What’s going on Here?
Exploring Elasticity in Teaching and Learning in the Arts

5-7 July 2017
Central Saint Martins
University of the Arts London
London
United Kingdom
Welcome to the 8th ELIA Academy

This conference is hosted by Central Saint Martins and the Teaching and Learning Exchange at the University of the Arts London.

The conference offers a platform for new ideas and innovative practices for educating the next generation of artists and contributes to the professional development of professors, teachers and researchers in higher arts education.

As creative educators, we think it is important to host a conference that is creative in its approach and in its format. We have created a programme that allows space for active learning, creativity, serendipity, debate and exchange. This year the ELIA Academy focuses on the idea of elasticity in teaching and learning in the arts. Over the course of the conference we will stretch concepts and play with ideas of pedagogy by focusing on themes of curiosity, research, hybridity and social change.

Looking at the list of delegates and speakers we are reminded of the richness of our community and are delighted to welcome all of you to this conference. Together we can find out ‘what’s going on’ in arts education today.

ELIA STEERING GROUP
Barbara Bader (Chair)
Rector, State Academy of Art and Design Stuttgart
Carla Delfos
Executive Director, ELIA – European League of Institutes of the Arts
Silke Lange
Associate Dean of Learning, Teaching and Enhancement, Central Saint Martins, UAL
Susan Orr
Dean of Learning and Teaching, UAL
Thera Jonker
Director, HKU Expertise Centre in Education
‘What’s going on here?’ is one of the first things that crosses our minds when we encounter something unexpected or unknown. This instant reaction to change, whether it is triggered by cultural, technological, societal or personal events, encompasses a wide range of emotions and meanings: surprise, wonder, curiosity, excitement or inquisitiveness, but also a sense of disbelief or even anxiety.

In higher arts education simply noticing or giving such response to developments usually won’t do, be it on an individual or institutional level. Rather, it is expected in your teaching, research or artistic practices to turn this into action, or even to anticipate this in your students’ development and learning. It could thus be said that this complex phenomenon makes elasticity a core momentum for teaching and learning in the arts – which is why we chose to place it at centre stage.

The 8th ELIA Academy addresses elasticity in teaching and learning in the arts from four different angles:

**CURIOSITY**
Curiosity – a delight in serendipitous exploration and playfulness – underpins art school teaching and learning practices. The studio (physical or virtual) creates a certain milieu within which students and tutors create possibilities for learning. Curiosity turns the studio into a dynamic force field. Curiosity is the driver that helps students and arts educators create dynamic learning and new meanings. Curiosity speaks of our desire to learn; our desire to make; our desire to create. Curiosity enables students to take their creative practice to places and spaces their teachers could not have anticipated. In this strand we explore the ways that curiosity supports learning for lecturers and students.

**HYBRIDITY**
Questions that go beyond a single discipline increasingly form the basis of today’s professionalism. The new knowledge and practices that are a result, point towards a new role of specialism. How do art schools today facilitate work on the intersections between art disciplines and art, science and technology? Being on top of interdisciplinary processes, artists and teachers produce innovative knowledge, tools and criteria which deserve sharing in and outside of higher arts education. In this strand we focus on the consequences of the shift towards hybridity in our programmes, teaching, research, professional development and facilities.

**RESEARCH**
Research has entered higher arts education institutions at different speeds and with a wide range of methods and formats. A lot of effort has been dedicated to establishing practice-based educational and artistic research, both institutionally and politically. However, the question of what “doing research” actually means with regard to art school teaching and learning practices has received relatively little discussion and empirical, critical analysis – albeit the fact that any serious research practice clearly requires professional research training. In this strand we showcase and critically reflect on how research training is designed and implemented at student level, in specialised research career tracks and in staff training programmes.

