



Group for Learning in Art and Design, Gathering Pace Conference 2024

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Gathering Pace

*2024
Conference Agenda*

Ulster
University
Belfast

Gathering Pace

2024 Conference Agenda

Thursday

TIME	ACTIVITY
6 – 8pm	EVENING RECEPTION (drinks and light bites) The MAC Arts Centre www.themaclive.com Talk by Senior Curator Hugh Mulholland on exhibitions

Conor McFeely and Pascale Steven
The Weight of Light
Tall & Sunken Galleries
8 August – 20 October

This exhibition brings together the practices of Conor McFeely and Pascale Steven, artists who live together and occasionally work together, their practices have been influenced by their shared, and occasionally different outlooks on art and living. In this presentation works overlap at a conceptual level, with their focus being the discernment of meaning within the experience of loss and the potential for adaptive change resulting from life experience. Their partnership is a synergy of emotions and ideas and an invitation for viewers to explore and make connections within the collaboration.

Conor McFeely will present the video work Memorial *Device* in the Sunken Gallery along with new works, photography and installation under the title Azimuth PointZero in the Tall Gallery.

Pascale Steven will be showing the works *Coda* and *Gravity Game* in the Tall Gallery. They are provisional by their nature in terms of their presentation and are specifically considered for this gallery space.

The project reflects the artists wider interest in the use of materials and images as metaphors. The works are connected by their shared interest in serendipity when integrating sometimes incongruous processes and images.

8pm – onwards	LATE NIGHT ART BELFAST VARIOUS GALLERIES AND STUDIOS OPEN LATE
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Friday

TIME	ACTIVITY
9 – 10am	REGISTRATION & POSTER EXHIBITION (Teas, coffee and pastries available) Ground floor of BA building BA-00-21 and BA-00-22
10 – 10.10am	WELCOME AND OPENING OF CONFERENCE Professor Odette Hutchinson, PVC (Academic Quality and Student Experience), Ulster University Conor Lecture Theatre BA-01-009
10.10 – 10.20am	INTRODUCING GLAD IN BELFAST Louise O'Boyle, Chair of GLAD Conor Lecture Theatre BA-01-009 INTRODUCING OUR KEYNOTE SPEAKER Natalie Brown, Vice-Chair of GLAD Conor Lecture Theatre BA-01-009
10.20 – 11am	KEYNOTE ADDRESS Professor Susan Orr, PVC (Education and Equalities) De Montfort University

Studio Pedagogy: The Role of the Tutor in the Sticky Studio
Conor Lecture Theatre | BA-01

In this presentation Susan will draw on her creative studio education research to share insights about the particularities of the role of studio tutor. Susan has recently stepped down from editing the journal Art, Design and Communication in Higher Education and will use part of the presentation to reflect on the ways which this journal's corpus of research articles offers a strong foundation to understand the key developments in global studio education scholarship and practice over the last 20 years. To conclude, Susan will host a conversation where conference attendees will speculate about what comes next in relation to facilitating students' creativity and learning.

11 – 11.20am	BREAK & POSTER EXHIBITION Teas, coffee and mini traybakes available Ground floor of BA building BA-00-21 and BA-00-22
11.20am – 12.20pm	SESSION 1 Session chairs (GLAD Committee members) Philip Kennedy, Mandy Lee Jandrell, Jessica Longmore, Dr Carol McKay, and Professor Jess Power Locations in BA and BD
12.30 – 1.30pm	SESSION 2 Session chairs (GLAD Committee members) Philip Kennedy, Mandy Lee Jandrell, Jessica Longmore, Dr Carol McKay, and Professor Jess Power Locations in BA and BD
1.30 – 2.10pm	LUNCH Poster Exhibition – Authors in attendance (Lunch provided for all delegates) Ground floor of BA building BA-00-21 and BA-00-22
2.10 – 2.50pm	SESSION 3 Session chairs (GLAD Committee members) Philip Kennedy, Mandy Lee Jandrell, Jessica Longmore, Dr Carol McKay, and Professor Jess Power Locations in BA and BD
3 – 4.30pm	WORKSHOPS Session chairs (GLAD Committee members) Philip Kennedy, Mandy Lee Jandrell, Jessica Longmore, Dr Carol McKay, and Professor Jess Power Locations in BA and BD
4.30 – 4.40pm	BREAK & POSTER EXHIBITION (Teas, Coffee and snacks available) Ground floor of BA building BA-00-21 and BA-00-22
4.40 – 4.55pm	PLENARY Session chairs (GLAD Committee members) Catherine Smith, James Ward, and Dr Danielle Barrios-O'Neill Conor Lecture Theatre BA-01-009
4.55 – 5pm	CONFERENCE CLOSE AND THANKS Louise O'Boyle Conor Lecture Theatre BA-01-009
5pm – onwards	MEET UP INFORMAL NETWORKING THE JOHN HEWITT PUB

Session 1

CONOR LECTURE THEATRE BA-01-009	ORPHEUS LECTURE THEATRE BD-02-008	METROPOLE LECTURE THEATRE BD-02-009
<p>6 X RAPID PRESENTATIONS</p> <p>Alan Beattie De Montfort University The Evolution of Design Research Through AI Integration: From Visualization to Pedagogy</p> <p>Emma Hogan Atlantic Technological University, Galway Embodiment in Design workshops. What can we learn?</p> <p>Pauline Clancy, Ulster University Creating Change for Sustainable Futures</p> <p>Hannah Pitman London College of Fashion (UAL) Museum and Gallery Archive: promoting inclusive referencing.</p> <p>Roberta Alessandrini Istituto Europeo di Design, Rome Embody Your Intention: a creative movement experience</p> <p>Franz Hoeritzauer, Ulster University & Conall Cary MTU Crawford College of Art & Design, Cork Creative Sustainability: Building Awareness through Poster</p>	<p>3 X PAPERS</p> <p>Katie McKee and Mark Charters Glasgow School of Art Transforming the Student Experience: A Meaningful Partnership Approach to Curriculum Transformation</p> <p>Hilary Carlisle Norwich University of the Arts The triple axes of the Norwich Pedagogy – designing an evolving student experience</p> <p>Dr Annamarië McKie (UAL) Enabling meaningful reflecting on teaching: what can we learn from talking to creative arts lecturers?</p>	<p>3 X PAPERS</p> <p>Chris Rowell (UAL) 12 Days of AI – developing AI literacy for art educators</p> <p>Jennifer Bell Nottingham Trent University Web3 and Creative Autonomy: Brave Curriculum Design for Artificially Built Futures</p> <p>Rob Banham University of Reading Maker spaces for the design of AI augmented learning</p>

