

# Where *Art School* Leads:

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# Where Art School Leads

## 2025 GLAD Symposium

Your day ahead

TIME	ACTIVITY
8.30 –9.30am	<b>Coffee and Registration</b> Nottingham Trent University’s Newton Building Level 1 on Goldsmiths Street. Please register and collect your name badge.
9.30am –9.50am	<b>Welcome</b> Lecture Theatre 5 Executive Dean of Nottingham School of Art & Design, Michael Marsden welcomes you to the GLAD <b>Where Art Schools Lead</b> 2025 Symposium.
9.50 –10.30am	<b>Keynote</b> Caroline Norbury, OBE, CEO, Creative UK
<i>Walk to the Design and Digital Arts building (DDA on Shakespeare Street)</i>	
10.40 –11.40am	<b>Session 1</b>
11.40am –12.00pm	<b>Break</b> Coffee in DDA Ground Floor Foyer
12.00 –1.00pm	<b>Session 2</b>
1.00 –1.40pm	<b>Lunch and Activities</b> A ‘Grab and Go’ lunch will be available DDA Ground Floor Foyer. Practice Share Table Top Exhibition in DDA 604, Virtual Production Studio Demo in DDA room 404 (1pm and 1.20pm), Poster display DDA First Floor and FACE exhibition in Bonington Building, Atrium.
1.40 –2.40pm	<b>Session 3</b>
2.40 –3.00pm	<b>Break</b> Coffee in DDA Ground Floor Foyer

TIME	ACTIVITY
3.00 –4.30pm	<b>Session 4</b> Workshops
4.30 –4.45pm	<b>Conference Plenary</b> Conference Plenary and Close in the Newton building, Lecture Theatre 5.
4.45 –5.30pm	<b>Evening Activities</b> Virtual Production Studio Demo Rm 404 (4.50pm and 5.10pm), Poster display DDA First Floor and FACE exhibition in Bonington Building, Atrium

Things to see during the breaks and lunch

- Poster Exhibition: DDA First Floor, turn left at the top of the stairs*  
Discover the GLAD Poster Exhibition describing insightful initiatives that align to the themes of the symposium from delegates.
- Practice Share Table Top Exhibition: DDA Room 604*  
View artefacts, objects and artwork that depict initiatives that align to the symposium themes from delegates.
- Virtual Production Studio Demo: DDA Room 404 (1pm 1:20pm, 4:50pm and 5:10pm)*  
Virtual production is a technique that blends physical and digital elements in real time, using LED walls and game engines to create highly detailed worlds for a range of film, television and stills production. NTU invites you to experience this technology first hand in our new Virtual Production Studio at DDA, designed by Creative Technology and ARRI.
- Professional Student Wardrobe: Newton Level o*  
The award-winning Professional Student Wardrobe, in partnership with White Rose, provides NTU students and graduates with free, professional clothing for career related activities. Our values around Social Mobility and Sustainability are at the heart of this exciting new initiative.
- FACE X HAIR Our Untold Stories Exhibition: Bonington Atrium: curated by Davina Hawthorne, Sharon Lloyd & Max Kandhola*  
FACE Hair Untold Stories’ began as a student competition exploring Black hair’s cultural significance, evolving through FACE network and Horniman Museum collaboration. UK students created works examining Black, Brown, and Asian hair narratives, centring racialised experiences. These testimonies became ‘Face Hair Our Untold Stories’. The project critiques mainstream hair views, challenges colonial legacies, and promotes identity empowerment through natural hair acceptance. Using art, symposia, and educational tools, it questions Eurocentric beauty standards and systemic biases. Aligned with NTU’s strategy and EDI values, the exhibition fosters inclusivity and celebrates underrepresented voices in education and culture.

## Themes of the Day

- 1. Pedagogy, Curriculum and Assessment**
- What are the latest teaching, learning and assessment innovations within art schools?
  - Which pedagogies embed curiosity, independence and critical thinking in the curriculum?
  - What role does technology play in reshaping art education?
- 2. Inclusive Practices and Lived Experiences**
- In what ways do art school practices value lived experience as knowledge production?
  - What role does art school play in generating diverse and equitable cultural spaces?
  - What pedagogies are required for an inclusive student experience
- 3. Future Skills and Competencies**
- How do art schools prepare students for the evolving demands of the creative industries?
  - What are the emerging skills and competencies vital for cultivating positive future cultural, societal and economic landscapes?
  - How can art schools align with regional growth plans, industry strategies and/or climate action imperatives?

Event start											
08:30 – 09:30	Coffee and registration	Please register and collect your name badge					Nottingham Trent University's Newton Building Level 1 on Goldsmiths Street				
09:30 – 09:50	Executive Dean of Nottingham School of Art & Design, <b>MICHAEL MARSDEN</b> welcomes you to the GLAD <b>'Where Art Schools Lead'</b> 2025 Symposium						Newton Lecture Theatre 5				
09:50 – 10:30	<b>CAROLINE NORBURY</b> , OBE, CEO, Creative UK — Keynote										
Walk to the Design and Digital Arts building (DDA) on Shakespeare Street											
Session 1											
10:40 – 11:40	Panel Discussions DDA Room 103 Chair: <b>LOUISE O'BOYLE</b>	DDA Room 814 15mins + 5 mins Q&A Chair: <b>Dr JENNY HOLT</b>	DDA Room 902 15mins + 5 mins Q&A Chair: <b>Dr DANIELLE BARRIOS-O'NEIL</b>	DDA Room 704 15mins + 5 mins Q&A Chair: <b>DR CHARLENE GALLERY</b>	DDA Room 907 Rapids — 7 mins Chair: <b>CATHERINE SMITH</b>						
	<b>ADAM SHAW</b> Nottingham School of Art, Design Nottingham Trent University	<b>ALASTAIR WAITE</b> Nottingham School of Art, Design Nottingham Trent University	<b>DOUGLAS BOWEN</b> British Higher School of Art & Design	<b>CARYS KENNEDY</b> University of the Arts London	<b>EDWARD CRUMP</b> and <b>MATT HAMS</b> Kingston University, Kingston School of Art						
		<b>JO NEIL</b> Leeds Arts University	<b>SARAH HOWE, POLLY PALMERINI, RICHARD HIGGINBOTTOM, DUCAN WOOLDRIDGE</b> Manchester Metropolitan University, School of Digital Arts	<b>MELANIE GALE DAVIES</b> Central St Martins, University of the Arts London	<b>AMY TWIGGER HOLROYD</b> Nottingham School of Art & Design, Nottingham Trent University						
		<b>Dr CLARE DEVANEY</b> and <b>RUTH COCHRANE</b> Glasgow School of Art		<b>ALBERT FUSTER</b> Glasgow School of Art, School of Innovation and Technology	<b>LESLEY RAVEN</b> Manchester Metropolitan University, Manchester Fashion Institute						
			<b>ÖZLEM GEZGIN</b> Glasgow School of Art		<b>SIMONE GADAGAH</b> Nottingham School of Art & Design, Nottingham Trent University						
					<b>NATHANIEL DAFYDD BEARD</b> Kingston School of Art, Kingston University						
					<b>MERIKE VAN DE VIJVER</b> and <b>MARIANNE PATERA</b> Manchester Metropolitan University, School of Digital Arts						
Break											
11:40 – 12:00	Coffee available in DDA Ground Floor Foyer										
Session 2											
12:00 – 13:00	Panel Discussions DDA Room 103 Chair: <b>PHILLIP KENNEDY</b>	DDA Room 814 15mins +5 mins Q&A Chair: <b>LOUISE O'BOYLE</b>	DDA Room 902 15mins +5 mins Q&A Chair: <b>JESSICA LONGMORE</b>	DDA Room 704 15mins +5 mins Q&A Chair: <b>KATIE MCKEE MOONEESAWMY</b>	DDA Room 907 Rapids – 7 mins Chair: <b>Dr DANIELLE BARRIOS-O'NEIL</b>						
	<b>GAVIN DOUGLAS</b> Manchester Metropolitan University <b>DAVINA HAWTHORNE</b> De Montfort University	<b>CAROLINE EDGE</b> University of Salford, School of Arts, Media and Creative Technology	<b>ALEC DUDSON</b> Manchester Metropolitan University, Manchester Fashion Institute	<b>STEVEN EVANS</b> Durham College Oshawa, Ontario, Canada and <b>WILL ALBIN-CLARK</b> and <b>KATIE JONES</b> Manchester Metropolitan University, Manchester School of Art	<b>FIONA WILSON</b> University of Staffordshire						
	<b>SHARON LLOYD</b> London Metropolitan University <b>BENITA ODOGWU-ATKINSON</b> Fashion & Textiles Academic, The Jimmy Choo Academy	<b>HELEN MCGHIE</b> and <b>SIAN MACFARLANE</b> Manchester Metropolitan University, School of Digital Arts	<b>ADAM CAIN, OWEN CALDERBANK</b> and <b>MOHD FIRDAUS BIN MD KHALID</b> , Manchester Metropolitan University, School of Digital Arts		<b>DAN TURNER</b> Nottingham School of Art & Design, Nottingham Trent University						
		<b>LUCY ALEXANDER</b> and <b>TIM MEARA</b> University of the Arts London		<b>PATRICK WALKER</b> Sheffield Hallam University, Sheffield Creative Industries Institute	<b>CARLY STAFFORD</b> Nottingham School of Art & Design, Nottingham Trent University						
			<b>ZOE BATHER</b> The Design School, Kingston School of Art	<b>KRISTIN MARSHALL</b> and <b>DAMON BANNISTER</b> Manchester Metropolitan University, School of Digital Arts	<b>MARY O'NEILL</b> De Montfort University						
					<b>FO HAMBLIN</b> and <b>BETH PAGETT</b> Nottingham School of Art & Design, Nottingham Trent University						
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13:00 – 13:40	Poster display			DDA Ground Floor Foyer and Floor 1							
13:00, 13:20	Practice Share Tabletop Exhibition Room 604 and Virtual Production Studio Room 404    Demo (13:00, 13:20pm)			Design and Digital Arts Building							
	FACE Exhibition			Bonington Building, Bonington Atrium							
Session 3											
13:40 – 14:40	Panel Discussions DDA Room 103 Chair: <b>JAMES WARD</b>	DDA Room 814 15mins +5 mins Q&A Chair: <b>Dr JENNY HOLT</b>	DDA Room 902 15mins +5 mins Q&A Chair: <b>CATHERINE SMITH</b>	DDA Room 704 15mins +5 mins Q&A Chair: <b>JESSICA LONGMORE</b>	DDA Room 907 Rapids — 7 mins Chair: <b>Dr CHARLENE GALLERY</b>						
	<b>Dr CAROLINE MOLLOY, Dr SARAH SCARSBROOK, Dr TIM SAVAGE</b> and <b>Dr REBECCA COURT</b> University of the Creative Arts	<b>ZENA RASHID</b> and <b>PINKY BAZAZ</b> Nottingham School of Art & Design, Nottingham Trent University	<b>NATALIE BROWN</b> and <b>LORRAINE WARDE</b> Nottingham School of Art & Design, Nottingham Trent University	<b>JOHN HUDSON</b> University of Staffordshire	<b>DIGGER NUTTER</b> Glasgow School of Art						
		<b>DEREK JONES</b> The Open University and <b>JAMES CORAZZO</b> Sheffield Hallam University	<b>DEREK YATES</b> Ravensbourne University, London	<b>ALAN BEATTIE</b> De Montfort University, School of Fashion and Textiles	<b>DARREN RAVEN</b> Manchester Metropolitan University						
			<b>KIERAN REED</b> UCL Slade School of Fine Art	<b>KLAIRE ELTON</b> and <b>TINA DOWNES</b> Nottingham School of Art & Design, Nottingham Trent University <b>CARYN SIMONSON</b> Chelsea College of Art, University of the Arts London <b>PHOEBE TROUP</b> and <b>KATE FARLEY</b> Norwich University of the Arts	<b>Dr JOHN GRAYSON</b> West Dean College of Arts, Conservation School of Arts						
		<b>EMILY FORD-HALLIDAY</b> University of Edinburgh, Edinburgh College of Art			<b>SIMON GRENNAN</b> University of Chester, School for Creative Industries						
					<b>KEITH WINTER</b> University of East London and <b>RUT BLEES</b> Luxemburg Professor, Royal College of Art						
Break											
14:40 – 15:00	Coffee available in DDA Ground Floor Foyer										
Session 4 — Workshops											
15:00 – 16:30	DDA103 Chair: <b>JAMES WARD</b>	DDA Room 814 Chair: <b>MANDY JANDRELL &amp; JESSICA LONGMORE</b>	DDA Room 411 Chair: <b>KATIE MCKEE MOONEESAWMY</b>	DDA Room 704 Chair: <b>PHILLIP KENNEDY</b>	DDA Room 907 Chair: <b>Dr CHARLENE GALLERY</b>						
	<b>JENNIFER BELL, PARISA ELIYO, FO HAMBLIN, LARS KOENS, TIM RUNDLE &amp; LUKE WALLER</b> Nottingham School of Art & Design, Nottingham Trent University	<b>MAX RYAN</b> and <b>CATHY GALE</b> , Kingston University, <b>TANVEER AHMED</b> , Central Saint Martins, University of the Arts London	<b>IAN TRUELOVE</b> and <b>GEORGIA STEELE</b> University of the Arts Online	<b>AMY TWIGGER HOLROYD, EMILY STRANGE, RACHAEL HOBBS, RACHAEL WICKENDEN, ROSE MARRONCELLI, BEGUM EKE</b> and <b>MILEY LEWIS</b> , Nottingham Trent University, Nottingham School of Art & Design	<b>HILARY CARLISLE</b> Norwich University of the Arts						
Close											
16:30 – 16:45	Conference Plenary and Close Chair: <b>LOUISE O'BOYLE</b> and <b>GLAD COMMITTEE</b>			Newton Building Lecture Theatre 5							
16:45 – 17:30	Virtual Production Studio Demo Rm 404 (16:50 and 17:10), Poster display DDA First Floor and FACE exhibition in Bonington Atrium										



