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# Symposium 2023: Gathering Ourselves

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|                                   | <b>Strand 1<br/>room C303</b>   | <b>Strand 2<br/>room C202</b>  | <b>Strand 3<br/>LVMH room</b>  | <b>Strand 4<br/>LVMH auditorium</b>   |
|-----------------------------------|---|--|--|---|
| <b>Session 1<br/>11.10am-12pm</b> | <b>Caring through making and making through care</b> [workshop] - Hannah Ellis, Layla Gharib & James Corazzo, Sheffield Hallam University             | <b>De-Moloch-ing the curriculum</b> [paper] - Jennifer Bell, Nottingham Trent University<br><br><b>From futures literacy to anticipatory immunity</b> [paper] - John O'Reilly & Jamie Brassett, University of the Arts London<br><br><b>Somatic approaches in design education</b> [paper] - Emma Hogan, National College of Art & Design, Ireland | <b>Proximity: how collective enquiry informs artistic pedagogy</b> [paper] - Anne-Marie Atkinson, Antony Hall, Rebecca Howard, Sarah-Joy Ford, Jackie Haynes & Ann Carragher, Manchester Metropolitan University<br><br><b>Collaborative pedagogic research as bridge between PGT and PGR programmes</b> [paper] - Veronique Chance, Sarah Strachan & Ayesah Zolghadr, Anglia Ruskin University<br><br><b>Radical hope and group consciousness for filmmaking educators</b> [paper] - Lee-Jane Bennion-Nixon & Chris Nunn, University of Birmingham                            | <b>Places and spaces: tools for teaching</b> [paper] - Neil Drabble, Ravensbourne University & Rose Gridneff, Camberwell, Chelsea & Wimbledon Colleges of Art<br><br><b>Video pedagogies: a Panopto pilot</b> [paper] - Natasha Bonnelame & Andy Lee, London College of Fashion<br><br><b>Between the floors: art school atmospheres</b> [paper] - Martha Lineham, Manchester Metropolitan University   |
| <b>Session 2<br/>12.10-1pm</b>    | <b>Artificial intelligence: rethink, refocus and reframe</b> [workshop] - Natalie Brown, Kristian Jones & Kathryn Coates, Nottingham Trent University | <b>Ecologies of support</b> [paper] - Fritha Jenkins, CSM<br><br><b>MALETA in the desert</b> [paper] - Gemma Marmalade, University of Derby<br><br><b>Beyond soundwalk and field recording</b> [paper] - Neil Bruce, Manchester Metropolitan University  | <b>I, Procrastinator</b> [Pecha Kucha] - Andy Neal, Falmouth University<br><br><b>Can sketching increase hope?</b> [Pecha Kucha] - Ilga Leimanis, University of the Arts London<br><br><b>What do we mean by care in teaching and research?</b> [Pecha Kucha] - Rachel Marsden, University of the Arts London<br><br><b>A curriculum design kit</b> [Pecha Kucha] - Andy Lee & Nadia Malik, London College of Fashion<br><br><b>Addressing inequality in cultural &amp; creative higher education</b> [Pecha Kucha] - Karen Patel & Annette Naudin, Birmingham City University | <b>Co-creating through collective conversations</b> [Pecha Kucha] - Matthew Hams & Clare Conway, Kingston University<br><br><b>Creative outputs for transformational change</b> [Pecha Kucha] - Davina Whitnall, Eve Blezard & Jess Power, Salford University<br><br><b>NTU X Emmanuel House</b> [Pecha Kucha] - Emma Prince & Alison Escott, Nottingham Trent University<br><br><b>The gallery in the expanded field</b> [Pecha Kucha] - Sean Kaye, British Higher School of Art & Design, Moscow<br><br><b>Critical thinking through materials</b> [Pecha Kucha] - Verity Cleary, Central Saint Martins |
| <b>Session 3<br/>1.50-2.40pm</b>  | <b>Healing pedagogy: am I enough?</b> [workshop] - Manrutt Wongkaew, London College of Fashion  | <b>Wearing practice: dress in arts higher education</b> [workshop] - Lesley Raven, Manchester Metropolitan University  | <b>Experience as a transformational practice?</b> [panel] - Carolina Ramirez-Figueroa & Gian Luca Amadei, Royal College of Art   | <b>The power of collaborative projects</b> [paper] - Clare Conway & Aybige Yilmaz, Kingston University<br><br><b>Industry collaboration: building student confidence</b> [paper] - Felicity Walker & Eve Davies, Nottingham Trent University<br><br><b>Creative application, reflection, development</b> [paper] - Andrew Vallance, Arts University Bournemouth   |
| <b>Session 4<br/>3-3.50pm</b>     | <b>Reimagining the role of technicians</b> [workshop] - Sharon Haywood & Carly Stafford, Nottingham Trent University                                  | <b>Fitness for unlikely species</b> [workshop] - Andrea Palasti, University of Novi Sad, Serbia & Solmaz Farhang, UAL  | <b>Knowledge exchange and cultural brokering in the curriculum</b> [panel] - Carol McKay, Helen McGhie, Suzy O'Hara & Amanda Ritson, University of Sunderland  | <b>Student curated object-based dissertation exhibitions</b> [paper] - Kirsten Hardie, Arts University Bournemouth<br><br><b>Student voice and identity</b> [paper] - Zena Rashid & Pinky Bazaz, Nottingham Trent University<br><br><b>'Sewing' the seeds for transdisciplinary learning</b> [paper] - Clare Conway, Francesca Arrigoni, Angie Wyman & Erin Messenger, Kingston University  |

