Peace

Thursday 7 November 2024 | Parallel Session Programme

Morning | Parallel Session 1 | 11:05 - 12:35 GMT

Breakout Room 1

The Role of Media Against Violence in Timor-Leste

Dulce Martins da Silva | Waseda University

This study explores the significant role that media plays in addressing and combating violence in Timor-Leste. As a nation with a history of conflict and political upheaval, Timor-Leste faces ongoing challenges related to violence and social instability. The Media, encompassing both traditional outlets like newspapers, radio, and television, as well as digital platforms and social networks, serves as a crucial agent in promoting peace and stability. This research examines how media initiatives can raise awareness, educate the public, and influence policy regarding violence prevention and intervention. Through case studies, interviews with media professionals, and analysis of media content, the study highlights successful strategies and identifies areas needing improvement. The findings underscore the importance of ethical journalism, community engagement, and the media's potential to act as a catalyst for positive change. By providing an in-depth understanding of the media's impact on violence in Timor-Leste, this study contributes to a broader discussion on the media's role in conflict resolution and social transformation.

Practices in arts education on a culture of peace

Ana María Marqués Ibáñez | University of La Laguna

The approaches in art education reflect what happens in contemporary society, both from an artistic and aesthetic vision, besides being the mirror of what happens daily in the media about events of conflict or war. On this occasion, we address artistic practices focused on art-educators who reflect on the events that have occurred and how to create a work that symbolizes peace around situations of recent conflict. To do this, we will study what events occur in our daily life in the media, how they can be interpreted from newspapers, radio or television and we will make an expanded textile piece in which each student will spread an idea of peace and hope around an event of conflict. For this, we will use analog means of creation such as sewing and LED devices that will illuminate the entire tapestry as a meeting place, reflection and positive lighting, with a collaborative image created from square pieces by all students. These practices confirm the creative possibilities that frame the forms of e-textile creation and explore new forms of communication and narrative formats in various media as educational tools.

Making peace with AI and AI pedagogies in art education

Rebecca Heaton | National Institute of Education, Nanyang Technological University, Singapore

Views surrounding the access, position and use of Artificial Intelligence (AI) and AI pedagogies (like AI literacy and thinking) in art education are controversial, particularly regarding ethics, opportunity, and influence in transformative art education (UNESCO, 2024). This paper grapples with these concerns to 'make peace' with AI and AI pedagogic developments in art education. It shares the experiences and pedagogic reflections of several art educators in Singapore engaging with AI to transform art education opportunities through 'peaceful dialogic making'. Making which encourages sensitive engagement with complexities, relationships, and spaces of dialogic possibility and problematization. Insights into how AI and AI pedagogies are engaged peacefully in art education, with educator and learner voices valued in intersects between people, art, education, and digital futures are voiced. 'Peaceful dialogic making' with AI and AI pedagogies resonates with Singapore's National Identity and Values (Ministry of Culture, Community and Youth, 2021), and those in the National Society for Education Art and Design manifesto (NSEAD, 2024) to offer lifelong art education learning experiences which are inclusive, equitable and able to harness honest conversation. How to make peace with AI and AI pedagogies in art education therefore warrants discussion given AI's increasing integration in life.

Crafting Sustainability: Navigating Cross-Border E-Commerce and Art Education for Artisan Empowerment

YPU Hong & YANG Jianrong | Thai-China Economic and Cultural Promotion Association & Hunan Normal University

This study explores strategies to empower traditional craftsman to establish a sustainable creative trajectory through cross-border e-commerce ecosystems. It also highlights the role of art education in bridging the huge information gap between handicraft production and global trade. Our Shenzhen-based team has observed the cruel, life-and-death "war" state of cross-border e-commerce during the pandemic. The nature of e-commerce is intrinsically unequal, competitive, and oppressive due to information barriers like patents, shipping, legalities, market dynamics, and capital. Traditional artisans, individual artists, and small design studios are particularly disadvantaged as they struggle to gain access to the global marketplace.