Schedule of 2024 Conference Sessions following Keynote

Session 2

CONOR LECTURE THEATRE BA-01-009	ORPHEUS LECTURE THEATRE BD-02-008	METROPOLE LECTURE THEATRE BD-02-009	BD-02-33	BD-02-36
<p>1X PANEL</p> <p>Conall Cary, MTU Munster Technological University, Cork</p> <p>Heather Burgess Ulster University</p> <p>Ivan Rynn, TUD Technological University Dublin</p> <p>Gerald Nolan, National College of Art & Design, Dublin</p> <p>Des Farrell, TUS Technological University of the Shannon, Limerick All-Ireland Technicians Panel</p>	<p>3 X PAPERS</p> <p>Natalie Brown and Zena Rashid, Nottingham Trent University Nottingham School of Art & Design: Creative changemakers – recognising and rewarding the agency, power and impact of students</p> <p>Ian Jackson and Jodie Silsby University of Southampton Evolving Languages: Using archival and contemporary materials to explore the changing landscapes of language in a collaborative educational project.</p> <p>Nicola Woods and Bethany Karakashian (UAL) Moving to...learn</p>	<p>3 X PAPERS</p> <p>Nicholas Lewis University of Sunderland The Introduction of AI Into Teaching and Learning for Illustration</p> <p>Lois McDonald, Adam Cain and Damian Bannister Manchester Metropolitan University Future Spaces: a pilot for collaboration with GenAI in transdisciplinary teaching contexts</p> <p>Liam McComish, Jill Spratt and Ryan Stanfield Ulster University Testing the Unconference model for collaborative teaching in Artificial intelligence</p>	<p>3 X PAPERS</p> <p>Mel Brown Arts University Plymouth Global Challenges & Creative Practice: exploring how our learners are supported to create and pursue visions of a better world by developing competencies, skills, attributes and values linked to subject knowledge.</p> <p>Alastair Waite Nottingham Trent University Collaborative Online International Learning : Fostering Global Understanding and Evolving the Student Experience</p> <p>Ella Britton and Anna Schlimm (UAL) Autonomous Syllabus: An open access curriculum growing alongside the MA Design for Social Innovation and Sustainable Futures at LCC. Making eco-social knowledges accessible to all.</p>	<p>3 X PAPERS</p> <p>Adam Shaw Nottingham Trent University Combining In-School Projects and Central Employability Initiatives: How Nottingham School of Art & Design (NTU) Advances Graduate Outcomes for Students from Ethnic Minority Backgrounds</p> <p>Adrian Hickey and Claire Mulrone, Ulster University Project-Social: Evolving the student experience by engaging the third sector</p> <p>Anneliese Paul and Lucy Cox (UWE) You Can't Eat A Portfolio Sharing findings of UWE New Wave creative agency, a project that offers students with intersectional barriers paid and flexible professional experiences.</p>

Session 3

<p>2 X PAPERS</p> <p>Professor Jess Power, Calum Thompson and Davina Whitnall University of Salford A Picture Tells a Thousand Words; An Experience Provokes Infinite Emotions</p> <p>Michelle Marshall University of the Creative Arts Identity, Belonging & Imposter Syndrome</p>	<p>2 X PAPERS</p> <p>Rob Clarke and Georgia Steele (UAL) Teaching the creative arts online: using pedagogic motivation as a bridge between residential and online pedagogies</p> <p>Jonathan Worth and Hannah Halliday, Nottingham Trent University RadioDADA: Federated Learning in an enshittified Web3.0</p>	<p>2 X PAPERS</p> <p>Luke West and Martial Bugiolo Arts University Plymouth The Impact of AI in Game Art and Design Education</p> <p>Sara Corvino Nottingham Trent University Boosting Creativity or Bruising Innovation? Academics' Perspectives on AI Integration in Art and Design</p>	<p>2 X PAPERS</p> <p>Mia Liyanage and Jason Forrest (UAL) Climate Justice is a Climate Emergency</p> <p>Zena Rashid and Pinky Bazaz Nottingham Trent University Exploring Pedagogical Provocations: Co-Creation and Student Voice in Curriculum Design.</p>	<p>2X PAPERS</p> <p>Roshni Bhagotra (UAL) Sound together in the live learning experience</p> <p>Faye Power University of Bolton Learning through collaborative partnerships: a forward-thinking pedagogical approach towards reciprocal learning.</p>
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Workshops

<p>STUDIO MANIFESTO</p> <p>Cróna Connolly, Atlantic Technological University, Donegal and Catherine Smith (UAL)</p>	<p>IT'S TIME TO MOVE IT! POSITIONALITY WHEELS WORKSHOP</p> <p>Jheni Arboine (UAL)</p>	<p>FROM DUCHAMP TO DALL-E: NAVIGATING ARTIFICIAL INTELLIGENCE IN ART, DESIGN, AND HUMANITIES EDUCATION</p> <p>Russell Miller Kingston University</p>	<p>SOCIAL SOUP: EXPLORING CREATIVE COMMENSALITY IN DESIGN EDUCATION</p> <p>Darren Raven Manchester Metropolitan University</p>	<p>EXPLORING STAFF CAPABILITIES FOR CLIMATE CHANGE EDUCATION: AN INTERACTIVE WORKSHOP</p> <p>Laura Knight (UAL)</p>
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ANNELIESE PAUL
UNIVERSITY WEST OF ENGLAND

Driving Equity in Professional Practise

New Wave Creative Agency – part of UWE Bristol’s newly formed School of Arts – has generated compelling findings relating to students’ intersectional needs and their capacity to engage and flourish within professional practice modules. Recognising that barriers to progression are pervasive, complex and typically hidden beyond our data-sets, New Wave improves equity by challenging embedded pedagogy and practice relating to students gaining professional experience within higher education. New Wave is co-designed with students, industry and internal partners. It offers students creative work that’s paid, flexible and meets curriculum requirements across all creative programmes. By explicitly addressing systemic, institutional and personal barriers to career development in the creative industries, New Wave is evolving the student experience; to meet students where they are geographically, demographically and pedagogically.