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## Session 1 11.10am-12pm

**Caring through making and making through care** [workshop] - room C303  
Hannah Ellis, Layla Gharib & James Corazzo, Sheffield Hallam University

Care is an essential element of inclusive pedagogies that work towards a more equitable art and design education (Rizvi, 2016; Leo, 2022). But what does it mean to care or to centre 'caring futures' within our academic practices? We will explore what care means in an institutional and everyday academic context. Using Lego as a thinking-through-making method we will build models that embody ideas and stories about care as it exists in, with and through our academic practice—teaching, research and/or leadership.

**De-Moloch-ing the curriculum** [paper] - room C202  
Jennifer Bell, Nottingham Trent University

Moloch is the ancient god of coordination failure as a metaphor for societal ills. Casting Moloch as a representation for colonialisation, this paper, delivered as immersive spoken word poetry, and tokenised as an NFT, will deliver a rallying cry to creative academic communities. Challenging assumptions about the creation of knowledge and the over-reliance on the empirical over the experiential, the Open Metaverse will be positioned as an opportunity for educators to engage learners in the global north and global south and build digital worlds that leave colonial Moloch in the physical realm.

**From futures literacy to anticipatory immunity** [paper] - room C202  
John O'Reilly & Jamie Brassett, UAL

Well-being, resilience, belonging: the post-covid art university has responded to the psychological and political crises of lockdown with emergency strategies designed to sustain ourselves in a threatening world. But are these affective strategies only dealing with the symptoms of failed systems? Futures literacy, with its epistemic monoculture, is unhelpful. In a world of emergencies, we need the anticipatory emergences of art school pedagogies to help create immunity for just living. If inoculation is an anticipatory act, this paper will explore the art school pedagogies that gather the future as a shared space of creative immunity.

**Somatic approaches in design education** [paper] - room C202  
Emma Hogan, National College of Art & Design, Ireland

Somatic approaches to design pedagogy can enhance plural ways of knowing. This paper explores three facets of embodiment in design education. First, it takes an embodied view of trauma-informed design education in response to affect in the design studio. Next, the value of somatics for intrapersonal knowing is evaluated from a student and educator's perspective. Attunement, connection with self, and sensitivity are highlighted as valuable somatic and design competencies. Finally, the paper explores interpersonal relations and the potential of somatics to influence ethical, democratised communities of practice.

**Proximity: how collective enquiry informs artistic pedagogy** [paper] - LVMH room  
Anne-Marie Atkinson, Antony Hall, Rebecca Howard, Sarah-Joy Ford, Jackie Haynes & Ann Carragher, Manchester Metropolitan University

Proximity is a collective of 6 artists/researchers/educators who explore the social and spatial elements of practice-based research. In our pursuit of 'convivial aesthetics', we have challenged the idea of the 'isolated' researcher. We have identified several pertinent gaps in provision for artists who undertake PhD research, including practical considerations such as relevant support infrastructure, but also conceptual difficulties regarding how a methodology can be gleaned from a pre-existing artistic practice, and how practice-based research challenges the conventional PhD journey. We will discuss how our collective mode has provided a responsive solution, demonstrating ground-up peer-led pedagogic innovation.

