

Editorial: Democratizing Knowledge in Art and Design Education

Welcome to 18.2

This is the last edition of *ADCHE* that Professor Alison Shreeve will contribute to. Alison has decided to relinquish her role as Associate Editor of *ADCHE* and the journal starts with a short article by Alison talking about her role and the field of art and design educational research.

I want to take this opportunity to thank Alison for her contribution to *ADCHE*. When Professor Linda Drew stepped down from the role of *ADCHE* Editor and I became Editor Alison ensured continuity and her advice and support were invaluable. *ADCHE* has benefitted from Alison's expansive knowledge of the field of art and design higher education research and her supportive and rigorous editorial review approach. Alison has problem solved with me when we have encountered particularly challenging editorial decisions. I will miss her contribution.

Alison and I have collaborated on a range of research projects over the years – culminating in the publication of our jointly authored book *Art and Design Pedagogy in Higher Education: Knowledge, Values and Ambiguity in the Creative Curriculum* (Routledge, 2018). In thanking Alison I want to pay tribute more widely to those research/academic friendships that offer support, peer review, dialogue-based learning, inspiration, guidance and fun. Much of our work in academia is enriched by these friendships. Many of us are lucky enough to have a number of colleagues past and present who have supported, stretched and challenged us. *ADCHE* has been strengthened and enriched by this particular academic friendship- and so have I. Thanks Alison.

An edition of *ADCHE* coheres well when we bring together diverse articles that contain hidden within them shared threads and stories that bring the articles into a relationship with one and other. The common thread in this edition relates to the ways we create, share, control and enable knowledge production. The articles explore ways to democratize knowledge in the community, ways that knowledge empowers staff as well as illustrating the relationship between design thinking and designerly ways of knowing. With these interconnections this edition offers up an example of a patchwork text. In 'Teaching students to write about art: Results of a four-year patchwork text project', Staff and Farmer report on a four-year fine art-based study where the traditional essay-based assessment was replaced by a Patchwork Text Assessment. The findings suggest that whilst students found the creation of patchwork texts more difficult than the essay based assessment they also found it more rewarding and enjoyable. The authors make a strong argument that the patchwork text approach works well within a creative education context where experimentation and risk-taking are valued.

In 'The exhibition and other learning environments in The Millbank Atlas' Bradfield and Shechter remind us that art schools are not other-worldly – they sit in communities and the locale offers a rich context for the development of democratized knowledge. A focus on the global should not direct our attention away from the communities that live and work

around our colleges and universities. In the case study Bradfield and Shechter challenge traditional assumptions about knowledge production and look at the ways knowledges are co-produced within the particular context of Millbank in London. The authors remind us that students and community are not discrete groups. Students are part of the community: 'students [studying at Chelsea College of Arts] should understand themselves as Millbank locals' linking their locale to their development as designers. The article models an approach to democratic professionalism that disrupts the usual power relations between designer and client. In *The Millbank Atlas* students and clients are co-researchers.

Houghton's article 'A 60-year dysfunctional relationship: How and why curriculum and assessment in fine art in England have always been problematic and still are' offers us a broad historical sweep that covers the last 60 years of fine art education in art schools with a focus on the role of curriculum and assessment. This polemical article exposes the contradictions and tensions between policy led assessment regimes premised on positivist foundations and the interpretative paradigms dominant in fine art education. Mapping the changes in fine art education from skills to self-expression Houghton explores the sticky position of fine art education within the wider educational policy framework in the United Kingdom.

Chon and Sim deploy design thinking as a pedagogic approach in design education to support risk-taking in research and practice in their paper 'From design thinking to design knowing: An educational perspective'. Their research surfaces the nonlinear circular structure of knowledge generation that is a core component of design thinking with its focus on knowledge creation through participation. The authors ask the question: what is the relationship between design knowing and design thinking? In addressing this question the article makes a contribution to design thinking literature by focusing particularly on the role of knowledge production within design thinking. The authors offer a design thinking framework that sets out the interrelationship between designerly knowing and design thinking.

We know that articles exploring the role of technicians in art and design education are widely read and downloaded, so Savage's article exploring the role of the UK Professional Standards Framework (<https://www.advance-he.ac.uk/fellowship/accreditation#psf>) in relation to technicians at a UK university is a welcome addition to *ADCHE*. In 'Challenging HEA fellowship: Why should technicians in Creative Arts HE be drawn into teaching?' Savage investigates the ways in which technicians may or may not benefit from seeking professional accreditation. The author identifies that technicians who are accredited Fellows report that they have increased self-confidence and expanded professional networks.

Dr Sam Broadhead's book review introduces the reader to *Provoking the Field: International Perspectives on Visual Arts PhDs in Education*. This review sits well within this issue because it discusses ways to create new knowledge through collaboration rather than through traditional models of researchers and subjects.