

International Journal of Art and Design Education
National Society for Education in Art and Design

nsead

Peace

iJADE Conference 2024

Conference programme

Thursday 7 November – Online

Saturday 9 November – Live

Liverpool Hope University, UK



Research into Education,
Creativity and Arts through
Practice (RECAP)



Goldsmiths
UNIVERSITY OF LONDON



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Welcome

It is our pleasure to welcome you to the annual iJADE conference, organised in partnership with Liverpool Hope University; the University of Chester; Goldsmiths, University of London; Maynooth University; the University of the West of England; the Education University of Hong Kong; and the National Society for Education in Art and Design (NSEAD).

This year's conference places a particular focus on the peace agenda, recognising its growing prominence across all forms, levels, and dimensions of education. We are pleased that this theme has stimulated such a diverse range of engaging interpretations from our presenters, reflecting the richness of perspectives within our community.

In response to UNESCO's recently published peace education strategy, which highlights the importance of peace education in its efforts to bring about lasting global peace (UNESCO, 2024), we might consider the implications for art and design education. There will be opportunities to reflect on the conditions under which peace thrives or diminishes, the role of art and design educators in creating spaces to imagine a just 'new world' (Darder, 2009), and the potential of socially engaged and relational art and design practices to promote ongoing peace processes.

This year, the conference will take place over two days in a hybrid format. Day 1 (Thursday 7 November) will enable speakers and delegates to participate online, whilst Day 2 (Saturday, 9 November) offers a face-to-face event at Liverpool Hope University. On Friday, 8 November, there will be a break in the programme, providing an opportunity for speakers and delegates to travel to Liverpool in preparation for the in-person day of the conference, as well as time to reflect on the discussions from the previous day.

We hope that the flexibility offered this year will enable you to connect with our international research community in a way that works best for you.

Claire Penketh

Principal Editor, The International Journal of Art and Design Education
Liverpool Hope University

Emma Arya-Manesh

Editorial Manager, The International Journal of Art and Design Education
Chester University

Michele Gregson

General Secretary, National Society for Art and Design Education

References:

Darder, A. (2009). Imagining justice in a culture of terror: Pedagogy, politics, and dissent. In S. L. Macrine (Ed.), *Critical pedagogy in uncertain times: Hope and possibilities* (pp. 151–166). Palgrave Macmillan.

UNESCO (2024) Peace education in the 21st century: an essential strategy for building lasting peace. Retrieved from Peace education in the 21st century: an essential strategy for building lasting peace - UNESCO Digital Library.



@RECAPUoC | @NSEAD1

Thursday 7 November

10:00 - 10:10 GMT

Welcome & guide to the 2024 conference

Michele Gregson and Claire Penketh

10:10- 10:50 GMT

Keynote Address Part 1: John Johnston

UNESCO Chair, Issues-Based Arts Education, Intercultural Dialogue and Social Cohesion

10:50 - 11:05 GMT

15-minute break

11:05 - 12:35 GMT

Parallel sessions (90-minutes)

<https://shorturl.at/RVyzY>

The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.

12:35 -13:05 GMT

30-minute break

13.05 - 14:35 GMT

Parallel sessions (90-minutes)

<https://shorturl.at/RVyzY>

The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.

14:35 - 14:50 GMT

15-minute break

14:50 - 15:35 GMT

Keynote Address: Carly Bagelman, Liverpool Hope University & Neil Winterburn, FACT, Liverpool

15:35 - 16:15 GMT

Workshop: John Johnston, UNESCO Chair, Issues-Based Arts Education, Intercultural Dialogue and Social Cohesion

16:15 - 16:30 GMT

Closing comments: Michele Gregson & Claire Penketh

Join Zoom Meeting

<https://us02web.zoom.us/j/88657813832?pwd=ZiAH9afCAEe6i2ZGEyVsyqSgg5yk3a.1>

Meeting ID: 886 5781 3832

Passcode: 961409

#iJADE24

Thursday 7 November

Keynote Address Part 1: John Johnston

Empathetic Objective II: It's all about Connection

The goal of peace cannot be achieved if we continue to promote an education system grounded in self-interest. The dominance of neo-liberal values in education has led to the mutation of student/pupil centred learning to promote a culture of capital gain and self-centeredness that undermines the value of empathy. My keynote offers an alternative option to the dominance of self-interest education, a system where teachers have become service providers and students have become customers.

I call for a turn toward meaning-centred learning (MCL), in which values, purpose, and connective reasoning compel the individual to reach across the interests of the self and see the other in their own presence and needs. As a UNESCO Chair, I posit MCL with Issues Based Arts Education (IBAE) at the centre of my professorship. As such, I explore these entities through the lens of practice-led, participatory action research, and socially engaged arts education. My presentation draws on site-specific case studies from post-conflict contexts and cuts across formal, informal, and non-formal sectors.