## Caroline Norbury, OBE, CEO, Creative UK

Caroline Norbury, OBE is the founding Chief Executive of Creative UK. Dedicated to championing the creative industries, Creative UK invests in and supports creative ideas, talent and businesses, harnessing the power of the creative sector to build a fairer, more prosperous world. Creative UK has leveraged over £100m into creative businesses and projects across the country and uses its extensive membership and networks as a change maker and advocate for a world where creativity is valued and recognised as a driving force of our future.

Caroline began her career working in community arts before becoming a film and TV producer, focusing on supporting new talent and those whose voices had traditionally been absent from mainstream media and storytelling.

A member of BAFTA and the Royal Society of Arts, Caroline sits on the Creative Industries Council and co-chairs the Growth working group of the Council. Caroline is a founding board member of the Creative Industries Independent Standards Agency, (CIISA) and Chairwoman of the cross-industry “Roundtable” group focused on reducing bullying, harassment, and discrimination in the Creative Sector.

Caroline is also a trustee of the PRS Foundation, supporting the development of new music and musicians, and previously Chairwoman of The Music Works, a small charity in Gloucestershire supporting young people in challenging circumstances to have better lives through music. She has two honorary doctorates from the University of Essex and Arts University Bournemouth and is a newly appointed member of the Board of Trustees at Aardman.

## Breakout Sessions

There will be four breakout sessions throughout the day. For each session, you can choose from five different rooms, each featuring a different format, such as:

- Panel discussions
- Three 20-minute papers
- Six 7-minute presentations
- Interactive workshops

Plan Ahead To make the most of your experience:

- Read the abstracts in advance to decide which sessions interest you most.
- Each breakout session takes place in a different room, so choose accordingly.

Room Capacity

- Seating is limited and indicated by the number of chairs.
- If a room is full (i.e. no chairs available), please move to another breakout session room.

## Practice Share DDA Room 604

View artefacts, objects and artwork that depict initiatives that align to the symposium themes from delegates.

## Angela Devoti University of Staffordshire Department of Creative Industries

*How the practice of using artefacts and traditional hand drawing in creative learning and teaching enables students to engage in an immersive, multi-sensory and holistic learning experience, that is transformative, enriching artistic sensibilities, imagination and personal wellbeing*

The Betty Smithers Design Collection is a teaching and research collection of over 7000 artefacts mainly from the 20th-century housed in the Department of Creative Industries, University of Staffordshire. This remarkable collection is recognised as one of the largest handling exhibition collections within the UK. Each artefact holds a lived bodily experience, signifying moments in time, reflecting the continual changes within society, culture and politics. Students learn through tactile interactions about the artefacts design, material and function, revealing varying narratives, and discover their own unique story. Through encountering and connecting with these fascinating artefacts permits students to initiate creative thinking and drive forward their imagination. The embodied practice of drawing within this experience sustains students’ awareness and presence, combining creativity and mindfulness, and becomes a dynamic and transformative learning approach. This multi-sensory immersion embraces the physical and enhances cognitive engagement, encouraging analysis and emotional investment of students own emergent visions.

## Polly Palmerini, Sarah Howe, Richard Higginbottom and Duncan Wooldridge Manchester Metropolitan University, School of Digital Art

*Prompts is a publication and playful pedagogical tool that curates visual research created by academic staff at School of Digital Arts, MMU. It serves as a starting point for current and prospective students to develop new creative visual responses*

Prompts is a publication and playful pedagogical tool that curates visual research created by academic staff at School of Digital Arts, MMU. It serves as a starting point for current and prospective students to develop new creative visual responses. The publication is a collection of possibilities, presented through fragmented texts and images that encourage exploration of what might come next. Born out of a prompt itself, it gathers a series of responses and new prompts for future imaginations and images. A prompt is both an act and a potential — one half of an open-ended conversation. The contributors were invited to provide a prompt drawn from their own practice, to then be used as a tool for undergraduate and postgraduate study in photography. This physical publication actively considers the role of the art school in the age of AI; and creativity as tool of making and exchange within a learning community.

## Benjamin Hall and Jo Hassall Leeds Beckett University

*HE(art) School exhibition presents artefacts generated through drawing and dialogue between students and staff, that explore experiences, demonstrating how art school can be a safe space for reparative reflection and recovery*

It is not news that art school is a safe space for those that think and learn differently — and an institution where we are able to teach differently. Delivery often follows a dialogic mode where practice-based activity acts as a catalyst for conversation; using material to discuss urgencies that emerge in the making. On BA Illustration at Leeds Beckett University, a recurring talking point is the impact of school, and the experiences that have shaped the way students approach learning. Discussions range from the subtlety of earning a pen licence, to the more sinister flattening-the-grass, an appalling initiative designed to intimidate the vulnerable. This exhibition presents artefacts generated through drawing and dialogue between students and staff, that explore these experiences, demonstrating how art school can be a safe space for reparative reflection and recovery.

