These interventions open-up free and democratic educational spaces where contemporary filiations between institutional imperatives, government policy and pedagogic approaches can be examined in relation to radical historic praxis. We offer a model of pedagogy as both art and resistance and aim to produce points of informed rupture to set pedagogic/artistic convention in play.

For the NAFAE Annual Symposium and Exhibition 2017 we propose a participatory workshop entitled '*Specters of the Art School*' focused on the critical intervention of Art and Language (Michael Baldwin, Charles Harrison and Mel Ramsden). The group were pivotal in the rise of conceptual art in the 1960s and shaped pedagogic practice within art schools through their work at Coventry Polytechnic. The workshop will focus on hauntological readings of Art and Language texts and use these as a critical framework to examine the precarity of the contemporary institution of the art school.

Three respondents Andy Broadey, Richard Miles and Dave Griffiths will each select and critically respond to a text in relation to the contemporary Art School (we will also make the texts available to participants in advance of the workshop via our website (attackdotorg.com)). We will also invite participants to contribute towards and challenge positions we develop throughout the activity and as a result of the workshop we will aim to produce a co-authored text critically reading the contemporary art school in relation to the critical intervention of Art and Language.

The Precarious University is a collaboration between @.ac and Levenshulme Contemporary Arts Centre (lcac.org.uk). @.ac came into existence in response to the implementation of the fees regime and seeks to act as a critical response to the financialisation of art education and the reduction of pedagogy to a culture of excellence. They undertake a negative analysis of current HEIs and examine models and principles that might inform the reimagining of the art school. LCAC is a Manchester-based collective of artists & thinkers interested in the politics of social space. Both are elements of a vigorous debate around the future of higher education and the arts, and by collaborating hope to insert these debates into all the institutional settings necessary for the struggle to remain animated.

Andy Broadey

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Session F: 3.30 - 4.30 GSG11

Chair- Maggie Ayliffe

3.30-3.50

Catrine Webster

Contemporary Dialogues

There is an interesting situation developing within Wales where by creative art approaches are examined to gain understandings of how to develop a pedagogy which activates 'Superconductor' potential within a broad teaching context. Within this climate of change, Fine Art in Swansea has embraced these drivers of change and attempts to enhance network approaches through links with the city and it's cultural institutions.

In Swansea we have developed Fine Art BA course module content designed to create 'external liaison' to extend and embed networks. Such approaches have not only served well within the course but have acted as catalysts within the city from which numerous artist led initiatives have been developed. The course in turn responds by embracing these initiatives and drawing them back into teaching / creating a mechanism for creative sustainability.

Furthermore, within the Faculty of Art and Design a web of connections between and across disciplines is being established; perhaps best seen in our new MA Contemporary Dialogues course which is taught as an interdisciplinary programme with modules to enable connectivity and collaboration.

This paper will exam how the revalidated undergraduate and postgraduate courses have responded to the notion of artist as superconductors and how this has led to the establishment of PhD studies placing the artist at the apex of innovation between industry, society and academia.

Prof. Catrin Webster PhD

Programme Director:

BA Fine Art, MA Contemporary Dialogues and Research Degrees

BA Office: Ground Floor, Fine Art Department

MA Office: Floor 7, CIRIC

3.50-4.10

Ian Hartshorne

Teaching Painting; a collaborative network.

'Teaching painting' is an organisational network that began in 2015 with a conference, held at the Whitworth Art Gallery, organised by colleagues from Manchester School of Art. The interest generated by the conference led to a publication (released Jan' 2017). Following these activities, a steering group was formed to shape further projects. The organisation's remit is to encourage intergenerational and institutional collaboration to stimulate, promote and discuss the theoretical and philosophical position that painting and its associated debates currently occupies.

Through conferences, publications, exhibitions and workshops we articulate how pedagogical issues, alongside aesthetic and ideological considerations can contribute and shape painting provision within a H.E context.

We are currently working with 180 artists to produce a 5part exhibition cycle, with accompanying literature – further conferences and workshops with an international scope. 'Teaching painting' is an artist/educator network which provides various contexts where painting and its related debates are foregrounded, providing opportunities to discuss ad reflect how painting continues in the 21st century within fine art courses at higher and postgraduate level.