JOE MACLEOD-IREDALE
MANCHESTER METROPOLITAN UNIVERSITY

Analogue game-making as a tool for teaching feedback led iteration: Early results

The author’s NWCDTP funded doctoral research investigates the use of analogue game-making as a teaching tool in tertiary design education. This research seeks to prove that game-making offers a unique and beneficial approach for students to experience cycles of peer feedback driven iteration. This poster reports on the first three of six analogue game jams delivered to UK university art and design students. Small groups of students intensively iterate to produce analogue games from scratch, presenting, playtesting and participating in peer feedback periodically throughout the two-day activity. Initial quantitative and qualitative analysis strongly suggests that participants’ attitudes to testing and iterative improvement strengthened relative to other aspects of the design process. Participant engagement was strong and feedback was universally positive. This approach to board game making offers a convincing analogue of commercial design practice, preparing design students for the realities of the creative industries that many seek to join.

CRÓNA CONNOLLY
ATLANTIC TECHNOLOGICAL UNIVERSITY, DONEGAL

The Tertiary Pedagogic Design Studio

The typology of the pedagogic design studio has endured for centuries and although pedagogies and curriculums have changed it was the system upending of the pandemic that brought its role into sharp focus. The poster will outline the development of the studio, reflecting its position from multiple perspectives including spatial configuration, pedagogic practices, socio-economic and geographic positioning and the impact of digital and technological advances. It will also act as a primer for the proposed Studio Manifesto workshop.

JANE WAYLES
MANCHESTER METROPOLITAN UNIVERSITY

The Bodice Block Buster A Playful Revolution in Pattern Cutting

Presenting a playful revolution in pattern cutting. Moving beyond traditional methods, using your body as the ultimate template and prior knowledge of familiar shapes to move easily between 2D and 3D concepts and practices. Discover how kinesthetic learning and geometric foundations empower you to:

- Bridge the 2D-3D Gap: Seamlessly translate flat patterns into stunning 3D garments using bodies as living mannequins and basic mathematical concepts.
- Spark Creativity: Unleashing inner creativity and designer skills with an accessible, low-tech method using readily available materials.
- Disrupt the Bodice Block: Reimagine pattern cutting, fostering a fun and engaging learning experience for all skill levels.

Based on a successful workshop with 20 students, this presentation showcases the power of this disruptive pedagogy. Join us and discover how your body and imagination can become your most powerful tools in creating unique and personalized garments.

DR PAMELA WHITAKER
ULSTER UNIVERSITY

The Art of Food Sanctuaries: Biodiversity Gardening for Climate Change

Food sanctuaries are biodiversity gardens and places of public gathering. As an enactment of the commons and the sharing of resources (gardening skills, harvests, remedies), these are places that reinvent the artist collective into a team of growers. The education is in the making of a food habitat in the midst of everyday life that promotes food capacity within climate uncertainties. As a studio for life, food sanctuaries generate recovery of not only landscapes, but people who

are cultivating ecological resilience. The relational agency of community growing is also an example of higher education learning in service of environments in need and people seeking radical hope. For art therapy trainees at the Belfast School of Art food sanctuaries operate as a psychological respite offering a chance to cultivate companion planting and a commitment to teaching skills for ecosystem health and climate psychology.

LAURA KNIGHT
UNIVERSITY OF THE ARTS LONDON

Every Level a Monster: Exploring the factors impacting staff in developing Climate Change Education

This presentation outlines a pilot study exploring staff well-being in relation to Climate Change Education (CCE) at Central Saint Martins, UAL. Grounded in Amartya Sen’s Capabilities Approach, the research investigated staff perspectives on three key CCE capabilities through one-on-one workshops. Preliminary findings will be shared, highlighting the personal, social, and environmental factors that enable or constrain staff capabilities in Climate Change Education in creative institutions. The presentation will conclude with the implications for systems and structures in creative HEIs followed by a brief discussion on applying this approach in other educational contexts.

CONOR LECTURE THEATRE
BA-01-009

ALAN BEATTIE
DE MONTFORT UNIVERSITY

The Evolution of Design Research Through AI Integration: From Visualization to Pedagogy

This presentation delves into my early adoption and exploration of integrating generative AI into fashion design research, from visualisation to pedagogy. Drawing from various career-spanning design research concepts, I utilised AI as a collaborative tool to reimagine the potential outcomes. Through this process, AI emerged not only as a visualization and communication aid but also as a catalyst for practical design solutions. This journey has culminated in a new exploration: examining the pedagogical implications of AI within design education. By leveraging AI in both fashion research and practical applications, I aim to unravel its potential impact on shaping the future of design education. Examining the potential for responsible, transparent, safe, accessible and creative use that may inform institutional regulations and policy.

EMMA HOGAN
ATLANTIC TECHNOLOGICAL UNIVERSITY, GALWAY

Embodiment in Design workshops. What can we learn?

This presentation disseminates findings from embodiment workshops conducted as part of a broader research project exploring embodiment within the domain of design education. Facilitated by a design educator and a dancer/choreographer, the workshops engaged undergraduate students primarily specialising in Communication Design. The pedagogical approach encompassed conscious movement and creative exercises crafted to cultivate embodied cognition. Such enactive pedagogies constitute a departure from conventional modes of design instruction prevalent in academia. The objectives of these interventions were; to assess the willingness of faculty and students to engage in embodied practices, evaluate participants’ receptiveness to embodiment practices, gauge the impacts of these practices, discern the perceived value among participants, and explore the potential integration of such methodologies in studio practice. Methodologically, the research employed pre- and post-workshop body mapping, supplemented by a questionnaire and group discussions. This presentation will detail the insights gleaned from these interventions which aim to contribute to an ongoing inquiry into the role of embodiment in design education.

PAULINE CLANCY
ULSTER UNIVERSITY

Creating Change for Sustainable Futures

BA (Hons) Art and Design Foundation Year for Specialist Degrees is a one-year programme offering practical and contextual insights into a range of art, design, and digital design discipline areas. The programme offers a unique opportunity to learn and develop a wide range of practice-based creative and academic skills. This presentation will examine and present outcomes from a new module entitled, Creative Careers and Sustainable Futures. This module enables students to research, collaborate, and present as part of a group, exploring areas such as social entrepreneurship, design futures, art sustainability and collaborative practices. This presentation will discuss how this module encompasses aspects of the ‘sticky curriculum’ (Orr, Shreeve, 2018), and how it enables students to work across interdisciplinary settings to become responsible and creative practitioners.