**Collaborative pedagogic research as bridge between PGT and PGR programmes** [paper] - LVMH room  
Veronique Chance, Sarah Strachan & Ayesha Zolghadr, Anglia Ruskin University

How can students occupying the liminal space between PGT and PGR be supported in their ongoing professional and academic development? How can we create non-hierarchical frameworks that encourage artistic and academic collaboration between students and educators beyond PGT? We pose these questions, reflecting on the experience of two recent Cambridge School of Art (CSA) MA Fine Art and MA Printmaking students in becoming active agents in co-creating their own learning communities. Together they examine the importance of external opportunities and partnerships for professional development as a bridge between PGT and PGR.

**Radical hope and group consciousness for filmmaking educators** [paper] - LVMH room  
Lee-Jane Bennion-Nixon & Chris Nunn, University of Birmingham

Amidst the current climate, tools like "radical hope" become crucial. According to Bloch, art embodies hope, while Gannon emphasizes the fundamental commitment to hope in teaching and learning, shaping everyday practices and interactions with students. We seek to encourage and unite educators committed to the empowering transformative nature of education, resisting neo-liberal constraints and fostering positive change. We explore how institutions of practice-oriented film education shape filmmakers' creative outlooks and industry dynamics (Hjort, 2013).

**Places and spaces: tools for teaching** [paper] - LVMH auditorium  
Neil Drabble, Ravensbourne University & Rose Gridneff, Camberwell, Chelsea & Wimbledon Colleges of Art

This paper investigates how physical studios and workshops influence and interact with curriculum, creativity, practice and community. If learning environments are pedagogical 'tools', do these tools remain fit for purpose? The current move away from dedicated learning places to multipurpose spaces can result in neutrality and liminal environments. Are educators at risk of promoting nomadic learners who are drifting through a succession of impersonal backdrops, which have the look and feel of waiting rooms? How can we re-orientate where the students are situated — physically, creatively, and psychologically?

**Video pedagogies: a Panopto pilot** [paper] - LVMH auditorium  
Natasha Bonnelame & Andy Lee, London College of Fashion

During the pandemic the video platform Panopto allowed staff to create and share content, but student's ability to make, share and record process and progress was left unavailable, negating their ability to engage in commentary, discussions and feedback. We will present findings from our work with two taught Master's courses to investigate the pedagogic use and impact of enhanced engagement with video and the possibility of it to diversify and design inclusive assessments, to help curate content for archiving, external showcasing and to inform tutorial practice.

**Between the floors: art school atmospheres** [paper] - LVMH auditorium  
Martha Lineham, Manchester Metropolitan University

Situated across multiple floors in Manchester School of Art, lecture theatres, technical workshops, art and design studios, material stores, connecting lifts, walkways, stairs and cafes adjoin. Together, a coalescence of spaces combine with practices, materials and bodies to co-produce a distinctive atmosphere. Through an auto-ethnographic investigation utilising fieldnotes and photography, this paper attunes to the art school's sensory and atmospheric affordances, held in sound, surface, light and dark. Thinking atmospherically we will consider how students, staff and the university space relate to each other and how we might imagine and develop educational atmospheres for the future.

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## Session 2 12.10-1pm

**Artificial intelligence: rethink, refocus and reframe** [workshop] - room C303  
Natalie Brown, Kristian Jones & Kathryn Coates, Nottingham Trent University

AI has prompted many unanswered questions concerning the potential impact on future job roles, ethical concerns, copyright and ownership, and the creative process itself. As AI continues to evolve rapidly, we consider how it will affect the way we experience and create art, design, and other creative subjects. During the session participants will share questions surrounding the use of creative AI; consider its impacts on creative processes and pedagogy; and the technological requirements and potential applications of AI in a creative setting.

**Ecologies of support** [paper] - room C202  
Fritha Jenkins, Central Saint Martins

This performative presentation communicates the findings of an action research project which set out to explore ecologies of UAL student individual support agreements (ISAs) at CSM. The research was undertaken with the dual identity as both a student with an ISA and a tutor working with students with ISAs on the CSM Foundation course. Students, tutors, course leaders and disability advisors participated in the research. The project meanders around pertinent questions about barriers, visibility and support structures in education, speculating about what an individual support structure might look and feel like.

**MALETA in the desert** [paper] - room C202  
Gemma Marmalade, University of Derby

MALETA is a creative research project that uses the physical tool of a suitcase as a site for transformation through performative practices. Recently deployed during a project of UK Art and Design students from the University of Derby working in Nevada, USA, this presentation seeks to demonstrate its concept at work and engage symposium participants to feedback and generate new perspectives in the possibilities of performativity as a stealth tool for effective and inclusive pedagogy.