This study examines cases from Tongdao Dong Minority in Hunan, Foshan in Guangdong and Dan Kwian in Thailand. By leveraging platforms like Amazon, Shopee, Etsy and Temu, our approach has transformed into a hub for education, incubation, operation, and service for traditional crafts.

This practical research presents two key perspectives: (1) Focusing on art education enables traditional artisans and their communities to establish self-organized and self-propelled production networks; (2) It highlights the critical leveraging role of governments, non-profits and funds in minimizing costs and maximizing efficiency, thereby effectively empowering art production.

Achieving Peace Between Traditional Art and Emerging Technologies From Learners' Perspectives

YuHsiang Chen, Briony Thomas & Jamie Marsden | National Taiwan University of Arts & University of Leeds

In light of our world's complexities and rapid evolution, learners' creativity, digital information literacy, and critical thinking are currently highly focused topics in the field of education, and these next-generation learning competencies can be applied and learned in arts and design education (Davies et al., 2018; Geisinge, 2016; Rotherham & Willingham, 2010). As educational systems worldwide undergo reforms to meet the evolving needs of society, there is a greater emphasis on interdisciplinary approach in art and design education, and integrating emerging technologies into art and design education provides instructors with more creative teaching possibilities.
On a practical level, the teachers are initiators of curriculum implementation. Many factors may influence an art teacher's motivation to integrate emerging media into their teaching. Studies have identified that one significant factor is the learning experiences of art teachers during their teacher preparation phase. To understand this issue, this study aims to explore how art teacher preparation institutions in Taiwan enhance art and technology learning for art student teachers from a competency-based perspective.

Design led repair and reuse in creative higher education: sustainable design learning as a means of promoting inner peace

Fanke Peng | University of South Australia

Repair is increasingly recognized as an integral aspect of design, yet its importance must be underscored through urgent integration into formal and informal education channels. This study delves into the transformative capacity of design-led repair within creative higher education, viewing it as a potent tool for empowerment amid efforts to cultivate a sustainable culture in our higher education, ultimately charting a path towards circularity by 2030. Emphasizing the shift from fast fashion to slow fashion and from recycling to repairability, the study proposes a holistic approach centred on individual agency and the conscious repair and reuse of clothing/textiles from a systemic design perspective.

Drawing from a systemic design course within the Bachelor of Design program at the University of South Australia's Creative faculty, this research investigates the application of a design-led repair reuse (DLRR) framework, complemented by project-based learning (PBL), to exemplify systemic design practice for design led repair initiatives. It explores collaborative interdisciplinary projects as a means to advance transformative repair from a human- and planet-centric systemic design viewpoint, while also identifying key facilitators and steps essential for fostering a repair culture within creative higher education contexts.

Breakout Room 3

Unlearning Design: Addressing Political and Discriminatory Implications in Italian Design Education

Valeria Piras | Department of Design and Architecture, University of Genoa, Italy

This study explores the critical and political dimensions of design education in Italy, emphasizing the need to address inherent biases and political implications within the discipline to foster peace. Grounded in feminist epistemology and Donna Haraway's concept of situated knowledge, this research critiques the prevailing technical focus of Italian design curricula. Utilizing a mixed-methods approach, including student surveys, the findings highlight a significant gap in incorporating social perspectives and critical deconstruction of the status quo.

The testimonies of Italian design students reveal experiences of discrimination and a lack of critical tools to navigate cultural and social identity issues within design education. This paper argues that to promote peace through design education, it is imperative to first address these political and discriminatory implications. By proposing an "unlearning" process, this research advocates for a more context-specific, politically engaged educational framework. This approach aims to initiate a debate on a renewed educational philosophy, aligning with UNESCO's peace education strategy and highlighting the role of art and design in imagining a just and equitable world.