HANNAH PITMAN
LONDON COLLEGE OF FASHION, UAL

*Museum and Gallery Archive:
promoting inclusive referencing.*

Presenting the development of an online resource promoting inclusive referencing of artist/designers/makers via a cumulative knowledge share of an archive of galleries and museums from around the world – which can be added to and drawn upon for research/referencing by students and staff. Developed from analysing whether my teaching practice was inclusive, I realised the answer was yes, but there was room for improvement. Partly due to my education, I found my referencing of information was more Eurocentric for modern references and the rest of the world for historical/cultural referencing. I wanted more international, contemporary referencing that students and staff felt represented in and could relate to. The resulting online Gallery and Museum Archive has been shared with students and staff departmentally for contributions and referencing and disseminated at UAL Education Conference as part of; ‘Inclusivity Collective’ & UAL Technical Conferences, ‘Decolonising the Curriculum & UAL Workshops’.

ROBERTA ALESSANDRINI
ISTITUTO EUROPEO DI DESIGN, ROME

*Embody your intention:
a creative movement experience*

This presentation will focus is a hands-on understanding of how some smart mindbody practices may enhance the evolution of Students experience. Switch your devices off and embark on an experiential journey that will make you enjoy the silence, listen to your breathing rhythm, challenge yourself with new breathing techniques, acknowledge how they may impact on your energy level. Define your emotions. Sketch your intentions and goals and be ready to share them with your fellows just by using the power of images and movement. Unleash your creative power with no effort, by switching from the daily mental mindset, often full of “fight or flight” inputs, to a rewarding state of happiness, focus and rest. Expect a fun, dynamic, interactive experience full of genuine interaction moments. It will involve limited and optional interpersonal contact. (NDR, see a similar, but different, successful project I proposed at Elia Evora: robertaalessandrini.com/reconnect).

FRANZ HOERITZAUER
ULSTER UNIVERSITY
& CONALL CARY
MTU CRAWFORD COLLEGE OF ART & DESIGN, CORK

*Creative Sustainability:
Building Awareness through Poster*

The presence of both local and global environmental issues, such as the pollution of Lough Neagh and the drought in Sudan, adversely affect the physical and emotional health of humans. Cultivating a connection with our natural environments and understanding the consequences of our actions is essential for fostering responsibility towards these ecological areas. The objective of this presentation is to engage participants in using visual communication to motivate and foster a sense of responsibility, stewardship, and care for the local and global environment. One effective and engaging way to do this is to create a motivational visual poster. We challenge the audience to create their unique poster in response to this theme and post it on the shared padlet. The presentation will identify poster qualities and take viewers through this creative process, plus show examples of effective poster design.

HILARY CARLISLE
NORWICH UNIVERSITY OF THE ARTS

*The triple axes of the Norwich Pedagogy
– designing an evolving student experience*

This paper outlines Norwich University of the Art’s approach to creative learning; detailing how the three axes of our pedagogy enable a distinctive, supportive and challenging student experience. I define these axes as the values; the temporal and spatial environment; and the framework. Pedagogy at Norwich draws on the traditional art school model of experiential learning; advancing and expanding it by enabling the tacit to become explicit and embedding critical debate while celebrating uncertainty as a pillar of creativity. There may have been a time when, in an endeavour for creative arts subjects to be taken seriously in a climate where the sciences are prioritised, we focused on preparing students for industry at the expense of preparing them as change-makers. The Norwich pedagogy seeks to take a whole student approach by scaffolding the journey towards becoming resilient, confident, creative risk-takers who are ready and prepared to change their worlds.

DR ANNAMARIE MCKIE
UAL

*Enabling meaningful reflecting on teaching:
what can we learn from talking to creative arts lecturers?*

As an academic developer, I have long espoused the power of reflection to transform teaching experiences, actions and thoughts. As I introduce creative arts teaching colleagues to various theoretical concepts for reflection, I also encourage dialogue on the connections between reflective theory and practice. The rich discussions that follow suggest a keenness to engage with models and frameworks for reflection, but a hesitancy on how these might be worked into busy teaching routines. One also detects a reluctance around the language of reflective teaching, especially from dual professionals who may not have received formal training in pedagogy. These observations have led me on a quest in my own research to locate more meaningful forms of teacher reflectivity, which encourage creative arts faculty to make positive associations, connections and applications to enhance pedagogic practices. This investigation culminated in an EdD research study (An exploration of how creative arts lecturers talk about reflection in their teaching – see Figure 1) to explore the social and cultural components influencing reflection in teaching.

Session 1

METROPOLE LECTURE THEATRE
BD-02-009

CHRIS ROWELL
UAL

12 Days of AI – developing AI literacy for art educators

The use of AI has been a ‘hot topic’ of discussion in education since the release of ChatGPT 3 in November 2022. This session will start with a general overview of how the Digital Practice Team at UAL responded to this new development with a particular focus on how we aimed to develop the staff’s critical AI skills and literacy. The presentation will give an outline of the recent online staff development programme called the 12 Days of AI. It will outline how the course was designed, the types of activities used on the course and a summary of the engagement by staff at UAL and across the wider HE sector. The 12 Days of AI has a Creative Commons licence so can be used and adapted by others and we will give some ‘top tips’ on how this can be done.

JENNIFER BELL
NOTTINGHAM TRENT UNIVERSITY

*Web3 and Creative Autonomy: Brave Curriculum
Design for Artificially Built Futures*

In our era of rapid technological advancement, AI and emerging technologies are reshaping the creative landscape, presenting both challenges and opportunities for art students. The “Web3 and Creative Autonomy” module at Nottingham School of Art & Design exemplifies a bold response to the macro-environmental changes posed by the post-truth era. This 20-credit, level 5 elective module immerses students in Web3 technologies, decentralized ecosystems, and NFT creation. Demonstrating institutional bravery, the module integrates AI, smart contracts, and immersive digital environments, fostering creativity and adaptability. This forward-thinking approach positions students at the forefront of digital innovation, preparing them as autonomous creatives ready to capitalize on the opportunities provided by the metaverse. We argue for a paradigm shift in pedagogy in the art and design sectors’ understanding of all things digital, inviting colleagues to join us on our Web3 education and employability journey, developing future-ready creative graduates for the evolving digital landscape.

Session 1

ORPHEUS LECTURE THEATRE
BD-02-008

KATIE MCKEE AND MARK CHARTERS
GLASGOW SCHOOL OF ART

*Transforming the Student Experience: A Meaningful
Partnership Approach to Curriculum Transformation*

In 2022, the Glasgow School of Art launched a Common Academic Framework (CAF) setting out a common structure and language of skills, attributes and expectations to inform the review and development of our creative education. The introduction of the CAF initiated an institution wide project to transform curriculum across our undergraduate and taught postgraduate programmes. This has allowed us to refresh and revitalise our programmes and courses as well as enhance and innovate our practices of learning, teaching and assessment. Key to this project was working in ambitious partnership with staff, students and industry to ensure we meet the current and future needs of our creative communities. This session will provide an overview of the CAF and how it has shaped our educational provision over the past two years, as well providing insights and reflections on the effectiveness and impact of our partnership approach giving key stakeholders a meaningful and impactful voice in the development of our educational offer.