## Tomas Regan Satakunta University of Applied Sciences, Wellbeing and Culture, Fine Art

## Guy Mayman Wrexham University

## Dr Paul Jones Nottingham School of Art & Design Nottingham Trent University.

*The Friction of Strangeness as a Catalyst for Creative Collaboration – Experiences from a Blended Mobility Pilot in Art Education*

This tabletop exhibition explores a blended mobility pilot in fine arts education, bringing together students from Wrexham University (UK) and Satakunta University of Applied Sciences (Finland). Through a suitcase of artefact, including zines, student works, and a video essay, we examine the intersection of hybrid pedagogy, artistic exchange, and heterotopic friction. Students engaged in mail exchanges, online discussions, and collaborative making, culminating in an in-person encounter in Wrexham. The suitcase, a symbol of transition and exchange, carries traces of their dialogue: cyanotype prints, field samples, and visual narratives that reflect both cultural difference and creative commonality. As students and teaching staff navigated the tensions of working across parallel spaces, they moved beyond institutional structures, forming autonomous artistic dialogues. In this presentation we argue for challenging the idea that learning should always be contained within fixed curricula and structured hierarchies.

**Erica Weide**  
**London College of Fashion**  
**University of the Arts London**

*Crafted Kinship: Facilitating Space to Foster Belonging*

Erica Weide is a Lecturer in Fashion Textiles and a Pastoral Tutor at London College of Fashion, UAL. She is currently pursuing an MA in Academic Practice, with her research focused on enhancing student belonging and communication through creative making practices. With a particular interest in fostering connections between students across different cohorts, Erica has recently facilitated conversations through student focus groups and workshops. The quilt on display is the Body of Practice outcome of Erica's MA Major Project. In the spring term of 2025, she led a series of four workshops, inviting LCF Print students from all years to unwind, connect, and create, with the aim of developing a stronger sense of connection to their neighbourhood. During the workshops, participants created cyanotype prints, which were later incorporated into the quilt. By adding foliage, hand stitching, and text capturing moments of joy, the quilt now holds the shared stories of the participants.

**Guy Mayman**  
**University of Wrexham School of Art and Design**

**Dr Paul Jones**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

*DATAMOSH and the University of Unknowing*

In the spirit of precarious pedagogy, DATAMOSH, a collaboration between Guy Mayman and Paul R Jones, blurs the boundaries between curriculum, performance, and materiality. Through hybrid lectures, semi-structured events, and trance-like actions, we challenge traditional formats, fostering adaptive and imaginative learning spaces. This curated smorgasbord of DATAMOSH artefacts, embracing uncertainty, fluidity, and emergence in arts education. Objects, video fragments of participatory performances, and hybrid digital-analogue artefacts will be presented on phones, iPads, and physical materials such as zines and posters, forming an archive / artefact hybrid. This assemblage embodies the DATAMOSH ethos, where independent artistic practices mesh through scanning applications, pre-digital synthesizers, and low-resolution analogue processes, generating unpredictable outcomes. Our presentation becomes both an artwork and an event, evidencing how embracing unknowing cultivates the critical and creative capacities essential for shaping future cultural landscapes

**Hannah Pittman**  
**London College of Fashion,**  
**University of the Arts London**

*Wellbeing Through Objects: A study into the potential for modern day amulets when confronted with pain*

As part of my MA in Academic Practice at UAL, my research explores how jewellery and related objects can support wellbeing, particularly in relation to pain. Through semi-structured interviews and co-designing wearable pieces with participants experiencing chronic pain, I investigate how lived experience informs artistic knowledge production. My work highlights the transformative potential of participatory making within arts education, foregrounding inclusive practices that value embodied knowledge. By bridging artistic practice with research on pain, belief systems, and emotional attachment to objects, this project demonstrates the bold and affective role of arts education in shaping equitable cultural spaces. Findings may be shared through exhibitions, academic publications, and conferences, fostering dialogue on how co-creation and material engagement contribute to inclusive pedagogies while raising awareness of chronic pain. This research offers insights into how art schools can centre lived experience, promoting wellbeing through collaborative and practice-led learning.



# Session 1

10.40 – 11.40am

## Room 103

*Future Grads – From Runway to Render Farm: Industry and alumni insights into the future of the creative industries' graduate labour market*

**Adam Shaw**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

In this panel, Adam Shaw, School Employability Manager at Nottingham School of Art & Design (NSA&D, NTU), convenes a cross-section of alumni practitioners and industry collaborators to examine how accelerated shifts in the creative industries are reshaping the graduate labour market. Together they will consider three intertwined themes: the complex challenges of digital fluency; the role of adaptability and reflection in developing sustained creative careers; and the opportunity for higher education to provide experiences to students that balance discipline specificity with a changing landscape. Drawing on examples from NSA&D's in-School and central NTU projects, including Work-integrated Learning, placements and School-based events, the discussion will consider how curricular, co-curricular and extra-curricular interventions combine to enable the transition from HE to graduate role. The panel will also share how their studies and / or partnership with NSA&D have influenced their careers, and what this means for academics.

**Anoushka Srivastava**  
**Founder and Lead Designer at Ekadasha Studio,**  
**Fortnum & Mason as Print and Packaging Designer**

**Rebecca Lewis**  
**Curation and Promotion Manager at Getty Images**

**Sophie Howarth**  
**Ex, L'Oreal, LVMH, Estee Lauder, Prestige Retail Design**  
**Director at Coty**

**John Sewell**  
**Founder and CEO of Cosimo Art**

## Room 814

*The Good, The Bad and The Ugly: Work Experience Industry Event*

**Alastair Waite**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

The Fashion Management course at NTU has embedded at Level 4 an industry off campus event into the curriculum by inviting alumni and current work placement students to share their experiences. The fashion industry thrives on connections. Internships and entry-level positions provide opportunities to build a professional network, which can be invaluable for career advancement. (Graziano, 2020) Alumni discuss their career journeys, highlighting both triumphs and challenges, while work placement students provided insights into their hands-on experiences. This offers students real-world knowledge, emphasizing the importance of experience communication, creative problem-solving, resilience, and flexibility. The resulting outcomes align with the evolving demands of the creative industries, which increasingly require professionals to possess practical skills, adaptability, and the ability to collaborate. The session will show how integrating these industry events ensures that students are prepared to meet these demands, bridging the gap between theoretical knowledge and practical application. This enhances their technical abilities but fosters networking opportunities and professional growth, equipping them to navigate and succeed in the dynamic creative landscape.

*Experimenting with a visible research process: research, making and reflection in Fine Art practices*

**Jo Neil**  
**Leeds Arts University**

This presentation shares an ongoing research project that documents the thinking, making, research, and outputs of a creative practice. It extends an artistic practice and builds on doctoral research which used digital and autoethnographic methodologies. One strategy uses an experimental and discursive narrative approach, that utilises different modes of writing: descriptive, reflective, explorative, personal, critical, informative and creative. Sharing lived experiences of knowledge production (making visible the indecision, decision making, strategies, successes, failures, tactics, distractions and diversions) through different modes of writing, or 'telling stories' about the research process, provides a pedagogic strategy and insight into one's practice.

*Nexa: The Art School as the Now and New Economy*

**Dr Clare Devaney and Ruth Cochrane**  
**Glasgow School of Art**

Nexa is a map, model and evaluation tool for the now and new economy. It has been designed from concept at The Glasgow School of Art's Rural Lab. Nexa manifests the transformative opportunity for art schools not only to respond to the possibilities of the current and future economy, but to envision, shape and lead that economy; to craft its core values and principles and, further, to embody them. Nexa is an interpolator model, supported through emerging technologies and designed with intent as a dynamic, inclusive, equitable and generative space for multiple and diverse knowledges, perspectives and contributions. GSA Rural Lab is live-testing Nexa's application as a novel and integrative strategic approach across its core programmes, including its capacity to frame, assess and evaluate pedagogical, research and skills-led innovations; in place and cross-sector contexts with project partners, and with policymakers in contribution to industrial strategies, national priorities and global agendas.

## Room 902

*Circuit Breaker*

**Douglas Bowen**  
**British Higher School of Art & Design**

This presentation explores the transformative potential of alternative gallery spaces and student-led pedagogies in contemporary art education, challenging the limitations of traditional gallery models and institutional structures. Through the lens of The Gallery in the Expanded Field — a project showcasing unconventional gallery spaces such as hairdressing salons, storage units, and nomadic vitrines — we examine how these experimental formats disrupt conventional exhibition practices and foster innovative learning environments. By involving students in the curation, documentation, and dialogue with gallery directors, the project highlights the pedagogical value of hands-on engagement in redefining what constitutes a gallery space. Drawing on interviews conducted by students with directors of these alternative spaces, we investigate how such collaborations encourage critical thinking, self-organisation, and a reimagining of art education. This paper argues that embracing non-traditional models not only expands the possibilities of exhibition-making but also empowers students to challenge and reshape the boundaries of contemporary art practice.

*Expanding Matter: prompts and publications as tools for making*

**Sarah Howe, Polly Palmerini, Richard Higginbottom,**  
**Duncan Wooldridge, Manchester Metropolitan, School**  
**of Digital Arts**

This paper shares creative examples of prompt making for pedagogical practice articulated through the design, development and application of the co-authored publication, Prompts. A playful pedagogical tool that curates visual research created by academic staff at School of Digital Arts, MMU, that serves as a starting point for current and prospective students to develop new creative visual responses. Reflecting on the possibilities found in the simple act of prompting, and its expansive and iterative potentials, the paper considers how the publication (and future publications made through this method) might build communities of practice in and beyond the art school, develop intergenerational learning and instigate new creative outputs that might bring forms of imaging and practice into an oblique dialogue with search engines and AI logic. Through a discussion of the publication, we will focus on the interdependent nature of the prompt and the reciprocal curiosity bound in its making.