**Beyond soundwalk and field recording** [paper] - room C202  
Neil Bruce, Manchester Metropolitan University

This paper explores possibilities for an enhanced experiential soundscape practice that encourages participants to listen more attentively to the sonic environment, introducing methods of soundsitting, sonic dérive, immersive audio, performance-based practices, and sonic awareness pedagogies. Moving beyond current methods in soundscape practice will allow for the development of more diverse and inclusive methods essential for creating a more equitable and representative sonic culture.

**I, Procrastinator** [Pecha Kucha] - LVMH room  
Andy Neal, Falmouth University

Increased levels of student anxiety and mental health issues are now commonplace. Students appear increasingly hesitant when invited to explore open-ended design briefs. 'I, Procrastinator' was a four-week collaborative student-staff project. Starting with an initial framework of reflective exercises and workshops, they co-designed a unique investigation that began with the student's own practice, extended to consider the work of others'. Participants noted significant shifts in behaviour, greater awareness of their own potential and developed new practical tools to address their anxiety in the future.

**Can sketching increase hope?** [Pecha Kucha] - LVMH room  
Ilga Leimanis, UAL

What if there was a way to generate ideas, navigate uncertainty and complexity, while doing something simple like putting pen to paper? Join this speculative space for thinking through a question, using sketching, diagramming and notation as tools to decipher, explore and engage with the idea of emergence. After a pilot year facilitating Hope Booths, Ilga Leimanis will share her research, case studies and themes including hope as action (Solnit, 2004, Gwinn & Hellman, 2018), drawing to see (Causey, 2016), notatio as a refuge (Barthes, 1979).

**What do we mean by care in teaching and research?** [Pecha Kucha] - LVMH room  
Rachel Marsden, UAL

What or whom do we care for in our lives, teaching and research? How do we embody an ethics of care as educators and researchers? This session brings together polyvocal narratives, whilst drawing on Rachel's practice-research, focusing on methodologies of care (Rizvi, 2016), matters of care (Puig de la Bellacasa, 2017) and ethics of care, including emotionally demanding research (Guccione, 2018) and trauma-informed practice. These perspectives will be considered in the context and ethical responsibilities of the researcher-self, proposing care as a collective language and practice.

**A curriculum design kit** [Pecha Kucha] - LVMH room  
Andy Lee & Nadia Malik, London College of Fashion

This project that addressed notions of dispersal during the pandemic argues for a hybridity that cyclically informs pedagogic iteration and innovation. We designed a physical kit and set of processes that helps translate flat curriculum documentation to dynamic documentary, augmenting and easing administrative reality. This allows empathy, nuance and the ability to arrive at clear outputs. Informed by notions of devised theatre and physical performance, we centre physicality and movement, allowing teams to map their pedagogic pathways, walk through their curriculum and visualise their learning journeys.

**Addressing inequality in cultural & creative higher education** [Pecha Kucha] - LVMH room  
Karen Patel & Annette Naudin, Birmingham City University

HE has been grappling with EDI for years but there is a lack of research exploring subject specific approaches to curriculum development. There is evidence that the pandemic has exacerbated inequalities and the issues are under-explored in practice-based arts courses. In this case study, we interrogate the role of student researchers addressing EDI. The study is based on reflective interviews with those involved, and suggests that there is value in subject specific interventions which offer a deeper understanding of the lived experience of inequalities to better inform policy.

**Co-creating through collective conversations** [Pecha Kucha] - LVMH auditorium  
Matthew Hams & Clare Conway, Kingston University

This paper reflects on the value of interdisciplinary opportunities with students, alumni and staff as co-creators, fostering innovative communities of learning both within and beyond the curriculum. Storybox Collective's William Morris: Wallpaper Man project explored the resonance of Morris's work in the context of the ecological and political issues of today. Work was created throughout the pandemic, with the makers constrained by the physical and digital tools and materials they had to hand. They applied agile approaches to the development of collaborative practice, enabling opportunities to connect and discuss ideas.

**Creative outputs for transformational change** [Pecha Kucha] - LVMH auditorium  
Davina Whitnall, Eve Blezard & Jess Power, Salford University

The AdvanceHE-funded 'Inclusive structures driving transformational change' project generated a series of creative outputs to illustrate project outcomes and support sector-specific reflections that could be drawn from the pedagogic research activity. This presentation will showcase the spaces that were used for creative project dissemination. The findings as a range of digital assets provide an evidence base to discuss and explore inclusive culture transformation.