Session 2

ROB BANHAM
UNIVERSITY OF READING

Maker spaces for the design of AI augmented learning

This paper will present research being developed at the University of Reading that aims to give students and teachers an active role in deciding how AI will affect the future of higher education in their disciplines. It will show the outcomes from a small-scale pilot project, in which twelve students from three disciplines (graphic communication, business, and applied linguistics) were brought together in a prototype 'maker space'. Assisted by two prompt engineers, the students learned the basics of agent creation and worked in small groups to design and test an AI agent to perform a simple task. This has led to the development of a research funding bid that proposes creating maker spaces for the three different disciplines, collecting data on how participants interact in such spaces, the kinds of AI agents they produce, and the impact of these agents on educational outcomes.

CONOR LECTURE THEATRE
BA-01-009

CONALL CARY, MUNSTER TECHNOLOGICAL UNIVERSITY, CORK
HEATHER BURGESS, ULSTER UNIVERSITY
IVAN RYNN, TECHNOLOGICAL UNIVERSITY DUBLIN
GERALD NOLAN, NATIONAL COLLEGE OF ART & DESIGN, DUBLIN
DES FARRELL, TECHNOLOGICAL UNIVERSITY OF THE SHANNON, LIMERICK

All-Ireland Technicians Panel

This curated panel discussion consisting of technical representatives from 5 Third Level Arts Institutes from across the island of Ireland to analyse the evolving role of technical staff in Ireland today. Three central themes of (1.) student experience, (2.) technical staff as practising artists, and (3.) the evolving role of technical staff in Third Level Arts Institutes will frame the discussion. The role of technical staff in HE is one of increasing importance in implementing developments in line with sustainability, EDI, AI, and a rapidly evolving student experience. The panel will reflect and engage with these themes inside the broader discussion of 'what it means to be a technician in an Irish art college today', and will discuss potential pathways and visions on how technical staff can play an important part of driving equitable and inclusive practice, creating sustainable arts ecosystems, and maximising potential benefits of new technologies.

Session 2

ORPHEUS LECTURE THEATRE
BD-02-008

NATALIE BROWN AND ZENA RASHID, NOTTINGHAM TRENT UNIVERSITY,
NOTTINGHAM SCHOOL OF ART & DESIGN

Creative changemakers – recognising and rewarding the agency, power and impact of students

Creative Changemakers is a Nottingham Trent School of Art & Design competition which aims to celebrate work that generates an equitable creative community. The awards aim to inspire students to celebrate their heritage, explore diverse perspectives and encourage others to view their world through their lens. The competition encourages creative outcomes derived from the students' experiences and global perspectives, fostering a culture that celebrates diversity in the School. We hope to share insights into how the Creative Changemakers competition led to a greater sense of belonging among the students who submitted their work for the competition. The presentation will share thoughts and ideas from the development of the project, and the experience from the students and staff. The intended audience for this talk would be staff and students in departments/schools who would be interested in developing a similar project/competition.

IAN JACKSON AND JODIE SILSBY
UNIVERSITY OF SOUTHAMPTON

Evolving Languages: Using archival and contemporary materials to explore the changing landscapes of language in a collaborative educational project.

This presentation communicates the findings of a project entitled Evolving Languages, a collaborative inquiry between BA (Hons) Graphic Communication students at Winchester School of Art, University of Southampton, and the Parliamentary Archives of the Houses of Parliament. Through exposure to archival sources, Evolving Languages allowed Year 3 students to explore how language has historically incorporated discriminatory or prejudiced terminology, reflecting the biases of the societies in which they developed. Additionally, through exposure to a series of workshops and talks from intersectional collaborators, students explored how new or reclaimed language can positively re-educate, empower against, and challenge, the negative and harmful connotations of language usage applied today. Informed by archival materials and contemporary provocations students were able to position their empathic opinions and debate into appropriate visual responses through a range of discipline specific or interdisciplinary practices. This paper explores the implications and opportunities of this transformative educational project.

NICOLA WOODS AND BETHANY KARAKASHIAN
UAL

Moving to...learn

This presentation will explore the series of academic support workshops that we have developed and delivered at Central Saint Martins (UAL). With much of our Academic Support teaching delivered online, or in a traditional classroom setting, and our personal interests in movement as a tool to support how we feel, think and learn, we were motivated to consider how we might embed movement into our Academic Support workshops. As a result, we designed the 'Moving to...' series of workshops as part of the college-wide Academic Support programme. We will present the aims and framework of the 'Moving to...' workshops, provide specific examples of workshops we have delivered, present staff and student feedback, and consider next steps for the wider Moving to Learn project. We also hope to share practical ways that you can foster movement as and for learning within your own institution.

METROPOLE LECTURE THEATRE
BD-02-009

NICHOLAS LEWIS
UNIVERSITY OF SUNDERLAND

The Introduction of AI Into Teaching and Learning for Illustration

The paper examines the introduction of AI into teaching and learning within an Illustration degree programme. It explains the rationale underpinning student assignments that require the use of AI and the student's response to them. It reports on some of the student's opinions on the use of AI in the creative industries and how it may influence their view of their future career. The research highlights the importance of creative thinking, design theory and drawing skill when working with AI design tools. It also examines the potential for AI to change the nature of illustration work and discusses its current shortcomings.

LOIS MCDONALD, ADAM CAIN AND DAMIAN BANNISTER
MANCHESTER METROPOLITAN UNIVERSITY

Future Spaces: a pilot for collaboration with GenAI in transdisciplinary teaching contexts

Future Spaces, is an ongoing student-centred project that draws inspiration from recent advancements in generative AI, particularly in the realm of digital art and sound creation but also through collaboration with language models. At the start of 2024 we piloted integrating AI systems into teaching on our transdisciplinary foundation year at SODA with the aim of exploring creative application of these tools, supporting students with varying skillsets and opening up discussion around AI tools utilised professionally across arts disciplines. In this presentation we share content delivered, student responses and a selection of work produced on the unit, along with our main findings and future plans. Attendees will learn about the various ways in which generative artificial intelligence can be used as a collaborative student led experience whereby learners have agency with the tools they use, and the issues that arise from utilising controversial new technology within a learning environment.