## *Embodied Perspectives: Integrating Performance and Spatial Design for Inclusive Art Education*

**Özlem Gezgın**  
**The Glasgow School of Art**

Inclusivity in art and design begins with a designer's ability to see through the perspectives of diverse users, yet this ability is often overlooked in design education. Students are rarely encouraged to truly inhabit the spaces they design. Performance studies offer a powerful tool to address this gap by engaging the body and character narratives to understand design. Drawing on Stanislavski's principles of character creation, this paper explores how physicality and embodied experience shape our perception of space. Specifically, it examines the process of seeing and interacting with space from a character's perspective, using embodied techniques to challenge conventional spatial thinking and foster inclusivity. This approach deepens connections to space, considering both individual and collective lived experiences. Therefore, this approach offers innovative methodologies for art and design education, promoting inclusivity through performance as a tool for spatial exploration.

## **Room 704** *Cripping the Crit*

**Carys Kennedy**  
**University of the Arts London**

This paper explores the inclusivity of crits through the lens of Disability Studies. This 2023 research project revealed that current practices disable students whose bodyminds do not align with the 'imagined normal student'; that is a student who does not experience impairment and who is an English-dominant speaker. The paper also outlines recommendations for inclusive practices in crits, while acknowledging the socio-political barriers to more radical change.

## *The Material Futures' Critical Text*

**Melanie Gale Davies**  
**Central St Martins, University of the Arts London**

Within Creative Arts, Higher Educational Institutions (HEIs) most practice-based courses have historically had a 'contextual studies' aspect. This is the 'norm' for Creative Arts HE learning. Students are generally encouraged to consider the cultural and historical context of their creative practice, as well as their own lived experiences, backgrounds and aspirations. Increasingly, contextual studies teaching provides the space where students access the ideas of writers and thinkers who challenge the inequalities and exploitations endemic in our neoliberal world and where they can consider how they might attempt to make a difference. This paper explores an innovative approach to 'contextual studies' writing in the art school: the 'Critical Text' that is part of MA Material Futures final submission. It looks at the way 'inclusive practice' and 'lived experience' intertwine in one particular Art School context. Whereas in many similar contexts, the 'theory / practice' divide ensures that there is little cross-over between student writing and their practice, this is not the case for the MA Material Futures' Critical Text, where the holistic assessment process ensures that writing and practice are embedded and mutually supportive. As Critical Text tutor, my role is to support students in the development of innovative, supporting pieces of writing which do not necessarily have to take the form of formal academic essay.

## *A Constellation of Opportunities. Exploring the interaction between Education, Research and Impact*

**Albert Fuster**  
**The Glasgow School of Art / School of Innovation and Technology**

Ethical, social and environmental challenges lead arts and design schools to question their role in society. The present paper exposes Constellation of Opportunities, a project to enhance links between Education, Research and Impact, developed at MDes Design Innovation programmes, at the School of Innovation and Technology (The Glasgow School of Art). The project promotes faculty and researchers to offer a framework for students to develop their project in a strong field, with cutting edge approaches and methods, and with relevant companies, institutions, communities, and research centres. The paper aims to demonstrate key outcomes the project brings: consistency to the students framing of the context, design process, and final outcomes; continuity to the school's research and impact threads; and quality and relevance to the interactions with external stakeholders. As part of a place-based and research-led learning experience, the Constellation of Opportunities explores the potential of education institutions as agents of change.

## **Room 907** *Evolving critical openness towards Generative AI at Art School*

**Edward Crump and Matt Hams**  
**Kingston University, Kingston School of Art**

Following the emergence of visual generative AI tools in 2021, we observed a trend of fear and avoidance towards them among our creative community. We noted many students either hadn't engaged with these tools due to anxiety about impact upon their practice, or quickly rejected their potential after limited experimentation. To address this concern, we sought to encourage a spirit of critical openness toward these technologies to foster a more balanced appraisal of their potential impact on design disciplines (Warburton, 2023). We developed a series of workshops to demonstrate how generative AI could augment existing creative processes while retaining agency. Through these workshops, we recorded students' feelings about AI before and after these activities. We aimed to investigate whether engaging students in structured activities could shift their perception of GenAI technology in relation to their practice discipline and influence the adoption of innovative technologies in design.

## *Ethical dilemmas in fashion careers: developing skills for driving sustainable change*

**Amy Twigger Holroyd**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

This rapid presentation will present a suite of three workshops that support students to anticipate and prepare for the ethical dilemmas they may encounter in their future careers in the fashion industry. The workshops have been developed in collaboration with Friends of the Earth's Experiments team and are currently being piloted in Nottingham School of Art & Design. Art and design institutions readily embrace the notion that their graduates will be 'change-makers' in industry, driving sustainable change. Yet how can we prepare students for the challenges that they are likely to encounter? The workshops address this issue via an engaging narrative-driven approach: students follow the story of a young designer as she progresses in her career. Each workshop focuses on a particular sustainability-related dilemma and invites participants to consider how they would deal with it, drawing on relevant concepts and tools including environmental ethics, Jevon's paradox and the futures wheel.

## *Seeing Reflection: Visualising Reflective Practice in Art & Design Education*

**Lesley Raven**  
**Manchester Metropolitan University / Manchester Fashion Institute**

Art schools foster unique learning environments where students must navigate uncertainty and ambiguity to build creative confidence. Reflective practice is integral to this process, yet its role in Art & Design education remains complex and often implicit. This presentation, drawing on my doctoral research, examines how academics and learner development staff understand and apply reflective practice. Using Schön's (1983) concepts of reflection-in and on-action, my study employed visualisation methods to explore how staff conceptualise and articulate reflection. Participants' evolving representations revealed the power of drawing and dialogue in deepening reflective thinking, both as a pedagogic tool and as a way to navigate the paradoxical tutor-student relationship Schön described. Findings highlighted the need for a discipline-specific approach to reflective practice, one that embraces and illuminates the affective, iterative, and tacit dimensions of creativity, shaping the future skills and competencies essential in Art & Design education and professional practice.

## *Innovating, Collaborating, and Succeeding: Preparing Students for the Evolving Demands of Creative Industries through Inclusive, Active Learning and Technology Integration*

**Simone Gadagah**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

Studio Practice is an active learning module designed to prepare students for the evolving demands of the creative industries. Through industry briefs, students from diverse backgrounds collaborate, combining skills to innovate, solve brand challenges, and create solutions. This module fosters an inclusive learning environment where each student's perspective contributes to dynamic teamwork and honing individual strengths. With an emphasis on high engagement and a fail-forward mindset, students embrace agile thinking in a fast-paced environment, developing adaptability to meet industry challenges. Integration of technology



plays a significant role in the learning experience, equipping students with tools to enhance creativity, problem-solving, and responsiveness to trends. This approach cultivates both technical and creative skills, building the confidence and resilience required to thrive in the dynamic landscape of the creative industries. By the end of the module, students are equipped with the future-ready skills and mindset necessary to succeed in an increasingly digital and rapidly evolving creative world.

### *The Death and Life of Fashion Magazines: Tangibility, Gen Z and Printed Matter*

**Nathaniel Dafydd Beard**  
**Kingston School of Art, Kingston University**

“I don’t read fashion magazines...” is a typical refrain in discussing the fashion media and where students obtain their fashion news from. Contradictorily, these are also students who aspire to participate in fashion as image-makers and stylists. If their image-making and styling does not appear in the glossy environs of Vogue, Elle, and Harper’s Bazaar (often the only titles they seem aware of), where do they intend for their work and a coveted byline to appear? At the same time, a further contradiction appears, in the nostalgia for the ‘crafty’ or ‘hand-made,’ such as crochet or knitting, and a rejection of the digital, online world, that is so all encompassing and addictive. Taking the creation of fashion publications as a starting point, this paper considers the tangibility of making a fashion magazine by Gen Z students. From the cynicism of ‘why print’ to embracing the possibilities of printed matter, this case study traces the haptic pedagogy inherent in the creation of a tangibly printed and potentially reproducible fashion magazine or zine. Encompassing image making, writing, and printing, how are Gen Z fashion students embracing or reinventing the fashion magazine? What are the pleasures in the perusal of pages created as an alternate idea to scrolling a digital interface? As the department store has died and come back to life, so seemingly has the fashion magazine, or has it? These questions and others are addressed in this speculative paper where Gen Z’s contradictions collide manifestly to their surprise and ours.

### *Improving First-Year Student Engagement in Creative Collaboration: A Structured, Short Project Approach*

**Merike van de Vijver and Marianne Patera,**  
**Manchester Metropolitan University, School**  
**of Digital Arts (SODA)**

Collaboration is essential in the creative industries, and therefore an integral part of the curriculum at the School of Digital Arts at Manchester Metropolitan University. Collaborative projects come with various challenges, for both students and academics (Shields and Spillane, 2018). First-year students are often sceptical about teamwork and tend to find working with others overwhelming, stressful or unfair. This can lead to low engagement, time-management issues and low satisfaction in general. After running and trialling different collaborative models, we concluded that shorter one to two week-long projects and a more structured approach regarding project roles provides the necessary scaffold for first year students to meaningfully engage in teamwork and discover their strengths. Our experience suggests that defined roles and shorter project cycles can create the right conditions to maintain enthusiasm, improve collaborative skills and understanding of accountability, and create a strong foundation to overcome challenges in future collaboration.