**NTU X Emmanuel House** [Pecha Kucha] - LVMH auditorium  
Emma Prince & Alison Escott, Nottingham Trent University

In 2018, Nottingham based homelessness charity Emmanuel House joined forces with Nottingham School of Art & Design to create a purpose-led, upcycled design challenge for all first-year students of BA (Hons) Fashion Design. Working with Emmanuel House in this collaborative project educates and inspires young fashion designers to think about social, environmental and community issues. Ultimately this project is a series of problem-solving tasks, from re-purposing suitable waste textiles to re-using them with the needs of a specific end-user in mind – the service users.

**The gallery in the expanded field** [Pecha Kucha] - LVMH auditorium  
Sean Kaye, British Higher School of Art & Design, Moscow

This project works with contemporary art students to explore the possibilities of what could constitute an art gallery through researching and presenting the programmes of an ever-growing range of DIY gallery spaces internationally. Gallerists are paired with art students who carry out interviews exploring the history of these galleries for publication, whilst also collating and installing documentation, and in some cases bespoke contributions, for exhibition. The research has so far featured galleries based in America, Australia, France, Germany, Great Britain and Russia.

**Critical thinking through materials** [Pecha Kucha] - LVMH auditorium  
Verity Cleary, Central Saint Martins

There's a lot of research on academic teaching, but few studies have considered the experience of technicians who teach, resulting in a lack of research on the technician's role. Savage (2019) recognises that technical engagement resembles academic practice-based teaching, however, there's no research showing the technician engages with the student on a critical level. And yet conversations between technicians and students are often highly critical and reflective. This paper presents research that demonstrates critical reflection occurs through students and technicians 'thinking through materials' (Nimkulrat, 2009) together.