LIAM MCCOMISH, JILL SPRATT AND RYAN STANFIELD
ULSTER UNIVERSITY

Testing the Unconference model for collaborative teaching in Artificial intelligence

This presentation reflects on a trial collaborative event undertaken in April 2024. Graphic Design faculty worked in collaboration with a group of students to facilitate an innovative campus 'event' on the subject of Artificial intelligence and its potential impact on the Graphic Design subject. With the dramatic emergence of Artificial intelligence software into the public realm, it was clear that we needed a novel way to address this very consequential topic for future creatives. Staff worked in collaboration with the student-led Graphic Design society and professionals to create a learning experience based on the Unconference model. This model facilitated the unknown and the uncertain into a productive experience where students/staff/professionals could interact without hierarchy or prior expertise to build knowledge and awareness. The 'Unconference' event provided an opportunity to investigate, not only, an emerging topic but also to explore an alternative form of pedagogic experience.

MEL BROWN
ARTS UNIVERSITY PLYMOUTH

Global Challenges & Creative Practice: exploring how our learners are supported to create and pursue visions of a better world by developing competencies, skills, attributes and values linked to subject knowledge.

The Education for Sustainable Development (ESD) guidance published by QAA & Advance HE (2021) highlighted the need for HE providers to incorporate ESD within their curricula. Arts University Plymouth has experience of embedding themes of global citizenship and ESD into our curriculum through the following units: Platforms of Exchange – a cross-uni, mixed-discipline unit that invites students to work together to share their creative attributes in pursuit of problem solving Global Challenges – explores some of the key issues facing the world in the 21st century, through creative consideration of citizenship, sustainability, precarity, social justice and what it means to be a global citizen. At GLAD 2024 the following will be considered: Student experience: reflection of their learning journey through the units. Staff experience: challenges encountered, modes of delivery, issues of inclusivity etc. Impact and influence: from actual student outcomes/achievements through to evidence of continued impact through the wider curriculum and beyond.

ALASTAIR WAITE
NOTTINGHAM TRENT UNIVERSITY

Collaborative Online International Learning : Fostering Global Understanding and Evolving the Student Experience

COIL has been conceived as an educational approach that provides students from different geographical and linguacultural backgrounds opportunities to attain cross-cultural competence and intercultural awareness (Guth & Rubin, 2015). COIL was introduced at NTU, partnering with three Chinese universities. This provided valuable learning experiences, enhancing pedagogical skills and creating global citizenship through cross-cultural collaboration. Students overcame language challenges by leveraging technology, peer feedback and accessible tools across time zones for equitable participation. Projects enable students to develop their digital technology skills through working in group collaboration activities while using different applications to engage in learning with their global peers. This form of pedagogy supports students with the acquisition and improvement of their digital literacy (Dyer & Harris, 2020). In the session, attendees will see how to implement COIL into their teaching. Embedding this within a curriculum will create an inclusive online teaching space, bridging geographical gaps and foster global competence.

ELLA BRITTON AND ANNA SCHLIMM
UAL

Autonomous Syllabus: An open access curriculum growing alongside the MA Design for Social Innovation and Sustainable Futures at LCC. Making eco-social knowledges accessible to all.

When we started our MA in 2019 there was an elephant in the room. It costs between £11-26K to access this learning, and we are doing nothing to untangle the injustices we speak of if we are not active in dismantling the structures that prevent the democratisation of knowledges. Inspired by the generous and emergent work of Shannon Mattern, Robin Wall Kimmerer and adrienne maree brown we created an online platform called the Autonomous Syllabus in October 2023 which holds an evolving curriculum, growing week-by-week. In January 2024 we received EDI funding to explore how this platform could be shared and enriched in collaboration with our Elephant and Castle neighbourhoods. Our students are now taking an active role in the nourishment of the site as a celebration of what higher education institutions could become locally and globally. This is only really the beginning, but we believe deeply in where this could go and we would love the opportunity to dream with you.

ADAM SHAW
NOTTINGHAM TRENT UNIVERSITY

Combining In-School Projects and Central Employability Initiatives: How Nottingham School of Art & Design (NTU) Advances Graduate Outcomes for Students from Ethnic Minority Backgrounds

Nottingham School of Art & Design delivers programmes spanning a range of subjects within the Creative Industries. With an increasing proportion of

students coming from diverse backgrounds, the School and NTU continually develop and deliver a range of projects and initiatives to support these students towards high-skilled graduate outcomes across the sector. This paper presentation will provide an insight into the success of and learnings from these programmes, and insight from those involved in planning and delivering them. Hear from School Employability Manager, Adam Shaw, how these contribute to the School's Employability Partnership Plan and inform related efforts such as employer engagement and mentoring schemes. The intended audience for this talk would be those who are interested in developing projects or initiatives that support a diverse student body, including leadership programmes, mentoring, in-curricular activities, etc.

ADRIAN HICKEY AND CLAIRE MULRONE
ULSTER UNIVERSITY

Project-Social: Evolving the student experience by engaging the third sector

In this paper we will discuss Project-Social, a level 6 Interactive Media module. Project-Social demonstrates engagement with leading curriculum development and management, which engages external third sector stakeholders and creates a porous learning environment where students feel supported but also challenged. Learners are given continual feedback to help improve their work throughout the module and this allows them to experience a simulated working environment before they graduate. It is often the experiences in this module, which help students to meet the interview criteria for their first professional positions, while offering the third sector access to the creative knowledge and outputs of the University. We will discuss lessons learned in the evolution of Project-Social and possible futures for Project-Social with reference to contemporary challenges in Higher Education.

ANNELIESE PAUL AND LUCY COX
UWE

You Can't Eat A Portfolio

New Wave Creative Agency – part of UWE Bristol's newly formed School of Arts – has generated compelling findings relating to students' intersectional needs and their capacity to engage and flourish within professional practice modules. Recognising that barriers to progression are pervasive, complex and typically hidden beyond our data-sets, New Wave improves equity by challenging embedded pedagogy and practice relating to students gaining professional experience within higher education. New Wave is co-designed with students, industry and internal partners. It offers students creative work that's paid, flexible and meets curriculum requirements across all creative programmes. By explicitly addressing systemic, institutional and personal barriers to career development in the creative industries, New Wave is evolving the student experience; to meet students where they are geographically, demographically and pedagogically.