# Session 2

12.00 — 1.00pm

## Room 103

### *FACE X Horniman Hair: Untold Stories*

**Davina Hawthorne, De Montfort University; Gavin Douglas, Manchester Metropolitan University; Davina Hawthorne, De Montfort University; Sharon Lloyd, London Metropolitan University; Benita Odogwu-Atkinson, Fashion & Textiles Academic, The Jimmy Choo Academy**

FACE X Horniman Hair: Untold Stories began as a student competition exploring the socio-cultural significance of Black hair, later evolving into an academic collaboration through FACE network. Partnering with academics, the project invited UK students to create works examining Black, Brown, and Asian hair narratives, culminating in the Hair: Untold Stories online exhibition at the Horniman Museum (March 2022). Centring on racialised perspectives, the exhibition critiques dominant discourses, interrogating racial identity and colonial legacies in hair politics. Through symposia, pedagogy, visual works, and texts, it explores empowerment in embracing natural hair, resisting systemic biases, and challenging Eurocentric beauty standards. FACE X Horniman Hair Stories continues to expand through curriculum development, exhibitions, academic collaborations, FACE Summit, including FACE Our Untold Stories and On The Record at Kent University (2023) RCA (2024), broadening cultural representation and engagement with diversity and equity. Also see Exhibition in Bonington Building, Atrium space.

## Room 814

### *Cultivating Regenerative Practices: Photographic Education for a Sustainable Future*

**Caroline Edge, University of Salford, School of Arts, Media and Creative Technology**

In response to the climate emergency, the redevelopment of the BA Photography programme at the University of Salford aims to empower our graduates to create sustainable change within the commercial photographic industry. This presentation shares a case study of our research in progress, exploring how concepts derived from natural ecosystems, biodiversity and multispecies theory are inspiring the development of regenerative and inclusive models of practice in collaboration with our students. In recognition that photography is an inherently extractive process, my team understand this to be a collective and ongoing project of systemic change — within our institutions and the wider photographic industry. We share our research here as an open invitation for dialogue and collaboration, aiming to contribute to the project of enabling all art school students to become not just practitioners, but changemakers in the field.

### *Creative Action on ‘E-waste’: Embedding a Live Industry Brief within Collaborative Teaching at the School of Digital Arts, Manchester Metropolitan University*

**Helen McGhie and Sian Macfarlane Manchester Metropolitan University, School of Digital Arts.**

Our paper will share and reflect on a recent example of embedding sustainability within the creative curriculum through a live brief at Manchester Metropolitan University’s School of Digital Arts. Working with the environmental charity, Hubbub and Virgin Media O2, photography students called for action on electronic ‘e-waste,’ through collaborative image-making. This live opportunity enriched student confidence, while creatively highlighting an underserved ecological issue through collaborative photographic practice. Expanding Hubbub’s #TimeAfterTime campaign, students collected, photographed and responsibly

disposed of e-waste to address this growing global challenge. Students also engaged community initiatives including ‘repair cafés’ and the UK’s largest repair and reuse facility, based in Manchester. Hubbub led ‘pitching’ training and provided the opportunity for students to present their creative outputs to industry professionals with stakes in the e-waste problem, resulting in the permanent display of a large-scale photograph within Virgin Media O2’s Paddington offices and an online campaign raising public awareness.

### *The Power of the Prototype: co-design as transformative education*

**Lucy Alexander and Tim Meara University of the Arts London**

The Unlocked Room takes the University of the Arts London into the prison cell, using innovative resources and curricula to activate creative entrepreneurs in reshaping their future. Through engaging the young offenders’ lived experience and partnering our students as co-designers, our project CSM x HMP Isis tests what is possible if we imagine completely new ways of mending a broken system. In demonstrating what the possibilities are, can we pave the way for real change? We believe a high-quality education in any context can be meaningful, sustainable and transformative. We are passionate about nurturing art and design talent beyond the university, taking art and design education to places where it is difficult or impossible to access.

## Room 902

### *Wear Abouts — a podcast as active learning and network building*

**Alec Dudson Manchester Metropolitan University / Manchester Fashion Institute**

Transformative art education must deliver beyond the classroom. The creative industries are difficult to navigate and often ask new entrants for experience without being willing to provide opportunities to accrue it. At Manchester Fashion Institute, we’re fortunate to have brilliant students, academics and network of industry professionals. Sometimes though, it’s hard to get all three of those things to work together smoothly. Wear Abouts is podcast about why fashion matters and how it fits into everyone’s lives. It is staffed entirely by current Arts & Humanities department students, who we support and connect with industry and academic guests to create a public-facing professional quality show. As an active learning experience, it gives the students real-world problems to solve, sees them collaborate in ways that can’t be replicated in the classroom, provides high-value network building and ensures that they have experience that no-one can deny.

### *Games for Good: Harnessing Video Games as Catalysts for Positive Social Change*

**Adam Cain, Owen Calderbank, Mohd Firdaus Bin Md Khalid Manchester Metropolitan University — School of Digital Arts (SODA)**

The “Games for Good” unit challenges students to explore the transformative potential of video games as vehicles for positive social change, pushing the boundaries of traditional game design. This unit aligns with the United Nations’ 2030 Agenda for Sustainable Development, inspiring students to address one of its 17 Sustainable Development Goals (SDGs) through the lens of games, art, and design. Students engage in independent, inquiry-led learning to investigate real-world issues and examine diverse perspectives related to the SDGs. Working in small teams, they define their own creative direction, manage project development, and tackle complex problem-solving challenges. They refine their creative outputs through industry professional feedback and individual critical reflection. This approach enhances game design skills and cultivates the ability to leverage interactive media for meaningful social impact, fostering innovative solutions that can drive positive change globally. Attendees will learn about how Games Art lecturers at MMU have embedded sustainability and positive social change within the undergraduate Games Art pedagogy discussing the creative outputs produced and the various challenges faced during the project.

*A Message From Our Future Selves: Provoking new ways of thinking about sustainability through Critical Design and creative writing*

**Zoe Bather**  
**The Design School, Kingston School of Art**

A group of Time Travellers return, carrying artefacts collected from our future world — urgent messages from our future selves. Are they messages of hope, or warnings to heed? They provide glimpses into a planet we are yet to experience, clues to the possible consequences of our present choices. They provoke questions — why did we arrive at this future place? is it a future we want? how do we get there, or avoid it? Over the last 2 years I have introduced new approaches within the Sustainable Design MA at Kingston School of Art to support students in developing critical praxis. Critical Design and creative writing were established as tools to translate the theoretical sustainability knowledge students had established, into tangible outputs that could engage, enlighten, and mobilise audiences — challenging preconceptions and provoking new thinking. My students were the Time Travellers, and they would like to share their messages with you.

**Room 704**  
*Portals — How can a COIL exchange help fine art students at a Canadian community college and an English art school explore synergies in their shared cultural, political, and social heritage?*

**Steven Evans**  
**Durham College, Oshawa, Ontario, Canada**

**Will Albin-Clark, Katie Jones**  
**Manchester Metropolitan University,  
Manchester School of Art**

Through a short essay and project brief, students at Durham College in Oshawa, Ontario, engaged in a COIL exchange with students from Manchester Metropolitan University, Manchester School of Art. Faculty invited students to examine an essay on the human tendency to simplify complexities and conform to collective judgment, drawing from Carl Jung, Audre Lorde, and Jean-Jacques Rousseau. Jung critiques society’s preference for oversimplification over critical thought, Lorde’s The Cancer Journals encourage embracing individuality and confronting fear, and Rousseau’s reflections on life’s transience suggest true contentment arises from living in the present. Over three weeks, students from each institution were paired into online teams. In video breakout rooms, they completed tasks, uploaded sketches and in-the-moment art-making to a Miro board. In conclusion, students were tasked with creating formal visual responses inspired by the essay’s themes. The COIL will culminate in an international exhibition on both campuses showcasing the art.

*Act Like No One Is Watching: Balancing Risk, Inclusivity, and Autonomy in Creative Education*

**Patrick Walker**  
**Sheffield Hallam University / Sheffield Creative Industries Institute**

The academic learning environment for creative subjects is dynamic, rich, and, at times, risky and unpredictably rewarding. However, this environment can also present significant challenges for educators in tailoring support for all students to flourish. This paper examines the interplay of social dynamics amongst students and staff, institutional support, and design industry expectations to identify critical gaps that impact student outcomes. Notably, while creative education fosters identity and community, and the strength of creative practice lies in its collaborative spirit, it can fall short in providing the necessary support for students’ diverse needs. The industry’s demand for self-assured independence further complicates the learning environment, revealing a misalignment between academic scaffolding and professional practice that can marginalise vulnerable students. In this presentation, we will share how we use safe space agreements — co-created with staff and students — as part of a pedagogical strategy that balances autonomy with supportive scaffolding to ensure that creative environments nurture confidence and inclusivity for all students.

*Empire, Colonialism and Identities through the stories and memories of ordinary people: A student and community engagement project. How our students can learn from the experiences of others and see themselves reflected in these mirrors from the past*

**Kristin Marshall and Damon Bannister**  
**Manchester Metropolitan University — School of Digital Arts (SODA)**

Supported by IWM 14–18 NOW Legacy Fund, MMU’s SODA partnered with IWM and Oldham Archives on a digital archive project to bring British South Asian history to life. Through SODA’s Animation programme, third year undergraduate students responded to provocations by Liverpool Punjabi artist Chila Burman creating immersive 360-degree projections for display in a giant inflatable dome. Oldham Archives made digital oral history recordings and photographs from Oldham’s South Asian communities available as resources for three films exploring stories of migration, challenge and belonging, told through lived experiences of the South Asian community in Oldham, alongside others focussed on the impact of war on communities and exploration of lived experiences of those at home and on the front. Featured in Oldham Illuminate Festival and shared with members of the local community, receiving inspiring and powerful responses: Illuminate Festival — Oldham HLA.