4.10-4.30

Judy Thomas, and Susan Coles

Artist as Superconnector Superconductor
How do we change the system?



This presentation considers a possible crisis facing art education. Spanning Primary to Post Graduate, there are shifts in the way young people are learning and how they are subsequently taught.

As a result of top down pressures to achieve grades, meet targets, with ever present competitive league tables and a push to comply, educational establishments are no longer encouraged to promote the value of the arts and priorities are increasingly shifted towards Science, Technology, English and Maths. Whilst the need for STEAM (Science, Technology, English, Art and Maths) instead of STEM seems obvious to us, we are still left fighting for our subject. The ability to think freely, take risks, question and learn with independence and confidence is becoming increasingly challenged. Creativity is being threatened by formulaic, box ticking processes and the push to conform. As a result, we question whether students are becoming more 'needy'.

We also recognise the necessity for resilience and solidarity.

Neediness

Drawing upon observations that range from work in primary settings, supporting secondary students and teachers, interviewing prospective under graduates,

facilitating Year 1 BA Fine Art students and working with MA Creative Arts and Education and PGCE students, we highlight a culture of 'need' emerging. We recognise an increasing call for reassurance, guidance and direction. We consider how we connect to these needs and empower students to become stronger, independent thinkers. We look towards conducting approaches that flow with boldness, risk and self-reliance.

Resilience

We believe the arts increasingly make valuable contributions to society as a whole; embracing risk, failure and having the ability to problem solve has a long-term positive impact on self-esteem, confidence and general well-being. This is something we wish to encourage with our learners but also need to model. We want to conduct a flexibility that equips the ability to embrace change, innovate and inspire.

Solidarity

Gregory (2017) recognises the need to "unite, inspire and support art educators at every level of our education systems" (NSEAD, 2017). The All Party Parliamentary Group on Art Craft and Design Education, set up in 2012, allows a diverse group of visual art educators and supporters from other arts sector groups and organisations to discuss issues in a way that informs and influences current and future policy makers. NSEAD's regional network groups also strive to give educators space for collaboration and advocacy. These are pro active, self generating groups.

We wish to facilitate debate with peers that explore positive routes that help counter some of these challenges. **We** are the super connectors and conductors, with shared beliefs and values, who can make the difference if we strengthen our numbers and keep fighting.

Focus:

- **How do we work together to promote the value of the arts?**
- **How do we create spaces for teachers in school settings to connect, collaborate, and be creative in their approaches?**
- **How do we then enable students to become less needy?**
- **Where are the routes which will make this happen?**
- **How do we share and disseminate these?**

Reference Gregory, P (2017) 'Peter Gregory in conversation' (Interview), in *NSEAD, AD magazine Spring 2017*, Issue 18. Bath: NSEAD. p.22.

Dr Judy Thomas, Tutor, Northumbria University
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Judy completed her practice-based PhD at Northumbria University, with her area of study concentrating on the Artist Facilitator role and collaborative practice within the context of artist-led learning programmes. She is Programme Leader for the MA Contemporary Arts and Education programme at Northumbria University. She also teaches on the BA Fine Art programme.

Her previous roles include Learning Manager at Creativity, Culture and Education,

Learning Manager at Waygood and Programme Manager (Learning and Inclusion) for Liverpool Biennial. Before this she was Acting Head of Education & Public Programme for BALTIC Centre for Contemporary Art, Gateshead.

Susan Coles, Creativity and Education Consultant
susanmcoles@gmail.com

Susan is a freelance arts, creativity and educational consultant and artist, who works across the UK and abroad, in educational and gallery settings. She is also a visiting lecturer at Northumbria University and an Associate of the Big Draw/Campaign for Drawing.