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| <h2>Session 3</h2> <h3>1.50-2.40pm</h3>  | <p><b>The power of collaborative projects</b> [paper] - LVMH auditorium<br/>Clare Conway &amp; Aybige Yilmaz, Kingston University</p> <p>The literature on student engagement argues that inviting students as collaborators and co-creators of their curriculum has remarkably positive impact. This paper argues that working with students as collaborative partners in shaping their learning experience is not only important to improve engagement, but to preserve the future of HE; one increasingly threatened by student/staff disillusionment and disengagement. Collaborative projects—within/outside the university—that bring together students from different disciplines and levels of study, can invigorate staff/student/alumni experience of what university learning should be about.</p>     | <p><b>Fitness for unlikely species</b> [workshop] - room C202<br/>Andrea Palasti, University of Novi Sad, Serbia &amp; Solmaz Farhang, UAL</p> <p>By blending conceptual &amp; performance art with pedagogical impulses, this workshop is a 30 minute fitness training and an illustrative lesson all rolled into one, mimicking other entities whose shapes, movements and existence are affected by ecological and biodiversity changes. By using the practice of mimicry, these shape-shifting somatic exercises can be regarded as relational tools for finding new ways of learning, understanding, connecting, and moving between our world(s) in trouble. In particular, the exercises might also become an alternative ecopedagogical tool for navigating eco-anxiety and environmental grief.</p>   |
| <p><b>Healing pedagogy: am I enough?</b> [workshop] - room C303<br/>Manrutt Wongkaew, London College of Fashion</p> <p>We will use creative arts methods to take a closer look at the relationship we truly have with ourselves, exploring better ways of communicating, with each other and with ourselves. Prepare to be moved and to make room for joy, acceptance, and growth in service of our authentic Self which is kind and loving. Please wear comfortable clothing and bring a photograph of yourself (this can be taken from any point in time that was significant to you) to the workshop.</p>   | <p><b>Industry collaboration: building student confidence</b> [paper] - LVMH auditorium<br/>Felicity Walker &amp; Eve Davies, Nottingham Trent University</p> <p>This paper explores how student confidence was nurtured through an Industry facing networking event for final year Fashion Management students held at Nottingham Contemporary. A diverse range of professionals from across the creative sector were invited to share their experience and career journey within an informal, collaborative setting. The event allowed for student-centric discussion and migration between tables. Ultimately, this increases learners' employability, as it not only provides a more competitive academic background but also the confidence to apply knowledge in new workplace situations (NCFE, 2023).</p> | <p><b>Knowledge exchange and cultural brokering in the curriculum</b> [panel] - LVMH room<br/>Carol McKay, Helen McGhie, Suzy O'Hara &amp; Amanda Ritson, University of Sunderland</p> <p>Our panel will discuss knowledge exchange between students, staff and external partners at the Northern Centre of Photography. Whilst participating in live professional briefs builds confidence and adds value to the student experience, we recognise the barriers to accessing extra-curricular work, particularly time and financial imperatives. Our pedagogical model borrows from practices of 'cultural brokering', more commonly utilised in contemporary creative commissioning. We will share two examples, where undergraduate students co-produced mutually beneficial outcomes with external partners, exchanging this work for credits.</p> |
| <p><b>Wearing practice: dress in arts higher education</b> [workshop] - room C202<br/>Lesley Raven, Manchester Metropolitan University</p> <p>This workshop investigates everyday dress and the associations sparked with our identities as individuals, creative practitioners, and educators. Linkages between fashion aesthetic and identity embrace explicit and tacit notions of situatedness, relating to circumstance, culture, heritage, personal choice, power and more. These aspects are considered within the context of global HE and academic gatherings. Collage and image making are used to stimulate debate around visual communication and dress code, utilising analogue and digital methods necessary within distributed learning environments and managing complexities relating to skills development within creative arts HE post-Covid.</p> | <p><b>Creative application, reflection, development</b> [paper] - LVMH auditorium<br/>Andrew Vallance, Arts University Bournemouth</p> <p>Film courses are understandably concerned with employability, often teaching standardised production procedures, but they are not the industry. The global pandemic indicated that the industry's practices could change when they needed to, emphasizing that flexibility and 'soft' transferable skills are essential; attributes that were also a key part of our academic lockdown realignment. This presentation will offer some thoughts on how the course's response to the pandemic aided the development of reflective practitioners, aware and versatile individuals with the potential to effect change.</p>   | <p><b>Student curated object-based dissertation exhibitions</b> [paper] - LVMH auditorium<br/>Kirsten Hardie, Arts University Bournemouth</p> <p>This session considers how a one-day exhibition co-curated by final year undergraduate students can showcase dissertation research-in-progress. The presentation considers how students can use objects and posters to create a research exhibition and how active learning (Bonwell and Eison, 1991) can be enhanced. It considers how an exhibition, as part of students' learning journeys, can help students to communicate, test and reflect upon their work's development and how exhibition activity can provide important place and space for creative collaborative learning.</p>   |
| <p><b>Experience as a transformational practice?</b> [panel] - LVMH room<br/>Carolina Ramirez-Figueroa &amp; Gian Luca Amadei, Royal College of Art</p> <p>Experiential design has become more relevant as new technological advances change the way that we produce and consume culture in unprecedented ways, their effects compounded by the social shifts in the aftermath of the pandemic. We are interested in how emergent technologies like AI allow new ways to register and document cultural content, creating challenges in documenting, archiving and curating. We argue these technologically enhanced forms of culture have the potential to represent, or silence, marginalised identities as well as generate allyship, or stand in opposition, to projects of decolonisation and material justice.</p>   | <p><b>Reimagining the role of technicians</b> [workshop] - room C303<br/>Sharon Haywood &amp; Carly Stafford, Nottingham Trent University</p> <p>We seek open discussion on technical roles in arts higher education. How can technical services enrich students' education? How can we support the changing landscape of HE and create community? How and why should we raise technicians' profiles? Facilitated discussion will explore how we utilise technical teams and services across different universities and what can be learned from each other's practices.</p>  | <p><b>'Sewing' the seeds for transdisciplinary learning</b> [paper] - LVMH auditorium<br/>Clare Conway, Francesca Arrigoni, Angie Wyman &amp; Erin Messenger, Kingston University</p> <p>Exposure to interdisciplinary/transdisciplinary collaborative projects provide students with opportunities to make connections across disciplines to develop a broader understanding of the world through exposure to alternative viewpoints and approaches (Allinson and Mahon, 2022). This paper examines a collaboration of students and staff from Pharmaceutical Science and Hand Embroidery to engage with botany and plant function through peer knowledge exchange and mark-making.</p>  |
| <h2>Session 4</h2> <h3>3-3.50pm</h3>   |   | <p><b>Student voice and identity</b> [paper] - LVMH auditorium<br/>Zena Rashid &amp; Pinky Bazaz, Nottingham Trent University</p> <p>This presentation shares insights into the often excluded voices of our diverse students, to create a better understanding of student identity and lived experience. It was designed to ensure that the student voice is recognised and used to inform the planning and delivery of educational approaches, towards creation of a more inclusive learning experience. The project focuses on student perceptions of themes around a sense of belonging, an inclusive community, learning community and curriculum experiences.</p>   |