**Room 709**

*PlayLab Collective: A Space for Creative Risk-Taking and Collaboration*

**Fiona Wilson**  
**University of Staffordshire**

The PlayLab Collective is a research-driven initiative exploring the role of play, creative risk-taking, and collaboration in artistic development. Emphasizing process over perfection, it creates a space where students and staff can experiment freely, embrace failure as part of growth, and build confidence through hands-on making. This presentation reflects on the development of the PlayLab Collective as both a research project and a working methodology. Through interactive workshops, Make — A — Thons, and collaborative challenges, participants engage in creative exploration that fosters resilience, adaptability, and innovation. The project highlights how stepping outside comfort zones — both individually and collectively — can lead to new ways of thinking and making. By encouraging an open, experimental approach to creativity, the PlayLab Collective offers a model for how art schools can nurture confidence, curiosity, and the ability to navigate uncertainty — essential qualities for artists, designers, and creative practitioners shaping the future.

*Supporting Virtual Production — A Technical Perspective*

**Dan Turner**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

A quick presentation on how DDA technical teams, ‘Immersive Media & Lens Based Media’, worked together to support students from Humber Polytechnic and Nottingham Trent University (NTU) in a cross collaboration Virtual Production shoot organised through NTU Global.

*Setting up a Bio Lab: the research process and surprising outcomes for a technical resource*

**Carly Stafford,**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

In 2022, we created a new technical resource centred around biodegradable materials and sustainable practice. In the initial phase, we researched bio labs, their functions in arts higher education and how to implement these ideas for our students. During this time, we visited other HEI’s, did our own experimentation and built a workshop that focused on our core values and the needs of our students. What happened after establishing the lab was interesting, we engaged in discussion around the intersection of sustainability, ethics, waste creation and biodegradability and how they met or contradicted each other. Once students had been working with us a while, we realised something else was happening— users had to think differently about materials and their properties. Without known material outcomes, which was likely unpredictable and non-permanent, students began to form ideas outside of reliable materials and shifted perception of successful outcomes. Through practice, failure and exploration students learnt autonomy, creative problem solving and to embrace unique final outcomes.

*Learning Alongside: a strategy for collaborative learning with art students*

**Mary O'Neill**  
**De Montfort University**

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

*Challenges and opportunities of teaching 'what if?':  
Speculative futures in the Fashion and Textile Design  
undergraduate curriculum at Nottingham Trent University*

**Fo Hamblin and Beth Pagett**  
**Nottingham School of Art & Design**  
**Nottingham Trent University**

Second-year BA Fashion and Textile Design students at NTU participate in Design Citizens, a collaborative module within the school-wide Co Lab: Research, Exploration and Risk. We ask: How can we shift from being consumers to citizens, and what does this mean for us as designers? Framed by Dr. Amy Twigger Holroyd's Fashion Fictions initiative, the project explores making and sharing as catalysts for discussion and care. Encouraging students to engage with speculative approaches can be challenging: it requires a shift beyond production mindsets, growth models, and linear thinking but provides opportunity for cultivating new connections with community and nature. We recognize design and making play an integral role in futuring, since "we are not only suffering from the poverty of imagination, but also from the poverty of hope" (Damhof & Gulmans, 2023). Our paper considers how teaching and learning can contribute to fostering less growth-centric and more socio-ecologically conscious futures.



# Session 3

1.40 – 2.40pm

## Room 103

*Art School Education: Critical Challenges & Practical Solutions*

**Dr Caroline Molloy Dr Sarah Scarsbrook (Artist, Researcher, HE Educator in Arts & Cultural Policy & Management) Dr Tim Savage and Dr Rebecca Court University of the Creative Arts**

Discussion to advance understanding of key contemporary issues in Higher Arts Education at the intersection of creative pedagogy, equitable participation, technical training, and employability skilling. Coming from a specialist arts university (UCA) we understand the current challenges of art school education. We will present cross-disciplinary perspectives to open conversation on the latest teaching methods, inclusive practices, and pragmatic solutions of how to foster curiosity and creativity, and also prepare students practically and professionally for the demanding CCI sector. Stemming from individual research and practical experience, we pose the question; how can we meet the challenges and foster solutions in art schools today?

## Room 814

*Exploring 'Hidden Voices'. The power of authentic lived experiences to create inclusive art school practices*

**Zena Rashid and Pinky Bazaz Nottingham School of Art & Design Nottingham Trent University**

This short presentation will provide a brief overview of the design principles, methodology, findings, impact, and share the blueprint of a school-wide student voice project. Content will cover the context, stages of the intervention, learnings, tools used, methodology, evaluation, dissemination strategies, and impact. The Student Voice Project will be shared and its impact on leadership, belonging, and curriculum. Join us to reflect on creating inclusive environments for all students.

*Centering Lived Experience: Film, Co-Creation and Design Justice Pedagogy*

**Emily Ford-Halliday University of Edinburgh / Edinburgh College of Art**

How can design schools centre lived experience as a form of knowledge and a catalyst for change? This presentation explores Design for Inclusive Change, a project in which students develop one-to-one collaborations with individuals who are disabled. At the heart of the pedagogy is the use of film — not as a final artefact, but as a sketchbook: a critical, creative method for thinking, noticing, reflecting and documenting. Through sustained time together — in conversation, observation and shared experience — students build close, reciprocal relationships with their collaborators. Their films become both a site of encounter and a tool for design thinking, capturing nuance, challenging assumptions, and enabling students to 'see through another's eyes.' These visual narratives serve as relational research, opening space for ethical and affective engagement. The films inform co-designed interventions, grounded in the collaborator's knowledge, priorities and agency. Informed by design justice principles, this approach repositions design education as a socially engaged, embodied and dialogic practice. This presentation will share student work, discuss the pedagogical framing of the project, and reflect on how film can support inclusive, affective, and transformative learning in design education.

*Studio Culturation: exploring power, culture and agency in art & design education*

**Derek Jones The Open University**

**James Corazzo Sheffield Hallam University**

Studio as a concept, pedagogy, and place has the potential to foster an inclusive student experience. However, it can also present obstacles to equitable learning. Identifying these obstacles can be difficult due to the complex, tacit, and changeable nature of studio. To address this challenge head-on, we draw on new insights and findings from our forthcoming book, 'Studio Properties: A Field Guide to Design Education'. In this paper, we explore the complexities of power, culture, and agency in studio education through the frame of 'culturation'. We will introduce a spectrum of culturation — Enculturation, Acculturation and Indoctrination — and discuss how students and educators can navigate the tensions and interactions of power in studio settings.

## Room 902

*Power Up: Empowering Student Success, Enhancing Motivation, Confidence, and Attendance through Coaching Techniques*

**Natalie Brown and Lorraine Warde Nottingham School of Art & Design Nottingham Trent University**

'Power Up' is a series of simple coaching techniques designed to improve student attendance, motivation, and confidence. Six course leaders aimed to change students' lives by collaborating and sharing knowledge to design interventions that empower students to take responsibility for their own learning. They developed workshops and resources based on coaching techniques, models, and tools to enhance student accountability and responsibility. These sessions are now embedded in the curriculum, providing a structured approach to support student development. During the 2023–24 academic year, the team delivered these sessions and collected student feedback to evaluate their effectiveness. Results showed that 90% of students felt more confident about attending future sessions, 88% found the sessions useful, and 90% reported increased motivation. Additionally, 84% indicated they would independently use the coaching models again. This presentation will allow you to hear about the resources and determine if these techniques can be applied to improve student accountability in your home institution.

*Inclusive learning outside of the echo chamber*

**Derek Yates Ravensbourne University, London**

The Creative Lab at Ravensbourne University exists to facilitate spaces where students, industry practitioners, and educators can discover and learn together. Since launching in 2020, we have worked on collaborative projects with the likes of Apple, Deloitte, Kopparberg, Britvic, Nestlé, and the Obama Foundation. Barack Obama has even tweeted about our work. Learning is always at the heart of what we do, and in this presentation, we will share the pedagogical lessons we've learned from setting up a student-led creative incubator at Uncommon Creative Studio in central London. Uncommon is a multi-award-winning creative agency and, for the last two years, has been named Fast Company's top innovative business. Our project involved filmmakers, designers, content creators, and strategists from across our undergraduate courses working alongside Uncommon's creative teams for four weeks on a project that explored how their insights could inspire a campaign for positive change in British culture.

*Future Skills & Competencies for Higher Education in the Art and Creative Industries*

**Kieran Reed UCL Slade School of Fine Art**

Artificial Intelligence's (AI) influence as a design tool is rapidly evolving throughout the creative industries. Understanding the technology and analysing the opportunities and negatives it presents, will help to align curriculum with current Industry practice. As Course Director part of my role is having a strategic view of the creative landscape to help teams innovate and shape relevant discipline content. This talk will demonstrate how the BA Hons Graphic Design course has



**Room 704**  
*Creative Industries, Artificial Intelligence and Curriculum*  
— a pivot towards more responsible pedagogy

**John Hudson**  
**University of Staffordshire**

Artificial Intelligence’s (AI) influence as a design tool is rapidly evolving throughout the creative industries. Understanding the technology and analysing the opportunities and negatives it presents, will help to align curriculum with current Industry practice. As Course Director part of my role is having a strategic view of the creative landscape to help teams innovate and shape relevant discipline content. This talk will demonstrate how the BA Hons Graphic Design course has been fearless in embedded AI into course delivery, enabling students to develop a critical understanding of AI within a design context. I will share findings from a collaborative Industry workshop, case study, that demonstrates how AI can enhance student ‘future facing’ employability skills. The talk will also explore my PhD research into the ‘ethical’ implications of AI and User Interface Design and the imperative for a pivot towards more responsible pedagogy and curriculum.