**SOCIAL CHANGE**
In today’s world artists and designers increasingly respond to complex social, environmental and political issues and generate alternative social models through the production of their works. Engaging users, communities and stakeholders in the creative process challenge societal perspectives and institutional structures through innovative and propositional forms of practices. In this strand we explore how these creative and critical inquiries are facilitated and supported by higher arts education institutions and the teaching of creative practices.
5 July
Wednesday

14.00
REGISTRATION OPEN
→ The Crossing

14.00-16.30
TOURS (optional)
Where you are: drawing on place tour
CSM Museum & Study Collection tour
→ Tour Meeting Point

17.00
OPENING
Welcome from the ELIA and UAL
Keynote Heather Barnett
Artist, researcher and educator working with natural phenomena, complex systems and biological design
→ Lecture Theatre E002

18.15-21.30
DINER PENSANT
A Shadow Course Frederic Gunve
→ Yellow Nest
Un_,University: Teaching and Learning as Collective Listening Ricarda Denzer
→ The Black Lab
Artonauts Ruben Jacobs
→ Green Nest
Doing art’s elastic narrative(s): Risk and unlearning as art’s pedagogical practice
John Baldacchino and Jeremy Diggle
→ The White Lab

6 July
Thursday

08.30
REGISTRATION OPEN
→ The Street

09.00
PLENARY
Keynote by Fred Deakin and Charlotte Webb
Artists and professors, authors of ‘Discovering the Post-Digital Art School’
→ Lecture Theatre E002

10.15
COFFEE BREAK
→ The Street

10.45-12.15
BREAK OUT 1
(4 parallel sessions)

CURiosity
Curiosity in Practice Rebecca Thomas
→ Lecture Theatre E003

HYBRIDity
Planning or Improvisation? Project Development and Coaching for Artists
Mahir Namur

12.15
LUNCH
→ The Street

13.30-15.00
BREAK OUT 2
(4 parallel sessions)

CURiosity
Drawing – Talking. Interdependences between student-teacher interactions and drawing processes in art education classes Nadia Bader

Collaborative Art-Making/Intentional Community: How a transdisciplinary, experiential, integrated arts curriculum promotes elasticity in teaching and learning Kate Hewson and Marina Kelly
→ Bridge Studio C202

SOCIAL CHANGE
Enabling all art and design students to be a part of Social Change Emma Shackleton
European Academy of Participation Lars Ebert
→ Upper Bridge Studio C303

RESEARCH
Studio Inside and Outside James Carazzo, Becky Shaw and Jerome Harrington
Practices of Enquiry: Making Teaching Visible Catherine Smith and Elliot Burns
→ Lecture Theatre E002
Teachers talk about learning: Action research the impact of feedback on learning in higher arts education  
Govert Anschütz  
→ Lecture Theatre E002

HYBRIDITY
Let’s Plaii: Interdisciplinary Improvisation tool for Higher Arts Education  
Annemarie Geerling  
→ Bridge Studio C202

SOCIAL CHANGE
Two’s Company  
Anne Eggebert and Sarah Cole  
Moving Thought- The Hidden Choreography underlying our Lives  
Trude Cone  
→ Lecture Theatre E003

RESEARCH
Research / Education / Praxis: What are the key issues today in pedagogic research in Art and Design?  
Michael Gorman, Sally Wade and Chris Owen  
A/R/T  
Gudrun Beckmann, Corinne van Beilen, Martijn Boven and Natalie Beekman  
→ Upper Bridge Studio C303

15.00—16.00
ELASTIC SILENCE
A mass silent walk across the neighbourhoods of King’s Cross  
Anna Hart & Tilly Fowler  
→ Meeting point

16.00
COFFEE BREAK  
→ The Street

16.30—18.00
BREAK OUT 3  
(4 parallel sessions)

CURiosity
‘Tell Your ArtTale’- The Ultimate Museum Game  
Eva den Heijer  
→ The White Lab

HYBRIDITY
Managing Hybridity: Linking Art, Science and Technology  
Nina Horstmann  
The Transferable Skills of the Dance Artist: Challenging Dance Education  
Kim Lokers and Ulrika Kinn Svenson  
→ Lecture Theatre E003

SOCIAL CHANGE
Creating Pedagogies of Social Justice  
Melodie Holliday  
Map my Ethics! An interactive journey through Art Ethics  
Pratap Rughani  
→ Lecture Theatre E002

RESEARCH
Design in Context  
Barbara Asselbergs and Michel van Dartel  
View on the Other - View of the Other: The Reflective Potential of a Photographic Approach to Pedagogical Processes  
Katja Böhme  
→ Upper Bridge Studio C303

18.00—19.30
FUTURO HOUSE
NETWORKING DRINK & PROJECT PRESENTATION
Commune: 4 days, 6 hours, 45 minutes  
Lucy Alexander & Tim Meara onehundreddandtwenty

In May 2017, six Central Saint Martins students lived in the Futuro House tasked with collectively generating ideas of the future. This intervention was part of an ongoing research project by onehundreddandtwenty which seeks to develop an approach to design education built upon the exploration and adoption of new and alternative behaviours.