Play with a purpose: shifting perceptions of children's rights in design education

Fatima Cassim | University of Pretoria, South Africa

Whilst learning to take responsibility for their own well-being, children rely on parents and other adult duty-bearers … to fulfil their rights and make decisions on their behalf. This dependency, together with limiting beliefs about children's status in society, often leads adults to see children as objects of protection rather than individuals with rights" (Jamieson 2011:23). Despite not having the right to vote, children's right to engage in social dialogue is safeguarded by numerous legal provisions, including international and regional laws, and notably the South African Constitution. With this in mind, the paper draws on a South African higher education case study to illustrate how the integration of play in students' design thinking process facilitates a shift from an adult-centric design approach to one that actively values children as key stakeholders in decision-making that impacts them. From a design educator's vantage point, I reflect on how play equips students with insights about children's needs, behaviours and experiences to develop authentic personas. The argument is that playful engagements (1) catalyse a shift towards recognising and supporting children's rights, and (2) inspire design solutions that foster peaceful and purposeful connections to enable children's active participation in families, schools, and/or communities.

Fostering Inner Peace and Ecological Connection through Virtual Reality (VR): A Digital Exploration of Cathy Franzi's Contemporary Ceramics

Rui Zhang & Fanke Peng | University of South Australia

In an increasingly digital world, the quest for inner peace and reconnection with nature is becoming ever more essential. As individuals face heightened levels of screen exposure and urbanization, feelings of disconnection from nature and heightened stress are increasingly prevalent. Virtual Reality (VR) has emerged as a promising tool to address these challenges, offering immersive environments that promote relaxation and a sense of ecological connection.

This study explores the potential of VR to foster inner peace and ecological awareness by immersing users in digital representations of Cathy Franzi's ceramic artworks, which celebrate the diversity of Australian flora. Utilizing a human-centred design (HCD) approach, the VR experience is created to balance physical and virtual interactions, encouraging users to engage with natural elements in a meaningful way. Through user experience test and feedback, the VR experience was refined to include multisensory elements, such as ambient soundscapes and interactive features, that enhance its calming effects. Results suggest that VR can evoke responses similar to those experienced in real natural settings, fostering a state of relaxation and ecological mindfulness that can counteract digital stress and promote a balanced mental state. This research highlights VR's unique role in cultivating inner peace by bridging the gap between the virtual and physical worlds, and it underscores the potential for digital tools to inspire deeper connections to nature in the modern era.

Breakout Room 4

Re-Cognition Studio: Advancing Peace and Global Citizenship through innovative HE Art Education

Yifei He | Beijing Institute Of Fashion Technology

Within the context of global harmony and learning for lasting peace, the Re-Cognition Studio was designed as pioneering educational courses and projects in the collaborative framework of UK and Chinese Higher Education institutions. It follows an innovative model developed from Michel Foucault's 'apparatus', which is applied multidisciplinary strategies, techniques, and material thinking in relation to art practice, beyond the conventional studio practice approaches. Responding to the global call for peace, related courses aim to stimulate participants to reflect on sociocultural contexts and develop transferable skills, including a deeper understanding of global citizenship.

The Re-Cognition Studio emphasizes diverse perspectives and experiences: the Higher Education institutional practice studio is not only a space for artistic exploration but also a platform for critical thinking of the power relations and knowledge production in art practice processes, including the sustainable Art education development. Courses, workshops, and projects at the Royal College of Art (RCA, UK) and the Beijing Institute of Fashion Technology (BIFT, China) focus on explorations and experimental practices, and integrate studio practice methods with cultural traditions and material thinking, also highlight the importance of improving cultural sensitivity and reducing prejudice to foster a peaceful society.