*Reframing AI Anxiety: Evidence from Student Interactions with Generative Tools in Fashion and Textile Design*

**Alan Beattie**  
**De Montfort University — School of Fashion and Textiles**

This study examines Midjourney’s integration in fashion and textile design education, focusing on its impact on student creativity. Four undergraduates received unrestricted access to explore the AI tool within their design workflows. Students documented their process through imagery, prompts, and reflections, with varying levels of adoption despite equal access. Our hypothesis suggests effective AI use requires prior knowledge of art, design, and cultural references to craft nuanced prompts, resulting in better user control and more satisfactory outcomes. We propose these technologies function best as research and development tools rather than for producing final designs. Findings offer curriculum development insights while addressing the academic and ethical implications of AI in design education. This research contributes to understanding technology’s role in transforming creative methodologies in the fashion and textile industry.

*Harnessing AI in Textile Design Education: A Toolkit for Creative Collaboration – Showcasing Outcomes and Provocations from a QAA Collaborative Project led by Nottingham Trent University, with Norwich University of the Arts, Chelsea College of Arts UAL, and Industry Partner Liberty Fabrics*

**Klaire Elton, Tina Downes Nottingham School of Art & Design, Nottingham Trent University. Caryn Simonson, Chelsea College of Art, University of the Arts London. Phoebe Troup, Kate Farley Norwich University of the Arts.**

As AI revolutionises the creative industries, art and design educators must adapt their pedagogy to equip students with digital fluency, adaptive problem-solving skills, and ethical AI literacy. This session presents a Toolkit aimed at assisting higher education practitioners in incorporating AI into creative practices, allowing students to use AI as both a co-creator and a tool for critical thinking. The session will present a case study of how three Higher Education institutions and Liberty Fabrics encountered how AI can impact workflows, professional readiness, and decision-making.

**Room 907**

*De-centring the Studio: Walking as a Critical Pedagogic Tool. Drawing on practice-based case studies and student voices, exploring how walking can function as a critical and de-centring pedagogic tool in art and design education.*

**Digger Nutter**  
**Glasgow School of Art**

The studio is the art school’s defining pedagogic space; what happens when we step outside? This presentation explores how walking, an everyday act, can function as a critical pedagogic tool that repositions dialogue fosters curiosity, and invites reflection. Drawing on a published case study with Year 3 Interior Design students, I reflect on a structured paired-walking activity shaped by art walking practices and musical scores. Using Reflexive Thematic Analysis, I share how students engaged with movement, informality, and place-to-encounter ideas differently and some challenges. The findings highlight the pedagogic value of unpredictability, detour, and embodied learning. I will show how learners activated walking as a mode of engagement, prompting reflection on the fixed nature of the studio and how curriculum and learning can be purposefully entangled. What new possibilities emerge when learning becomes mobile, relational, and decentered?

*100 x 10 Projects: A Constructivist Andragogy for Playful and Experimental Learning in Graphic Design & Illustration*

**Darren Raven**  
**Manchester Metropolitan University**

100 x 10 Projects is a constructivist andragogic framework designed to support MA students in developing their own creative approaches through playful, experimental learning. By selecting and completing 10 projects from a list of 100, students engage in process-led exploration, gaining confidence in their ability to think and work independently. The structure embraces diversity, supporting students with varying levels of experience, from those with backgrounds in graphic design and illustration to those new to the field. Encouraging curiosity, iteration and critical engagement, it allows students to shape their learning in ways that value lived experience and self-directed inquiry. Through making, testing and responding, students develop independent thinking and form connections with peers, creating an inclusive, low-pressure space for creative discovery. 100 x 10 Projects offers students freedom to learn through experimentation, establishing a foundation for confident, exploratory practice in graphic design and illustration.

*West Dean: Making, a Manifesto Craft and Radical Vision at a Rural Art School*

**Dr John Grayson,**  
**West Dean College of Arts and Conservation,**  
**School of Arts.**

This presentation explores the potential of craft within the unique context of a rural art school. Guided by the utopian ideals of the College’s founder, Edward James, it asks how his vision can be reimaged to shape a radical manifesto for making in the 21st century. In a 1939 letter to Aldous Huxley, James outlined his intention to gift his home and 6,000-acre estate to establish an art school that would nurture future generations of artists and makers. Opened in 1971, West Dean College, embraces a workshop-based, hands-on approach to learning. Making, a Manifesto will trace the College’s history, examine how West Dean continues to uphold James’s legacy, and considers future craft pedagogy.

*“In the style of...”. Teaching visual stylistics through practice in Visual Arts, Design, and Photo at UG Level 5, as engagement with the ‘production of culture’ perspective (Peterson and Anand 2004)*

**Simon Grennan**  
**University of Chester, School for Creative Industries**

The study of visual style interrogates the fundamental impact of style on story, or what is shown or told (Grennan 2017). This Rapid discusses a cross-programme elective module at UG Level 5 in the School for the Creative Industries, University of Chester, in which students from visual arts, design and photo produce new practical work, outside their discipline, ‘in the style of’ a source artist or production team that they admire, representing their typical morning. Studying the impact of style on story affords students with methods for analysing existing and new outputs, by syncretising formal analysis with a rigorous ‘production of culture’ approach, encompassing the social, cultural, historical and economic contingencies of making and using cultural products (Peterson and Anand 2004). The Rapid will interrogate student responses to this brief, considering ways in which practical and theoretical challenges are met, encompassing student journals, outputs, student commentary and feedback.

*What is the art school of the future?*

**Keith Winter**  
**University of East London**

**Rut Blees Luxemburg**  
**Professor Royal College of Art**

This Rapid explores the future pedagogical direction of art schools using case studies from East and West London with a focus on an inter connectivity, collaboration and the multiple routes art students can choose to move into following their education, what are the skills, confidence-building mechanisms that empower young people and how does the currency of exhibition-making create and foster a whole range of tangible skills for emerging art students? What is required of the art school academic in today’s world? How do we future-proof and ‘short-circuit’ the systems of art scenes to build the best platform for our students?



# Workshops

3.00 — 4.30pm

## Room 103

*Decolonising Stories: An Exploration and Immersion into Narrative, Storytelling and Dialogic Experience as Tools for Decolonising the Art & Design Curriculum*

**Jennifer Bell, Parisa Eliyon, Fo Hamblin, Lars Koens, Tim Rundle & Luke Waller**  
**Nottingham School of Art & Design**  
**Nottingham Trent University.**

This 90-minute interactive workshop uses projection mapping to explore the complexities of decolonising the art and design curriculum. Developed as part of the Nottingham School of Art & Design Decolonising the Curriculum Project, we highlight the juxtaposition between institutional, strategic, and ethical imperatives to decolonise versus the personal, practical challenges of doing so within our curriculum and classrooms. Drawing on our lived experience as a team of practitioners teaching across different creative disciplines, we position decolonisation as a deeply personal process requiring dialogue, conversation, and understanding. We propose storytelling as a powerful tool to decentre institutional frameworks, promoting inclusivity by acknowledging diverse perspectives and experiences. The workshop is participatory, encouraging attendees to contribute their own stories, contributing to a shared repository of decolonial practices. By fostering dialogue through storytelling and story-sharing, we aim to empower participants to critically reflect on and celebrate their pedagogical approaches.

## Room 814

*FAST UK / Future Art School Trends: Models and Methods of future thinking through participatory art and design pedagogy*

**Max Ryan and Cathy Gale**  
**Kingston University, Tanveer Ahmed Central Saint Martins,**  
**University of the Arts London**

The future of art and design education cannot be predicted, but it can be shaped by joining forces across/beyond borders (disciplinary, institutional, geographical) to reconfigure and reimagine hierarchies of knowledge. Drawing on the Learning Platform of ELIA: FAST45 (Futures Art School Trends 2045), FAST UK is conceived of as a means of anticipating and shaping our collective futures by utilising the inherently imaginative, intellectual and creative resources nurtured in UK art schools at a local, regional, and national scale. FAST: UK is an emergent nexus of art and design co-researchers comprising educators, students, and third-sector partners. This workshop applies Inayatullah's (2008) Futures Triangle, and Voros' (2017) Futures Cone to produce a collaborative rapid publication responding to key future issues raised by participants. Printed at NTU during the symposium, it will serve as a statement of intent and a call to action. As Breton argued, 'One publishes to find comrades!'

## Room 411

*Overlapland: Lightbulb moments*

**Ian Truelove and Georgia Steele**  
**University of the Arts Online.**

Through light-based experimentation and informed by research into creative education conducted by University of the Arts London Online (UALO), this workshop will provide you with opportunities to reimagine learning in your own institution. In this activity, we will show and discuss various UALO research-led Venn diagrams and use them as starting points for a hands-on activity. Drawing on insights from UALO's Creative Education Online seminar series Creative Education Online | UAL, and aided by torches, projectors, OHPs and coloured gels,

you will overlap aspects of your own institutional contexts to illuminate new ways of thinking about persistent challenges and unrealised opportunities. You will have ample space and time to discuss and develop novel ideas with your fellow participants as we ponder the intersection of things that are usually distinct.