ABOUT FUTURO HOUSE
Located on the rooftop of Central Saint Martins. Pains-takingly restored by artist Craig Barnes, this spaceship style, prefabricated fibreglass house was designed by Finnish architect Matti Suuronen in the late 1960s and is one of only 60 worldwide still in existence today. On loan to Central Saint Martins, the Futuro House is used by the college community as an active space for future gazing performances, talks, screenings and exhibitions, all embodying the spirit of this project and of the architecture itself.
7 July
Friday

09.00
REGISTRATION OPEN
→ The Street

09.30
PLENARY PART 1
Keynote Bart van Rosmalen
Improvising cellist and director, programme innovator, advisor, trainer, professor and moderator
→ Lecture Theatre E002

10.00
COFFEE BREAK
→ The Street

10.30–12.00
BREAK OUT 4
(4 parallel sessions)

CURIOsITY
Embodied Research Technologies
Eline Kieft
→ Bridge Studio C202

HyBrIDITY
Habla con Ella Guido Tattoni
→ Lecture Theatre E003

12.00
PLENARY PART 2
Closing discussion Bart van Rosmalen
→ Lecture Theatre E002

13.00
FAREWELL LUNCH
→ The Street

14.00
TOURS (optional)
Kings Cross walking tour Jonnie, Bowl of Chalk
Camden Street Art Walking Tour Martin Smith
→ Tour Meeting Point

Social Change
Is teaching always political? Andrea Braidt, Elke Krasny, Boris Buden, Hedvig Turai and Christiane Erharter
→ Lecture Theatre E002

Research
Who Comes? Who Stays? Who Leaves?
A longitude empirical study about the development of professional self-concepts by art teachers candidates at the State Academy of Fine Arts Stuttgart Annette Hermann
Embodied Education: Performance as a Research Strategy and a Collective Learning Experience Philippine Hoegen
→ Upper Bridge Studio C303

Image courtesy of UAL
YOU ARE HERE

Mixed-media interactive artwork

Jonathan Martin

We journey to the conference space, bringing experiences, perspectives, questions and practices. We engage with the programme, its themes and events, through acts of interaction. We leave traces of ourselves with fellow delegates; and gather material to take away with us and to share with others.

During your time at the ELIA Academy, you will be invited to participate in the co-creation of this piece by physically responding to elements of your conference. Suggestions and materials will be provided, though the form of your response will be informed by your perceptions.

LOST & FOUND

Exhibition in the CSM Museum & Study Collection Window Gallery

Lost & Found is a research project that identifies the learning and teaching practices (dominant, residual and emergent) at the University of the Arts London and its constituent colleges from 1975 to 2015. This forty-year period witnessed major changes in the governance and funding of Higher Education modifying and, in some instances, transforming pedagogic aims and approaches. Lost & Found utilises descriptive, analytical, archival and visual methods to map these shifts.

This exhibition is a collaboration between students, graduates, teachers, researchers and archivists, commissioned by the Teaching and Learning Exchange. It raises questions around the myth of a golden era of arts education.

WHERE YOU ARE:

Drawing on place

Chris Koning and Student Ambassadors

Wednesday 5 July

This tour is organized at 3 time slots: 14.00, 15.00 and 16.00.

A short student-led tour of Central Saint Martins, where you will be guided through creating your own map of the journey. Students will act as catalysts towards a wider experience of place.

KINGS CROSS WALKING TOUR

Jonnie, Bowl of Chalk

Friday 7 July

14.00—15.30

A short, reasonably informal wander around the King’s Cross area, looking at the history of Granary Square and its industrial past, its recent development whilst taking in a few other snippets about the Regent’s Canal, St Pancras Old Church and King’s Cross St Pancras station.

CAMDEN STREET ART WALKING TOUR

Martin Smith

Friday 7 July

14.00—16.00

Camden is at the heart of London’s thriving street art movement. This guided walk will explain the roots of one of the most important artistic movements. You will see some of the area’s best murals and works by internationally famous artists and up and coming protégés.

For all tours you need to be registered in advance.