Infusing CDIO Principles in Architecture Courses: Not a Trojan Horse but a Path to Sustainability Mindsets

Zhengping Liow | Singapore Polytechnic, National University of Singapore

Peace Education highlights the impact of climate change on global security and stresses the importance of UN Sustainable Development Goal 13: Climate Action. In architecture education, the integration of UNSDG 13 is a pedagogical gap in empowering learners to take transformative action in response to global challenges, which remains a pedagogical gap. Buildings account for 19% of greenhouse gas emissions and 30-45% of global energy use, with heating and cooling as significant contributors. An intrinsically sustainable mindset is critical for architects to address climatic challenges and intrinsically exercise decisions based on sustainability principles, prioritising passive strategies over relying solely on advanced energy-saving equipment. This study explored the integration of CDIO Standards to promote sustainability, transformative learning, and critical consciousness in architecture courses. The CDIO (Conceive, Design, Implement, Operate) framework emphasises project-based learning with real-world applications and enhances curriculum design, teaching and assessment strategies in engineering education. CDIO standards facilitate the integration of systems thinking into the curriculum, improving students' understanding of how environmental issues interconnect and impact on architectural design. Integrating learning experiences develops learners' ethical compass and personal skills by engaging with real-world dilemmas. Lastly, Active Learning towards transformative pedagogy boosts eco-literacy and teamwork in designing sustainable built environments.

Head, Heart, and Hand: Empowering Peace through Arts-Based Global Citizenship Education

Yi Meng | Xi'an Jiaotong-Liverpool University

This presentation shares insights from teaching in Global Citizenship Education (GCED) through an arts curriculum with first-year students at Xi'an Jiaotong-Liverpool University. Grounded in Carol Weiss' (1995) Theory of Change, as adopted by UNESCO in its GCED and Education for Sustainable Development, our curriculum integrates cognitive (head), socio-emtional (heart), and hand (behavioural) domains to offer a holistic learning experience to cultivate informed, empathetic, and active global citizens in promoting peace.

The course includes in-room and online lectures that challenge students' understanding of how art promotes peace within GCED.
Students then engage in collaborative projects aligned with the United Nations Sustainable Development Goals, such as virtual designs for cultural equality, digital narratives for empathy, and creating EcoArt for promoting social causes. These projects bring lecture concepts to life by increasing emotional engagement and encouraging actional change.

By providing holistic learning opportunities for intellectual growth, emotional expressions, and hands-on art activities, we foster students' capacity to re-examine peace in a globalised context and prepare to address issues with reflexivity, empathy, and creativity. This presentation will discuss how this curriculum nurtures global citizens to contribute to a peaceful and just society and offers practical approaches to integrating art, GCED, and peace education.

Breakout Room 5

Co-creative regeneration of a school community nature space: using participative design pedagogies to reduce injustice and inequality and empower youth to attain inner peace

Kerrie Anne Mackay, Tanja A Beer & Stephen Parker | Griffith University

This paper explores how co-creation of a school community nature space in a private school for boys can support their agency, self-determination, learning and well-being. Australian youth are currently experiencing high levels of well-being concerns which include stress, anxiety, depression, low self-esteem, and mental disorders. The top personal challenges relate to school, mental health, and relationships. Many young people feel that they have little or no control over their life trajectories and worry about their futures. Schools have recognised that they can play an important role in reducing youth injustice and inequality, by empowering youth to take a more active role in design of their own environments. By focusing on real-world nature and place based participative pedagogy, our project builds on previous research in the fields of social art and design practice, community participative research, outdoor education, and experiential learning. More specifically, this research harnesses a range of innovative learning strategies, using outdoor nature-based, classroom environments, to empower and support boys to feel like they have more control over their own lives and attain inner peace. Our research also builds on current scholarship and practice in design research, by demonstrating how real-world University partnerships can be created with schools.

Viewing the "Most Vulnerable": An Analysis of Representation in United Nations Art Exhibitions

Madeleine R Clark | Independant Researcher

While there has been growing interest on the role of arts in the peace process, surprisingly little scholarly attention has been given to the arts projects and exhibitions undertaken by the United Nations (UN). My primary case study in this paper is the UN digital exhibition From Despair to Hope: Children Beyond Armed Conflict (2022), which marked the 25th anniversary of the Children and Armed Conflict mandate. I investigate how the UN engages with the digital exhibition genre to express a specific narrative of children in conflict zones, examining how the chosen work reiterates existing discursive hierarchies of deservingness, through narratives of social contribution, vulnerability, and innocence. Finally, I link this work to broader UN mandates and strategies to demonstrate how global peace campaigns rely on the aesthetics of these discursive hierarchies.