PROFESSOR JESS POWER, CALUM THOMPSON AND DAVINA WHITNALL
UNIVERSITY OF SALFORD

A Picture Tells a Thousand Words; An Experience Provokes Infinite Emotions

The University of Salford's Learning and Teaching Enhancement Centre has harnessed the power of visual communication and dynamic branding to transform academic practice. Our presentation explores the innovative integration of user experience principles and creative arts to enhance our learning and teaching environment. By adopting vibrant branding and evocative imagery, we've created a visually stimulating landscape that not only supports but also inspires our academic community to evolve the student experience. This approach aligns with our mission "to transform lives, stimulate discovery, and realise potential." We support staff to support students, fostering an interactive and engaging platform for academic practice professional development. Join us on a journey through our creative process, where artistic elements, digital mastery, and narrative innovation converge to redefine learning and teaching practices. We will share how this strategy has made information accessible and captivating, empowering our colleagues to explore and engage deeply with their academic practice.

MICHELLE MARSHALL
UNIVERSITY OF THE CREATIVE ARTS

Identity, Belonging & Imposter Syndrome

This article is a reflection on my experience as a creative and lecturer, a collection of thoughts on my personal journey toward compassionate and inclusive pedagogy, a conversation opener for good practice within creative higher education. The autoethnographic methodology which is underpinned by key literature

Session 3

ORPHEUS LECTURE THEATRE
BD-02-008

ROB CLARKE AND GEORGIA STEELE
UAL

Teaching the creative arts online: using pedagogic motivation as a bridge between residential and online pedagogies

Appetite for online learning in the creative arts is growing, with many institutions, including UAL, increasing investment in this area. However, 'signature pedagogies' used in the creative arts and the pedagogic orthodoxies of online learning often seem to conflict with each other: online learning curricula tend to adopt constructively aligned (Biggs 1999) approaches with pre-defined learning outcomes, whereas art and design curricula have been described as 'sticky' (Orr & Shreeve 2018) with specific outcomes harder to define, and students encouraged and expected to reach individual, creative destinations. In this short paper, Rob Clarke and Georgia Steele will explore these apparent tensions and discuss how their research seeks to understand and celebrate the pedagogic motivations in the creative arts and explore how we can use these motivations as a bridge between residential and online delivery in order to offer an equivalent, creative student experience in the online and blended learning spaces.

JONATHAN WORTH AND HANNAH HALLIDAY
NOTTINGHAM TRENT UNIVERSITY

RadioDADA: Federated Learning in an enshittified Web3.0

"Enshittification" (Doctorow, 2023) refers to the hollowing out of value in digital spaces. Career pathways through the creative industries have never been clear or rigid. Today's students, were born into a moment of polycrisis, technofeudalism and chokepoint-capitalism. They were schooled through a pandemic, and now have to navigate a near future of technological convergence. It's a near future that we, as educators, have to prepare them for. We have to wrap context around the moment, empowering them with the conceptual tools and the practical skills needed to be their own change-agents. To do this well, most of us will have to situate ourselves as co-learners. Something Web2.0 afforded us with its decentralised, many to many, peer to peer nature, but an enshittified Web3.0 does not. This human-centred approach to open-learning design leverages old and new tools to uplift non-dominant voices within the room, and connect non-traditional learners outside of it.

Session 3

METROPOLE LECTURE THEATRE
BD-02-009

LUKE WEST AND MARTIAL BUGIOLO
ARTS UNIVERSITY PLYMOUTH

The Impact of AI in Game Art and Design Education

The Impact of AI in Game Art and Design Education: This research examines the transformative role of artificial intelligence (AI) in game art and design education. Beginning with an introduction to AI, its historical development, and key concepts, the study highlights AI tools and technologies currently used in game development, featuring case studies from popular games to illustrate their impact on design processes. The integration of AI into game art and design curricula is explored through case studies of educational institutions, identifying both challenges and opportunities in teaching AI. The role of AI in fostering creativity, including AI-generated content, is analysed, along with ethical considerations. The research also speculates on future trends and innovations, discussing emerging technologies and their implications for educators and students. Through detailed case studies and interviews with educators, industry professionals, and students, the study provides best practices and recommendations for integrating AI into curricula, fostering collaboration between academia and industry, and preparing students for future developments in game design.

SARA CORVINO
NOTTINGHAM TRENT UNIVERSITY

Boosting Creativity or Bruising Innovation? Academics' Perspectives on AI Integration in Art and Design

The increasing adoption of AI across sectors has resulted in unprecedented challenges within the traditional domain of higher education. In this fast-moving

scenario, this paper serves as a snapshot, freezing a moment in time to dissect and understand how the profound shifts brought about by the integration of AI in artistic processes is perceived by academics affiliated with the School of Art and Design, at Nottingham Trent University. The aim is to explore strategies to better equip students for an AI-driven future. The primary methods for data collection involved interviews and an online survey. Aligned with the constructivist paradigm, this study adopts an interpretative and contextualised examination of the gathered data using the Triangulation analytical framework. The findings from this research offer valuable insights into AI integration within the Art and Design field and contribute to the collaborative effort of identifying suitable approaches in the broader context of higher education.

Session 3

BD-02-33

MIA LIYANAGE AND JASON FORREST
UAL

Climate Justice is a Climate Emergency

The climate emergency encourages the reduction of greenhouse emissions, to net zero by 2030. With this said, what relevance does justice play, throughout this timeline? The University of Art London (UAL) has committed to becoming an establishment with a social mission. We feel a multidisciplinary indoctrination is necessary today. Relevant to the creative industries. Our goal is to leverage pedagogy by 2025/26. We have established frameworks and principles to embed social and racial factors. As a result, multiple new curriculum developers have been appointed to address climate justice, across all six colleges. Central Saint Martins, London College of Communication, London College of Fashion, Wimbledon, Chelsea and Camberwell. Our provocation is to provide resources that support teaching and learning. Allowing students agency, applicable to the evolving creative sectors and built environments. We discuss, how the modern creator fits into globalisation. Showcasing case studies, that are pertinent to our institution's mission.

ZENA RASHID AND PINKY BAZAZ
NOTTINGHAM TRENT UNIVERSITY

Exploring Pedagogical Provocations: Co-Creation and Student Voice in Curriculum Design.

This paper delves into the pedagogical insights from the Nottingham School of Art & Design's Student Voice Project. Built over three years and focused on student perceptions of belonging, inclusivity, community, and curriculum experiences, this session offers an in-depth look at our research methodology, including a school-wide survey and co-created focus groups. Through collaborative interactive activities, you will unpack a range of student feedback, promoting critical reflection and idea generation. Together, we will generate transformative ideas and equip you with the tools and methodologies necessary to create impactful and meaningful learning experiences. Embrace this opportunity to integrate student voices into your curriculum design and enhance educational practices.