John Johnston currently holds the UNESCO chair in issues based arts education at ArtEZ University of the Arts in the Netherlands. He is also the director of the international Masters Artsteducator and leads the ArtEZ site specific education program in Morocco, the Netherlands and Ireland. He is the first UNESCO chair to be awarded to an arts institution in the Netherlands and the first in UNITWIN dedicated to issue-based arts education and conflict prevention.

John came to this point via many roads, but he underlines the importance of his lived experience while growing up in war torn Northern Ireland. His formative years were spent in the Newlodge area of North Belfast, a community torn apart by the so-called 'troubles.' He witnessed at first-hand how culture and identity were weaponized to create fear, mistrust, hatred, and conflict. What he experienced led him to realise that education was structurally violent and designed to maintain the status quo. In Northern Ireland this means an acceptance of social division based on religion, culture and identity.

At a given point, he was faced with the choice to either join the ranks of the angry and take up violence, or simply accept the situation and retreat into ignorant bliss. Instead, he chose to channel his anger through the medium of art. He made his first political painting at secondary school and eventually progressed to Belfast college of art where completed his master's degree in 1990. During this time he then turned toward socially engaged art but felt that such practices avoided all connections to learning and education. In 1994 he left Belfast for London, where he completed a PGCE in Art and Design at Goldsmiths College.

At Goldsmiths, his first teaching placement was a hard-edged, inner-city comprehensive in Lewisham. He recalls walking into the art department, where he saw hundreds of examples of individual artworks. From paintings to sculptures, the students from the age of 12 were commenting on their world. Crucially, they also related their commentary to universal issues, such as relationships, transformation, and identity. The teachers at Crofton School had rejected the constraints of the new national curriculum and co-designed an issues-based approach that offered the opportunity to explore meaning and engagement through the platform of art.

John's professional life has been dictated by these two stories: the lived experience of Northern Ireland and the knowledge gained at Crofton. He reflected on these influences and some key projects he has realised across the world in his PhD completed at the University of Sunderland in 2018. His thesis positioned the issues-based art approach at the centre of peace education. Now as UNESCO Chair he has a four year mandate to highlight the 'values' of arts education and underline the intrinsic connection between creativity and conflict transformation.



Thursday 7 November

Keynote Address: Carly Bagelman, Liverpool Hope University and Neil Winterburn, FACT, Liverpool

The Art of Welcome: Supporting asylum seeker children with creative pedagogy and art

Supporting displaced children in UK educational spaces must mean more than offering 'English and therapy' (Rutter, 2006). This talk will begin by tracing some of the limitations of such institutional responses, which at times reinforce exclusion. Dr Carly Bagelman (Liverpool Hope University) will then highlight some lessons learned from a Liverpool city council funded classroom for children living in initial accommodation while they wait for places in state schools. In particular: how effective teachers network with third sector organisations, make 'the hidden curriculum' transparent to newly arrived students, and use funds of knowledge approaches that celebrate (among other things) heritage languages. Ashleigh Sands will share how she and her team of arts educators at FACT Liverpool worked with this classroom to provide rich opportunities for sharing their knowledge and experience through multi-modal map making, animation and guided visits to FACT art gallery. Bagelman and Sands will explore how this can create a robust sense of welcome, which could be applied in mainstream educational settings.



Dr Caroline (Carly) Bagelman

Carly is a Senior Lecturer at Liverpool Hope University where she researches and teaches on decolonising education, and displacement and education. She has used visual methods such as picturebook making, comics, zines and illustration in much of her research. Carly comes from unceded coast Salish territories in BC, Canada where she formerly worked as a curriculum designer at both the Critical Thinking Consortium (University of British Columbia) and at the University of Victoria.

Neil Winterburn (He/Him) is a learning technologist in the learning team at FACT Liverpool. Prior to that he worked as an artist. He also worked as a youthworker in the UK's first digital drop in centre for young people. He's a co-director of Re-Dock, an artist led CIC and has published articles and book chapters on artist made kits and participatory design in the field of teen computer interaction.