CSM MUSEUM & STUDY COLLECTION TOUR

Sarah Campbell

Wednesday 5 July

This tour is organized at 3 time slots: 14.30, 15.30 and 16.30

The Museum & Study Collection at Central Saint Martins has been collecting works by students and staff for more than a century, including work purchased from degree shows over the last 20 years. This curator-led tour will show you highlights of the collection, and discuss the rich history of CSM and how the collection is used in teaching.
HEATHER BARNETT is an artist, researcher and educator working with natural phenomena, complex systems and biological design, often in collaboration with scientists, artists, participants and organisms. Using diverse media including printmaking, photography, animation, video, installation and participatory experimentation, and working with living materials and imaging technologies, her work explores how we observe, represent and understand the world around us. Current work includes ‘The Phystarum Experiments’, an ongoing ‘collaboration’ with an intelligent slime mould; Leverhulme Artist in Residence with The Shoal Group (Swansea University); and ‘Crowd Control’, a collective art/bio/social experiment in Hackney Wick.

THURSDAY

DISCOVERING THE POST-DIGITAL ART SCHOOL: Education for possible futures

Fred Deakin & Charlotte Webb

Higher education is struggling to keep up with the social transformations brought about by radical technological developments. As we head towards a fully automated world, how should we prepare students for life and work in the creative industries? University of the Arts London is tackling this on a number of fronts, but here we will focus on two educational experiments: Modual and UAL Futures. Both projects take innovative approaches that have the digital woven into their philosophy. They are underpinned by a belief that we must not only think about the future, but also create and embody its processes, turning cognitive responses into action, and empowering students to effect positive social change.

09:00
Lecture Theatre E002
STRETCHING ELASTICITY: A three voices professional perspective for teaching artists in higher arts education

Bart van Rosmalen

How is the teaching artist in higher arts education going to respond in his work to the themes of the conference: curiosity, hybridity, research and social change? This challenge goes far beyond learning a few new skills, far beyond following a professional course. The mentioned innovation in higher arts education asks for a profound and transformational change driven by the key-players of the arts-educational process themselves: the teaching artists. In his lecture Bart van Rosmalen explores new artistic-driven approaches on professional development of teachers in higher arts education. He builds his practical proposals on his recently published PhD: The Return of the Muses, Public Values in Professional Practices (2016). Van Rosmalen introduces the concept of three voices that can help professionals in higher arts education stretching elasticity in their work in the context of permanent change: the voice of the practice, the voice of inquiry and the voice of the artist. Making is the central word here that comes back in different qualities.

09.30 & 12.00
Lecture Theatre E002

Diner Pensant presentations

A SHADOW COURSE
Frederic Gunve
This is a presentation of an informal hybrid shadow-course that runs along(in) side formal higher education, infecting the course and its participants. A way to develop (ethical) livings and understandings adapted to new social and ecological environments and climates of the future.
HdK, Gothenburg University, Sweden

DOING ART’S ELASTIC NARRATIVE(S): Risk and unlearning as art’s pedagogical practice
John Baldacchino and Jeremy Diggle
Arguably, art pedagogy is a narrative of risk, where students are expected to speculate and take a leap in order to discover and create, and where the entire notion of art as narrative of making, cannot but be elastic in that it proposes learning by acts of unlearning. This will be co-presented from two perspectives with a specific goal: to engage with art’s paradox of unlearning. It will cross art’s philosophy of unlearning with the pedagogy of performance painting.
University of Wisconsin–Madison, Unites States

UN_University:
Teaching and learning as collective listening
Ricarda Denzer and Jo Schmeiser
The underscore in ‘Un_University’ expresses a critical oscillation between negation and affirmation. Using artistic means to reflect on teaching we discuss forms of un-university thinking, speaking, listening, reading and inventing new ones. We examine academic and non-academic institutions to see which current forms of critical knowledge production they facilitate/prevent.
University of Applied Arts Vienna, Austria

ARTONAUTS:
Explorers of the post-human world
Ruben Jacobs
A growing number of contemporary artists are nowadays occupied with the so-called ‘non-human’. Internet of things, mushrooms, synthetic organisms, hybrid half-organic, half technical life forms, in these hybrid art practices the fundamentals of our humanistic tradition, which emphasizes the value and agency of human beings, are being rethought and re-imagined. What does this post-human endeavor mean for our understanding of art and higher arts education?
Utrecht University of the Arts, Netherlands