## Room 704

*Creative Climate Action: Nottingham School of Art & Design's education for sustainability framework*

**Amy Twigger Holroyd, Emily Strange, Rachael Hobbs, Rachael Wickenden, Rose Marroncelli, Begüm Eke and Miley Lewis**  
**Nottingham Trent University,**  
**Nottingham School of Art & Design**

This workshop will introduce a newly developed framework that is designed to support the integration of sustainability and climate justice across Nottingham School of Art & Design curricula. The framework supports course teams to meet new institutional quality requirements, with a flexible approach that can be customised to suit diverse art and design subjects. A key concern is the development of key competencies for sustainability, as identified by UNESCO. Art and design education readily supports the development of these competencies, which include systems thinking, critical thinking, future thinking, reflection and collaboration, but support is needed to enable educators and learners to recognise their value in terms of sustainability. The workshop will describe the development and dissemination of the NSAD framework; demonstrate its use by a specific course; and invite participants to discuss how they might adapt the framework in their own institution, whether at School, department or course level.

## Room 907

*A Mindful approach to embedding curiosity, resilience and critical thinking in the curriculum*

**Hilary Carlisle**  
**Norwich University of the Arts**

This workshop explores embedding curiosity, resilience and critical thinking into our creative pedagogies through principles of Mindfulness. Participants are invited to engage in mindfulness-based and reflective exercises that offer insights into enhanced teaching approaches. Creativity requires resilience — confidence in risk-taking and ease with ambiguity. Creativity supports critical thinking and relies on our unique lived experience and curiosity about the world, its histories, ecologies. In teaching creativity, we invite students to celebrate their unique lived experiences and be open and compassionate towards the manifold lived experiences of others. Mindfulness practice encourages presence, non-judgemental awareness and compassion that in turn support ease with ambiguity, resilience, curiosity, critical thinking and respect for diversity in all its forms. The session draws on workshops in Mindfulness and Creativity designed and delivered for staff and students at Norwich University of the Arts, together with my own experiences of developing creative pedagogies and teaching Mindfulness.

## Posters on First Floor of DDA

*Showcasing the NSA&D Cultural Competencies and Bias Training: A Collaborative Endeavour through a Community of Practice.*

**Zena Rashid, Jane Vickers, Tina Thompson,**  
**Maggie Laurikova, Stella Bunnag**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

Art schools are fertile grounds for the creation and preservation of personal and communal identities and therefore ideal spaces to generate diverse and equitable cultural environments (Arts Council, England, 2014). However, equality, diversity and inclusion in practice may not always be fully realised. Our poster showcases the 'NSA&D Cultural Competencies and Bias Training'. A series of training events to help staff to reflect on and build intercultural and EDI competencies for students, alongside a community of practitioners using a co-created bank of resources.

*Making the hidden visible: An approach to addressing inequality in arts education*

**Gabriella Wills**  
**Blackpool School of Arts**

The creative industries and arts education is dominated by people from middle and upper middle-class backgrounds; those in possession of intangible, and



hidden behaviours and knowledge developed through habitus and the acquisition of cultural capital associated with the dominant class. Situated in one of the most deprived towns in England poses a complex set of challenges and opportunities, with many of our students unaware of the barriers in place between them and a career in the arts. A new curriculum embedded in all FE programmes and aligned with our ‘Art School Values’ commenced this September with the purpose of making the implicit, soft, and hidden, transparent to better prepare students for creative HE courses or employment. This poster will explore the research that informed the project, the approach to design and delivery, and a reflection on whether it has made a difference.

*Exploring collaborative models for Fine Art employability between HE and Industry*

**John Sewell (Cosimo), Adam Shaw**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

Fine Art graduates face persistent barriers when transitioning from higher education into sustainable creative careers, including low confidence, limited access to professional networks, and unclear pathways into the sector. While these challenges are well recognised, universities are resource-constrained in time, staffing, and curriculum space. This limits the delivery of discipline-specific, practice-led support at scale. This pilot project – developed by Cosimo in collaboration with Nottingham Trent University and funded by Innovate UK’s Creative Catalyst programme – aimed to explore:

- What kinds of support do Fine Art students need to feel more prepared for life after graduation
- How could this support be delivered in a scalable, intensive, and accessible format
- Whether modular online learning could extend access to expert-led, up-to-date guidance across art schools

*Creative Futures: How a one-day event focused on careers in the creative industries almost quadrupled in student attendance in two years*

**Adam Shaw**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

Creative Futures is Nottingham School of Art & Design’s flagship employability-related event, held annually in Term 2. NSA&D has a rich history of collaboration with the creative industries, and benefits from strong links to partners and alumni. This birthed an event focused on supporting students in the early stages of their creative careers, which remained a NSA&D staple, ran in partnership by the School and Employability Service. However, following the pandemic, attendance at the event had declined annually, resulting in 203 students attending in February 2023. A new approach was required to engage students, renew academic support, collaborate with partners, and reimagine the event supporting students’ navigation towards career exploration and progress towards graduate-level roles in the creative industries

*Constructing Sustainable Schools*

**Theodora Prassa**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

How academic institutions can adapt and evolve and serve as models for sustainability? As sustainability becomes increasingly vital, academic institutions must adapt and evolve to serve as models. Nottingham Trent University addresses this through a Natural Dye Garden, managed by technicians, providing a practical resource for students and staff. This garden promotes environmental awareness and community engagement on campus. Members of staff, organise activities and collaborate with student volunteers to sustain the garden.

*Leveraging the Ikigai framework and relationships with alumni in preparing students for the creative industries*

**Sarah Lewington**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

This poster looks at how the Ikigai model can serve as an effective framework to connect students with alumni and prepare them for success in the creative industries. Rooted in Japanese philosophy, Ikigai focuses on finding the intersection of passion, mission, vocation, and profession. By leveraging alumni networks, students gain access to mentorship, career insights, and real-world advice that

complement their academic journey. The poster will highlight practical strategies for universities to integrate alumni relationships into career preparation, facilitating valuable industry connections.

*Voices of Foundation*

**Douglas Bowen**  
**British Higher School of Art & Design**

**Nadine Hecht and Katharina Wittemann**  
**Pforzheim University**

Voices of Foundation is an electronic archive investigating the transformative impact of Foundation courses on students’ creative trajectories. By collecting global perspectives from current and former Foundation students, it amplifies the programme’s significance, advocates for its visibility, and fosters a shared international community. This poster highlights how networks formed during these courses extend beyond the studio, shaping artistic identities, influencing career paths, and sparking lifelong connections. Beyond technical and artistic skills, students build relationships that sustain professional and personal growth long after the coursework ends. The research explores how interdisciplinary learning, collaborative projects, and informal peer interactions create an environment of support, innovation, and discovery, fostering resilience, confidence, and a sense of belonging essential for navigating the art world. By advocating for greater emphasis on community-building within Foundation curricula, the poster argues these programmes are not merely preparatory but pivotal catalysts for sustained creative success.

*Pedagogy and Practice*

**Jess Power, Davina Whitnall, Calum Thomson**  
**University of Salford**

The University of Salford’s Learning and Teaching Enhancement Centre (LTEC) is an institutional hub championing transformative and inclusive practice. For LTEC, the School of Arts, Media and Creative Technologies (SAMCT) provide a rich source of inspiration in teaching enhancement and are at the forefront of our mission to transform lives, stimulate discovery, and realise potential. By harnessing the creative talents of our academic community in SAMCT, we inspire pioneering innovative pedagogies around the university. A review of scholarship of teaching and learning highlighted lower dissemination from SAMCT relative to our other schools. In this poster we share how LTEC have created opportunities to showcase innovative pedagogy, including the Festival of Learning and Teaching and post-festival publication. We discuss the supportive environment LTEC provide for those new to pedagogic scholarship, the resulting increased output from SAMCT, and the adoption of those creative teaching and learning approaches across the wider university.

*The art of efficiency — creative guides and bookings made simple.*

**Rob Marsden**  
**Nottingham Trent University**  
**Nottingham School of Art & Design**

Snap the QR code to see an example Adobe Express website in action. Simple to create and easy to share, these sites are a powerful way for staff and students to access resources, guides, and learning materials — all in one place.

*Mapping Thresholds and Shifting Roles*

**Joe Richardson**  
**University of the Arts London, UAL Short Courses**

This poster invites you to retrace your commute, reflecting on transitions between spaces and personas through drawing while walking. In response to GLAD’s question of ‘In what ways do art school practices value lived experience as knowledge production?’ this poster offers an opportunity to map the intersections of life and work. Reflect on how these transitions influence your creative and pedagogic processes. How much of yourself do you bring into the classroom? What happens in these liminal spaces?

**Alexandra Hill**  
**Norwich University of the Arts**

A critical and creative approach to business education is essential in today's rapidly evolving industry landscape. This poster presents a curriculum design model that blends creativity, industry engagement, and wellbeing into the educational journey. Key frameworks from Advanced HE and HEPI underpin the approach, emphasising the importance of practical, student-centered learning experiences

*Koinopoiesis at The Camp*

**Benjamin Hall**  
**Leeds Beckett University**

For the past few years, BA Illustration at Leeds Beckett University has been using Your World of Text ([yourworldoftext.com](http://yourworldoftext.com)) to facilitate The Camp, a collaborative, creative writing workshop as part of its first-year narrative module. In the session, participants are 'abandoned' on a mono-spaced hillside and given prompts to follow — such as collecting wood to light a fire, unpacking bags and building a den — all committed as text to the platform. There was an intention here to encourage poiesis by stealth: as students respond and interact, they are unwittingly taking part in a participatory, concrete text. As expected, they create fragments, stories, poems and ASCII compositions, all with the possibility for future development. But more happens. Whilst meaning is being made at a narrative level, the same happens at a community level — koinopoiesis — making and strengthening the connections between them through play.