Neil Winterburn

Saturday 9 November

9:00 – 9:30 GMT	Registration Tea & Coffee on arrival	Cornerstone Building
9:30 – 9:40 GMT	Welcome & guide to the 2024 conference Michele Gregson Opening Address Claire Penketh	Grace Room
9:40 - 10:25 GMT	Keynote Address Part Two: John Johnston UNESCO Chair, Issues-Based Arts Education, Intercultural Dialogue and Social Cohesion	Grace Room
10:25 - 10:40 GMT	15-minute break	Café 1846
10:40 - 12:40 GMT	Parallel sessions https://shorturl.at/RVyzY The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.	BR 1 – COR 008 BR 2 – COR 008A BR 3 – COR 008B
12:40 - 13:30 GMT	Lunch break	Café 1846
13:30 - 14:15 GMT	Keynote Address: Yesid Paez, Bath Spa University	Grace Room
14:15 - 15:45 GMT	Parallel sessions https://shorturl.at/RVyzY The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.	BR 1 – COR 008 BR 2 – COR 008A BR 3 – COR 008B BR 4 – Grace Room
15:45 - 16:00 GMT	15-minute break	Café 1846
16:00 - 16:30 GMT	Panel Discussion Carly Bagelman, John Johnston, Yesid Paez & Marlene Wylie	Grace Room
16:30 - 17:25 GMT	Workshop: Imagining a 'new world' in Art & Design education Andy Ash, Peter Carr & Ged Gast	Grace Room
17:25 - 17:30 GMT	Closing Comments Claire Penketh	Grace Room

Saturday 9 November

Keynote Address Part Two: John Johnston

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Saturday 9 November

Keynote Address: Yesid Paez

Re-imagining local museums: Avenues for Community-based Peacebuilding in Colombia

This presentation explores the potential of local museums and social organisations in peacebuilding initiatives, highlighting both the opportunities and challenges involved, as well as the need for robust state support. The focus is on the role of peace museums in memory work and how educational agents promote peace pedagogies, contributing to the re-imagination of possible futures.

Using Putumayo, Colombia, as a follow-up case study, this research adopts an ethnographic approach, incorporating interviews and observations to understand local conceptualizations of peace, memory, and the future. The findings indicate that local initiatives provide powerful mechanisms for memory-making, fostering reflective approaches to peace, conflict, and justice. Results suggest that public spaces, such as peace museums, serve as effective platforms for re-imagining and co-constructing views of peace, justice, and the future. Objects, personal and collective accounts of events, and artistic expressions are integral in constructing reflections and narratives aimed at non-repetition and new and constantly emerging forms of peace.

Finally, this research underlines the necessity of state and institutional support for educational spaces both within and beyond schools, such as museums, libraries, and itinerant art/education programs. This further suggests implications for practice in formal and informal education where pedagogical acts based on dialogue and creativity can promote the co-construction of alternative futures.



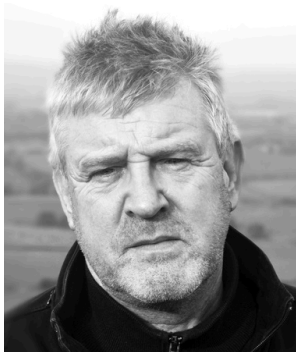
Yesid Paez is a Senior Lecturer in Education at Bath Spa University, specializing in peacebuilding education and international development. With over 20 years of experience in education, particularly in TESOL and international development, Dr. Paez's research explores the role of education in peacebuilding, including social movements and alternative educational spaces. He has published on peace education initiatives and continues to examine how communities leverage public spaces for conflict resolution and social change. Dr. Paez is currently focused on projects that investigate innovative avenues for peacebuilding through community engagement and education.

Saturday 9 November

Workshop: Andy Ash, Peter Carr & Ged Gast

Imagining a 'new world' in Art & Design education: The Big Landscape and A Practical Guide to Teaching Art & Design in the Secondary school

Join us for an engaging discussion on the newly published book *A Practical Guide to Teaching Art & Design in the Secondary School* by Routledge, part of the well-regarded *Learning to Teach in the Secondary School* series. We'll explore how this book connects contemporary themes in Art & Design education with classroom practice, covering crucial topics like social justice, inclusion, sustainability, and peace. In particular, we'll dive into Chapter 20, based on the NSEAD Big Landscape, an invaluable online resource for Art & Design educators. Through a hands-on workshop, we'll introduce the Big Landscape, its purpose, and structure, guiding participants through activities that link Peace with classroom practice. Attendees will have the opportunity to map their research or conference interests into this framework, aiming to translate insights into impactful classroom experiences for teachers, ITE students, and researchers.



Andy Ash is an Artist, Researcher, and Educator. He's an Associate Professor at UCL IOE and has worked in four Russell Group Universities. His expertise and research include Art Education, Contemporary Art, Galleries & Museums, Teaching & Learning, Visual Art Practice as Research, and Initial Teacher Education. He's President (elect) of the NSEAD and former InSEA Chair for the European Regional Council. Andy belongs to the Red Herring artist's studio cooperative in Brighton and he exhibits his artwork nationally and globally. His latest book '*A Practical Guide to Teaching Art & Design in the Secondary School*' is a Routledge publication.