BART VAN ROSMALEN, impro-vising cellist and director, who works with De Baak as a programme innovator, has fulfilled various roles since the late nineties, including advisor, trainer, professor and moderator, in which he has been intensively involved in reinforcing international arts education through practice-oriented research. In his approach, Van Rosmalen focuses on the concept of ‘Connecting Conversations’, working on new, long-term connections between art, the business world, science and social organisations. His focus is always on the person or professional whose job this is.
Break Out sessions

1 Thursday 6 July 10.45—12.15

1 CURIOSITY
Curiosity in Practice
Rebecca Thomas
University of Hertfordshire, United Kingdom
You will be involved in a practical experiment that considers curiosity as examined in workshops at the University of Hertfordshire in 2015. Staff combined their diverse skills in making visual material, later translating this into novel teaching formats.

1 HYBRIDITY
Planning or Improvisation? Coaching for Artists
Mahir Namur
Mimar Sinan Fine Arts University, Turkey
The professional life of an artist is hardly to be separated from their personal life. This presentation demonstrates the content of a hybrid course which aims at giving art students the necessary tools for both their personal and professional development; integrating the knowledge of philosophy and psychotherapy [existential coaching] to the methodologies of cultural management [project management and strategic planning]. This existential approach intends to re-humanize the business management methods and to add the aspects of authenticity and searching for meaning to them.

Collaborative Art-Making/Intentional Community: How a transdisciplinary, experiential, integrated arts curriculum promotes elasticity in teaching and learning
Kate Hewson & Marina Kelly
University of Wisconsin-Madison, United States
The new ‘Integrated Arts’ curriculum at the University of Wisconsin-Madison emphasises transdisciplinary and experiential courses and prepares arts students to apply their knowledge and skills. Experience a collaborative art making activity and learn how to create a community environment conducive to creativity, elasticity and transformative learning.

1 SOCIAL CHANGE
Enabling all art and design students to be a part of Social Change
Emma Shackleton
Central St Martins and London College of Fashion, University of the Arts, London, United Kingdom
Writing is a key communicative mode; it represents a medium through which students develop their learning, and qualities in communication, curiosity, research and analysis. However, many art students find this adversely challenging. Today many students join higher arts education with bidialectical and multilingual identities, and may have taken educational, professional and personal paths that involve different language conventions to those that may be assumed within a university (Erling 2009, Preece 2015). Alternatively, the students’ educational route may not have provided students with prior knowledge that relates to the writing practices that take place in higher education (Shields and Masardo 2015). This presentation initiates awareness and discussion, firstly, of the potential impediments our educational structures and practices are placing in the way of arts students in developing their writing skills, and, secondly, how arts institutions might demonstrate more elasticity in responding to supporting all students more effectively to participate positively in social change.

European Academy of Participation
Lars Ebert
ELIA/Castrum Peregrini
The Erasmus+ strategic partnership European Academy of Participation (EAP) taps into the potential of higher education and the unique and hard-won endeavours of creative projects and organisations scattered across Europe that are engaging the public as active agents in their work. How can both sectors collaborate structurally and impact on the diversifying societies of Europe? This presentation will address challenges of developing educational offers for post-graduate and mid-career artists working participatory. After a short presentation of an exemplary course offer, competences and graduate profiles, this session offers an open dialogue between delegates and representatives of EAP.

1 RESEARCH
Studio Inside and Outside
Becky Shaw, James Corazzo and Jerome Harrington
Sheffield Hallam University, United Kingdom
‘Studio Inside and Outside’ is a practice-led investigation of the disciplinary histories, appearances and practices of two educational studio sites: graphic design and fine art. It will explore the material and social qualities of both sites and ask, how the different modalities of use impact on teaching, learning and practice?
A growing body of research into the signature characteristics of higher arts education indicates the prevalence of project work, student-driven active learning and research-based approaches to investigations and processes (Shreeve, Sims and Trowler 2010; Shreeve, Wareing and Drew 2008). These are all forms of enquiry-based learning, where, ‘the tutor establishes the task and supports or facilitates the process, but the students pursue their own lines of enquiry, draw on their existing knowledge and identify the consequent learning needs’ (Kahn and O’Rourke 2005:1). This often remains hidden from view, but its influence has profound impact on learning. The aim of this workshop is to consider how we might share this scaffolding in ways that harness our creative disciplinary expertise.