Session 3

BD-02-36

ROSHNI BHAGOTRA
UAL

Sound together in the live learning experience

Discourse and soundscape will shape this performative talk questioning themes surrounding community, DIY methodology and sound. Proposing to reimagine approaches to art and technology through an educational audio initiative. Pedagogy and curriculum are reimaged in tandem with arts practice based digital radio station and artworks, created by Roshni in 2015. Influenced by community oriented approaches this supported student centred projects through disseminating benefits of podcast and media pedagogies across UAL colleges and disciplines leading to local educational podcast series made in partnership with students and staff. Presenting podcasts as an inclusive and appropriate vehicle in an arts HE context. Unearthing learnings surrounding online community, agency, access, inclusion, equity, student partners, the ethics of voice and access to studio based technological innovations. Although sonic practice supported the creation of this hybrid initiative, values are in community curriculum through the lens of this work, driven by art and technology, working in sync.

FAYE POWER
UNIVERSITY OF BOLTON

*Learning through collaborative partnerships:
a forward-thinking pedagogical approach
towards reciprocal learning.*

This applied research project explored concepts of home and place, creating connections to place, and supporting participants wellbeing through collaborative design and making workshops. The project considered key issues around waste, with a particular focus on a product's end of life, identifying ways that a product's life can be extended, adopting methods of circularity, and potentially providing new methodologies for local authorities and organisations to reuse and repurpose household items in collaboration with consumers and design students. Students and staff are working collaboratively, looking outwards to bring knowledge into the university, and looking to take that knowledge out, into the wider community, stepping outside of the traditional HE pedagogy. The project is set up to capture a real-world design studio environment, through a process of collaboration and co-design students work with local community members through a knowledge exchange framework and reciprocal learning experience. This provides an invaluable opportunity to mix traditional academic experience with industry beyond the commercial paradigm, to consider the social value of the creative industries. At the core of this research project is the drive to expand the classroom into communities, breaking away with the traditional, reflecting on, and responding to diverse communities, developing a cyclical educational experience.

Workshop

CONOR LECTURE THEATRE
BA-01-009

CRÓNA CONNOLLY
ATLANTIC TECHNOLOGICAL UNIVERSITY, DONEGAL
AND CATHERINE SMITH, UAL

Studio Manifesto

In Higher Education the design studio has evolved as an intimate space of learning that facilitates experimentation, discovery and personal growth as an enduring typology within creative education. When design departments are incorporated within larger institutions where most subjects are taught through lectures and seminars a difficulty can arise trying to create a studio culture within a classroom setting. The classroom has developed through a different educational philosophy that conflicts with the design studio model and compromises the design student experience. This workshop seeks to explore the distinctive character of the design studio and design pedagogy in order to develop a studio manifesto for institutions and educators and guidance for management and boards as to how to strengthen their students' creative skills, aspirations and access global design professions.

ORPHEUS LECTURE THEATRE
BD-02-008

JHENI ARBOINE
UAL

IT'S TIME TO MOVE IT!
Positionality Wheels Workshop

Extra fresh approaches are needed to disrupt traditional teaching and learning in HE and to enhance the intersectionality of the student learning experience. We are now in a different world where huge changes are impacting our everyday lives and there is no going back to 'normal'. Innovative Creative Inclusive Pedagogy [ICIP] is a must and this interactive dialogic Positionality Wheels workshop uses simple haptic activities to explore, Indigenous greetings, active listening, sharing and discussing the values of constructive EDI alignment with the dynamics of Joy. This workshop is open to everyone. Participants will make a set of paper positionality wheels and a personal action plan. The session will be curated as an inclusive safe/brave space.

Workshop

METROPOLE LECTURE THEATRE
BD-02-009

RUSSELL MILLER
KINGSTON UNIVERSITY

*From Duchamp to DALL-E: Navigating Artificial
Intelligence in Art, Design, and Humanities Education*

This interactive workshop explores the intersection of artificial intelligence and creative education, addressing the changing student experience in art, design, and humanities. Participants will engage with AI tools like Dream Studio and large language models to create AI-generated images, video and text, exploring

the potential and limitations of these technologies. The workshop will examine the historical context of appropriation and remixing in cultural production, drawing parallels with current AI-driven creative practices. Discussions will focus on the ethical implications of AI in education, including issues of authorship, creativity, and the changing nature of skills required in creative fields. By exploring AI's impact on creative workflows and its significance as a future skill, this workshop offers a comprehensive look at how educators can adapt their pedagogies to prepare students for an AI-augmented creative landscape while fostering critical thinking and digital literacy.

Workshop

BD-02-33

DARREN RAVEN
MANCHESTER METROPOLITAN UNIVERSITY

*Social Soup: Exploring Creative Commensality
in Design Education*

This workshop offers a unique blend of culinary creativity, sustainable practices, and design education, encouraging educators to consider the transformative power of shared meals in developing caring, holistic learning environments. 'Social Soup' allows participants to delve into collaborative culinary creativity as a transformative experience centred on the concept of commensality. Participants will work together with soup makers to create plant-based soups from seasonal, sustainably and ethically sourced ingredients, emphasising themes of health, culture, society and identity relevant to design practices. Participants will discuss how commensality could connect to aspects of design education, and use AI tools to refine recipes, showcasing the intersection of technology and creativity. Participants will share their culinary workshop outcomes linking them to learning theories (constructivist, experiential, collaborative etc) and illustrating how collaborative food projects could enhance knowledge building. Darren will also share his year-long 'Daily Soup Maker Soups' Instagram project, showcasing soup-making as a creative medium.

Workshop

BD-02-36

LAURA KNIGHT
UAL

*Exploring Staff Capabilities for Climate
Change Education: An Interactive Workshop*

This workshop explores the personal, social, and environmental factors that enable or constrain staff in creative education Climate Change Education (CCE). It will engage participants in interactive activities mirroring the research methodology of a recent study. Attendees will explore personal, social, and environmental factors affecting CCE capabilities through collaborative mapping exercises and discussions. We will collaboratively analyse the insights generated using Sen's conversion factors, culminating in a group reflection on institutional support for enhancing CCE capabilities. This session aims to provide practical tools for participants to apply the Capabilities Approach in their own institutions, fostering a deeper understanding of staff needs in addressing climate change through education.