Peter Carr trained as an Art and Design teacher at Reading University under Fraser Smith, Richard Hickman, and James Hall, whose progressive teaching principles guided his career in North London and Hertfordshire schools. Recognizing the importance of bringing fresh, progressive ideas from new arts graduates into schools, Peter began working with Middlesex University's Art and Design ITT course and later served as a Visiting Lecturer. He also contributed to NSEAD as a Council Member on the Teacher Education Board. Now a Senior Lecturer and Subject Leader at Birmingham City University, Peter continues to advance progressive Art and Design education through teaching, research, and literature for trainee teachers.



Ged is a sculptor, a freelance art and design and former school improvement specialist in creative pedagogies. He is a member of NSEAD executive, TU Adviser, a Past President, and Patron of Art History in Schools. He was formerly Babcock Consultant for Creativity and PQSI qualified Ofsted Inspector from 1992-2014.



Ged was a subject leader, advisory teacher for digital learning, art and design Adviser, school improvement Consultant and SIP. A founding Director of Hands On CPDA Ltd and contributor to PGCE training and school based programmes as mentor, external assessor and subject trainer. He worked in the Building Schools for the Future programme on specialist arts accommodation and led the development of a new Design Academy, and as core team for a Marine Design UTC.

iJADE conference edition

The conference edition of the journal is produced in the late Autumn each year and is available online only. For more information about The International Journal of Art and Design Education, including author guidelines and a link to the Wiley Online Library, please visit: www.nsead.org/publications/ijade

Nomination of papers for publication

A selection of authors (max. twelve) will be asked to write up their papers as articles to be published in an online conference edition of iJADE, provided they have not been published or submitted elsewhere. To ensure the selection reflects the views of conference delegates, the iJADE editorial team would like to invite each delegate to nominate up to five presentations.

Please nominate the papers that you think would be of interest to the wider international audience of the journal, and which you think are thought-provoking and well organised. It is the content of the paper, not the delivery, which is important here. You are at liberty to comment on these papers, if you would like to give reasons for your choice: we are grateful for your help and guidance.

The editorial team will add their own choices to the collated results and will then approach the selected authors, inviting them to submit a fuller version of their research in an article to the journal through ScholarOne, conforming to the usual requirements. Invited articles will follow the normal process of review and publication cannot be guaranteed.

Note: If you are presenting you are asked not to nominate your own paper. Please also indicate during your session if your work is likely to be published or submitted elsewhere, which would preclude publication in our journal. Thank you.

An online survey will be shared round post conference to nominate your preferred papers from each parallel session.

Join our team

Would you like to be involved in The International Journal of Art and Design Education? We are currently welcoming expressions of interest for editors and reviewers with quantitative expertise.

Please contact the editorial team via ijade@nsead.org for more information.

Useful information

[See the full guide to the conference here](#)

Access Thursday's conference day via Zoom here:

Join Zoom Meeting

<https://us02web.zoom.us/j/88657813832?pwd=ZiAH9afCAEe6i2ZGEyVsyqSgq5yk3a.1>

Meeting ID: 886 5781 3832

Passcode: 961409

Address for Saturday at Liverpool Hope University:

Registration in the foyer of the Cornerstone Building

Cornerstone Building
Creative Campus
Shaw St
Liverpool
L6 1HP

[Map of Creative Campus](#)

Address for Satnav: Shaw Street, L6 1HP

Car parking

There is no visitor car park available at the Creative Campus. The nearest car park is Q-Park (Royal Hospital) on Epworth Street. Due to the one-way system, you need to approach the Q-Park via Brunswick Road, Low Hill, and Erskine Street (A580), turning left into Epworth Street. If you arrive in the evening, the entrance of the Q-park may be closed, but if you drive up the ramp, the gates will open for you automatically. Visit the [Q-Park website](#) for further details and a map. Staff, students, and visitors can redeem a 15% discount when they pre-book parking at Q-Park Royal Hospital using the promo code HOPE15. Read the [Q-Park pre-booking guide](#) for step-by-step instructions on how to pre-book.

Q-Park is open 24/7 and features PaSS Technology (Automated Number Plate Recognition) for seamless entry and exit. Selected sites also offer convenient electric vehicle charging stations. For more information on how to use these facilities, visit the [Q-Park website](#).

Contact

Conference co-ordinators: Emma Arya-Manesh & Diane Quinn
ijade@nsead.org

During the conference on Thursday, the co-ordinators can also be contacted through the chat function in Zoom.

During the conference on Saturday, a member of the team will be available at the registration desk throughout the day.

iJADE editorial board

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