She works with BALTIC Centre for Contemporary Art facilitating art educator networks for all phases of education. Susan was President of the National Society for Education in Art and Design 2013-15 and is current *secretary* to the All Party Parliamentary Group on Art Craft and Design in Education. *She has recently been elected to serve as a World Councillor, representing Europe, for the International Society for Education through Art.*

4.30 Reconvene in GSG22

Final Thoughts - Paul Haywood, NAFAE Chair

Departure & drinks

Gallery

Jane Ball

Carousel: Ruination and Reconnection

Carousel is an ongoing socially engaged, translocal art project exploring the notion of repetition and redundancy through art practice. It brings into relation two very different communities in the damaged cities of Gyumri, Armenia and Coventry, UK. The project was initiated by the author while undertaking an artists' residency in the city of Gyumri, Armenia during the research and relationship-building phase of an OIL (online international learning) project for Fine Art BA students. The creative project Carousel developed in response to this context.

Through a series of participatory interventions mirroring one another across geographically disparate communities 'Carousel' references faulty, and disrupted technological systems of communication to critique the interrupted and disrupted aspects of social relationships. Drawing on Bruno Latour's Actor Network Theory, the artwork investigates notions of the self-preserving system and examines the potential for translocal, dialogic art practices to create new forms of conversation and stimulate meaningful (art)work. Through generative intervention, the project aims to question in what ways art can respond to historical narratives, current experiences and envisage alternate futures.

Since Carousel was initiated alongside the OIL project, this critique of the limitations and possibilities of digital communication refers also to institutional commitments to providing intercultural competencies via digital platforms and the implications of this for developing innovative pedagogical models of Fine Art education. The project makes apparent the symbiotic relationship of the dual facets of an artist-educator's practice. It has subsequently informed curriculum design and created pedagogical opportunities for students.

For the NAFAE conference Artist as Superconnector Superconductor, I propose to exhibit a small series of photographs from the project (6xA3, mounted on polyboard). The images depict the intimate moment of exchange between speakers and listeners during a game of 'broken telephone', the moment when new possibilities emerge. The game was played by local residents in Gyumri Armenia and subsequently by participants during the Reclaim the Night Festival in Coventry. The photographs are stills taken from a video created from these events.

Carousel is an ongoing project and the intention is to develop it further as a video installation for exhibition in a gallery to engage a broader audience. Research relating to the project has been previously delivered as a conference paper in a colloquium session at The 10th International Arts in Society Conference titled The Work of Art in the Age of Networked Society at Imperial College London in July 2015.

This project was conducted in collaboration with ACOSS a cultural NGO in Yerevan, Armenia (www.acoss.org), the residents of a tenement estate in Aragats, Gyumri, participants at the Reclaim the Night Festival in Coventry, March 2015 (<https://reclaimthenightcoventry.wordpress.com/>) and made with assistance from students and alumni of the Fine Art BA course.

Jane Ball
University of Coventry

Joe Woodhouse

Foundation Press is based around Risograph printing facilities at the University of Sunderland. The press supports the development of new works from our students and various collaborations with visiting artists and designers. As well as encouraging students to develop their awareness of research methodologies, current arts practice and wider networks, the project has enabled us to utilise pedagogies that form a strategic response to these particular and changing circumstances.

Collaborative learning is often employed to foster working conditions more common to wider arts practice and also to encourage students to take ownership of the press. Visiting artists and designers collaborate with staff and students to realise outcomes through residencies, exhibitions and one-off projects. Co-creation has emerged as students shape specific outcomes and the Foundation Press project itself.

Past projects have included exhibitions at the Northern Gallery for Contemporary Art (Sunderland), NewBridge Books, Baltic 39 (Newcastle) and the Baltic Artists Book Fair (Gateshead). 2017 will see Foundation Press work with Chapter (Cardiff) as part of Experimentica Festival.

The proposal for the Symposium 'Artist as Superconnector Superconductor' is to include printed matter within an exhibition format - this might be as part of a stand, or within a more sculptural installation. This display will respond to the particular circumstances of the space and context of the symposium. Foundation Press material offers an opportunity to consider the potential in siting a working press within a university and the nature of the working relationships for all involved.

Some of the past projects can be seen at the website foundationpress.org. We are currently seeking funding to update this and more fully reflect the range of recent project outcomes - the website does not fully reflect the number of ways the Foundation Press project is integrated into the curriculum either. Any display or installation would seek to convey this through the mix of material presented.

I would be keen to discuss the above proposal more fully as soon as is convenient and can be contacted on my mobile 07753195837 at any time.