How do we as arts educators cultivate student curiosity? What are the ways in which we share the detail of this pedagogy? How might we borrow from the disciplines when articulating our teaching practice? How can we work with our students in doing so?

2 CURIOSITY

Drawing – Talking. Interdependences between student-teacher interactions and drawing processes in art education classes

Nadja Bader
State Academy of Art and Design Stuttgart, Germany

The study ‘Zeichnen – Reden | Drawing – Talking’ focuses on the interdependence of dialogue and drawing during an art education class on observational drawing and poses the question: How do student-teacher dialogues influence drawing processes? Based on video data, teaching, learning and drawing practices are analysed with qualitative empirical methods.

Teachers talk about learning

Govert Anschütz
LUCA, Belgium

Action research the impact of feedback on learning in higher arts education

An interactive workshop on how we can actually influence the learning of our students. There is such a vast amount of research on education. And there is so little of it that gets through to the people that do the teaching. John Hattie has changed a lot with his meta-analysis Visible Learning (2008), and the subsequent Visible Learning for Teachers (2011). But his research mainly focuses on primary and secondary education. What can higher arts education learn from Hattie?

2 RESEARCH

Research/Education/Praxis: What are the key issues today in pedagogic research in Art and Design? The Group for Learning in Art and Design (GLAD) has been at the forefront of UK research and debate about arts pedagogy in universities since its formation in 1990. This workshop will include a brief introduction to GLAD’s work, followed by an interactive discussion about arts pedagogy today.

A/R/T

Gudrun Beckmann, Martin Boven, Nathalie Beekman and Corinne van Beilen
Hanzehogeschool Groningen, Netherlands

Artist/Researcher/Teacher – how to deal with these different but complementary roles in artistic-educational research. In other words: where do the artist, researcher and teacher meet when an art teacher carries out research? In the end, the central idea relates back to the quality and meaning of artistic-educational research by optimising the use of the artistic powers, pedagogical sensitivity and research skills of the artist/research/teacher. A/R/T is the concept.

2 HYBRIDITY

Let’s Plaii, Interdisciplinary Improvisation tool for Higher Arts Education

Gudrun Beckmann, Martin Boven, Nathalie Beekman and Corinne van Beilen
Hanzehogeschool Groningen, Netherlands

In higher arts education the interest in the question ‘how to include more interdisciplinary collaboration in the curriculum’ is growing. Plaii is a new tool for improvisation with participants from different art disciplines. With ‘Plaii’ students get to know each other’s personal views and principles in their different making processes.

2 SOCIAL CHANGE

Two’s Company

Anne Eggebert and Sarah Cole
Central Saint Martins, University of the Arts London, United Kingdom

‘Two’s Company’ reflects on the potential of participatory art practice as a means of provoking curiosity towards exploration of the richness of difference. Looking at the use of pairing strategies between people who would not normally meet and deploying the methodologies of exploration of place, having a cup of tea and making art together.

Moving Thought- The Hidden Choreography underlying our Lives

Trude Cone
University of the Arts Amsterdam, Netherlands

An introduction workshop in experiential understanding in how we organise ourselves while moving together and the direct link to how we communicate, participate, interact and how this influences the outcome. This is a practical, experiential workshop where we will move together in space through the organisational patterns we needed to accomplish to be able to progress through different stages of development; from total dependence to independence.
3 Thursday 6 July 16.30–18.00

3 CURIOSY
‘Tell Your ArtTale’- The Ultimate Museum Game
Eva den Heijer
University of the Arts Utrecht, Netherlands

Experience the power of art and play the game! By looking very well at art, using your imagination while creating meaningful stories you’ll never forget.

Playing the game triggers a curiosity in looking at art and wanting to know which story fits the artwork. This game is designed by a special kind of educational design that is called ludo-didactic. This kind of educational design uses game- and play principles also used in designing games. The starting point in this educational way of designing isn’t the content of what should be learned, but the desired behaviour of the student/visitor/learner.

3 HYBRIDITY
Managing Hybridity: Linking Art, Science and Technology
Nina Horstmann
UdK Berlin, Germany

Inter- and transdisciplinary research and project work across art, science and technology gains popularity. However, art schools and art education are only starting to explore formalised ways to encourage and support endeavors of hybridity. Many areas of this work – such as formal structures, educational approaches and research methods – remain an unchartered territory. This presentation provides insight into the reality of inter- / transdisciplinary work within universities, including the failures, problems and of course also successes, by sharing the experiences of the ‘Hybrid Plattform’, a joint project of the University of the Arts Berlin (UdK Berlin) and the Technische Universität Berlin (TUB). The examples will provide the starting point for an open discussion as to what kind of infrastructure is required and which methods and instruments should be considered when conducting such work.

The Transferable Skills of the Dance Artist: Challenging Dance Education (Erasmus+ Project KA2 Strategic Partnerships)
Kim Lokers and Ulrika Kinn Svensson
Fontys Dance Academy, Netherlands

The values of the inherent and transferable qualities of dance art: embodied by the dancer, maker and performer, steered the innovation of our BA dance education. We are working towards a cross sectoral and multi-generational community of practitioners in on- and offline environments for sharing knowledge, meeting and learning together.

We would like to offer with this presentation inspiration and a recipe for working with the challenging aspects in hybridity, in specific the co-creation of a hybrid off- and online sharing community.

3 SOCIAL CHANGE
Creating Pedagogies of Social Justice
Melodie Holliday
University of the Arts London, United Kingdom

What are the ethics of making artwork jointly when working in an asymmetric relationship, e.g. with someone whose disability means you may not be able to understand each other in the regular ways, or if the main subject is not able to give their consent? The audience will be taken on a journey to map our own ethical choices when faced with such challenges.

Map my Ethics! An interactive journey through Art Ethics
Pratap Rughani
University of the Arts London, United Kingdom

The purpose of this workshop will be to show participants the groundbreaking work that Shades of Noir are doing. Funded by the University of the Arts London, Shades of Noir is developing new pedagogy by making use of the cultural capital of students, alumni and lecturers at UAL with the aim of transforming the curriculum. Creating an inclusive environment in which people from previously marginalised groups within and beyond academia can feel a sense of belonging.

3 RESEARCH
Design in Context
Barbara Asselbergs and Michel van Dartel
Avans University, Expertise Centre for Art and Design EKV, Netherlands

Situated methods have recently been introduced as a valuable methodological framework to art and design research. The introduction of this new methodological framework can be interpreted as a response to the societal call for artists and designers to more deeply engage with real-world problems, by instigating true social change rather than mere reflection on these problems.

While practitioners can be observed to advance their practices along with this turn toward more situated approaches, their educational counterparts are confronted with the question of how best to prepare aspiring practitioners to develop professional practices based on situated approaches. The research project ‘Design in Context’: that this presentation will discuss in detail, is an investigation into the consequences of integrating such situated methods in art and design pedagogies.
This presentation discusses the question how art teacher students can reflect processes of art education. The research project focuses on the epistemological potential of non-verbal, image-based forms of reflection. This format is meant to support student reflection and combines aesthetic perception with a scientific approach.

**View on the Other - View of the Other: The Reflective Potential of a Photographic Approach to Pedagogical Processes**
Katja Böhme
UdK Berlin, Germany

**4 CURIOSITY**

Embodied Research Methodologies
Eline Kieft
Conventry University, United Kingdom

Research is still very much a sedentary activity that emphasises cognition. However, there are many ‘other ways of knowing and learning’ that can support the research endeavour. Embodied Research Methodologies can inform all phases of research, including the gathering of data, process of analysis, writing, and dissemination, by applying the body as instrument. Using insights from somatic practices and improvised movement, this workshop supports participants to explore the body as tool. We will explore movement as a way of knowing through a hands-on exercise, after we will discuss its possible implications for research and teaching.

**4 HYBRIDITY**

Habl Con Ella
Guido Tattoni
NABA, Italy

Who says that logic kills creativity? Enrich your creative vocabulary by learning the language of computers. Learning how to relate to a computer and how to have it do what you want, will give you a taste of a different mentality. Computers don’t think the way you expect them to and this forces you to put yourself into a completely new perspective. This creates a dynamic that is very interesting and will help you see what you know in a different way. You will learn to express yourself with simple syntax and grammar, you will have to use basic structures for your sentences and leave out what is not needed. You will experiment with linearity and nonlinearity, and you will deal with determinism and non-determinism.

**4 SOCIAL CHANGE**

Is teaching always political?
Andrea Braidt, Elke Krasny, Boris Buden, Hedvig Turai and Christiane Erharter
Academy of Fine Arts Vienna, Bauhaus-University Weimar, International Business School Budapest, ERSTE Foundation

Who Comes? Who Stays? Who Leaves?
Annette Hermann
State Academy of Fine Arts Stuttgart, Germany

This panel discussion will be concentrated around the questions, ‘Is teaching always political? What are students/lecturers/professors allowed to say at the university? What is the responsibility of the lecturer? How do you react if your course is disturbed?’

The panel is organised within the context of PATTERNS Lectures, a programme to develop new university courses in the fields of artistic research, art history, cultural theory and cultural studies in Central and South Eastern Europe. PATTERNS Lectures was initiated by ERSTE Foundation and is being implemented by World University Service (WUS) Austria.

**4 RESEARCH**

Who Comes? Who Stays? Who Leaves?
Annette Hermann
State Academy of Fine Arts Stuttgart, Germany

This lecture illustrates the key role of knowledge about professional biographies in the context of art educational teacher training with the interest-related orientation of student teachers. Annette Hermann gives an insight into the coping strategies of 63 student teachers during the first five semesters of study, which is related to five types: 1) the stable artistically oriented 2) the stable socially oriented 3) artistically and socially oriented 4) the outside school oriented and 5) the fluctuating students. Self-reported data from students provide deeper insights into individual learning experiences and professional development and at the intersection of pedagogy and fine arts.

Embodied Education: Performance as a Research Strategy and a Collective Learning Experience
Philippine Hoegen
Avans University, Expertise Centre for Art and Design EKV, Netherlands

As part of a practice based research entitled ‘The Self as Relational Infrastructure in Process; a practice-based enquiry into personhood and subjectivity’, we have developed a collective performative research practice with students and teachers, using performance as a research strategy and resulting in a novel educational format and learning experience.
Location: Central Saint Martins
Visitor information

POLICE OR MEDICAL HELP

DIAL 999 for the emergency services (police, fire, ambulance).

At CSM the ushers are there for your safety and will assist in any emergency.

TAXIS

There is a black cab rank at both Kings Cross and St Pancras stations, 5 mins walk from the CSM building. Alternatively, the following minicab firms cover all London:

COMCAB 0207 908 0207
RADIO TAXIS 020 7272 0272

London’s iconic black taxis can be flagged down in the street. Minicabs are cheaper but can’t be hailed in the street, you must book by phone or an app first.

WI-FI @ CSM

CSM uses The Cloud for guest Wi-Fi access.

Once you have created a (free) account, this is a service that can be used all over London in many coffee shops, bars and other locations.

1 Select _The Cloud as your Wi-Fi network
2 Open your web browser
3 Follow the prompts to create an account and login

CONTACT

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Getting around in London

Public transport in London is integrated, so you can buy one ticket that allows you to switch between rail, tube and bus services. Taxis and cycle hire are paid for separately.

You can use any bank card with a contactless payment feature to pay, or use an ‘Oyster’ card, a reusable plastic smartcard that stores credit for pay as you go single tickets or travelcards. Contactless payment or Oyster is cheaper than paying cash (£2.40 for a single zone 1 tube journey vs £4.90 in cash). Paying cash on buses is no longer possible.

The Transport for London (TFL) website (www.tfl.gov.uk) is a mine of information, with maps, journey planners, fares and details of how to get an Oyster Card.

Planning Journeys

The TFL app is very helpful – enter your start and end locations and get the quickest route. You can try the Citymapper app too.

A rough rule of thumb for a tube journey: 2 mins per stop in central London (zones 1-2), plus 5 mins either end to get in/out of the station.

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Central Saint Martins

Central Saint Martins is a world famous arts and design college, and part of the University of the Arts London. The main campus is located in the award-winning Granary Building at the centre of London’s King’s Cross.

Teaching and learning exchange

The Teaching and Learning Exchange at the University of the Arts London supports teaching and learning enhancement, working in partnership with staff and students. It improves the student experience by working across three areas: teaching and research development, digital learning and careers and employability.

The European League of Institutes of the Arts – ELIA

ELIA is the major multidisciplinary membership organisation for higher arts education institutions with about 250 members in 49 countries. Founded in 1990, the ELIA network represents some 300,000 students in all art disciplines. ELIA advocates for the arts at a European level and creates new opportunities for its members through sharing knowledge, facilitating the exchange of best practices and stimulating academic innovation. ELIA has well-established partnerships with other networks and cultural organisations worldwide.