Tang Da Wu- Making Art Public

Adrian TAN Peng Chai | Nanyang Technological University, Singapore

This paper examines the public performance Life Boat (1989) by artist Tang Da Wu as a form of social intervention that raised humanitarian issues through its strategic publicness in Orchard Road, Singapore. In Southeast Asia, the plight of the 'boat people' was highlighted in newspapers, prompting Tang to create a 'constructed situation' in the shopping belt. He activated the busy alley with performances and participatory activities in an early act of art activism in the city-state. The artist's direct interaction with the 'boat people' in his nearby studio in Sembawang was the impetus for this intervention. Life Boat exemplified 'active citizenry,' mobilising people in his covert insertion of a social installation during the state-initiated tourism event 'Art Mart' (1989). Orchard Road, with its blend of colonial history, mass consumption, symbolic economy, global workers, tourism, the Singaporean middle class, greenery, local history, and spatial practices, was an ideal location for this confrontational performance. The enactment of Life Boat was contemplative and open-ended, relying on 'expanded participation' beyond traditional audience roles (Rogoff, 2005), where it effectively highlighted issues of displacement, refugeedom, and statelessness, embodying the artist's 'right to the city' (Lefebvre, Harvey, Purcell).

Exploring how "art connects us all" in a mobile art museum bus

Clare Murray | Teachers College, Columbia University

Over the course of ten months, young children across Connecticut with limited access to the arts in their education explored the exhibition "The Power of Art as Language" aboard the cARTie art museum bus. Emerging out of an exchange between students at the American School for the Deaf in West Hartford and the Machakos School for the Deaf in Kenya, the exhibition of diverse student art centered on the idea that art is a universal language, despite differences in geography, ethnicity, race, language, and gender. The students served by cARTie spent time discussing particular works of art by students like them (and by students with very different backgrounds than them) and creating their own range of works inspired by their thinking and learning inside the bus. The purpose of cARTie is to introduce young children to the museum environment in participatory, student-centered, representative, and developmentally-appropriate ways such that they develop strong senses of belonging and community in museum spaces. With this particular exhibition, students came to chant "art matters" and "art connects us all" by the end of their school year of multiple visits with the cARTie art museum bus. This exploratory study reflects on what supported children's coming to see the arts as a connecting force, even across great differences and divides.

Critical Lenses for Socially-Oriented Design Education: A Tactical Practice

Hatice Server KESDİ | Eskişehir Osmangazi University

Recent local and global crises require adopting a critical approach focusing on social and ecological issues in design. While late 20th-century studies discuss the responsibilities of designers, the need for socially-oriented design education has never been more urgent. This study proposes that psychogeography, as a design method, enables students to uncover hidden narratives of inequality and oppression embedded in our surroundings, offering a critical lens to examine the conditions under which peace can either thrive or diminish. Psychogeography is utilized in Design Psychology course with 3rd-grade industrial design students to explore these conditions by mapping the emotional and psychological landscapes of urban environments.
By engaging with psychogeographic practices, students developed a deeper understanding of their environments and the social injustices permeating them. This experiential learning process fostered empathy and critical thinking and empowered students to imagine and design socially-just futures.

Through students' psychogeographic maps, the study demonstrated how this method can promote the inner peace of design students by reflection and relational peace by cultivating empathy, understanding, and cooperation in human relations. It has also been shown that psychogeography as a design method can transform design education into a powerful tool for addressing the roots of inequality and oppression.

Justification of 'aesthetic' education in terms of the value of overcoming social problems and well-being in communities

Ok-Hee Jeong | Jeonju National University of Education, South Korea

This study aims to examine the meaning of aesthetic education as it is presented in the curriculum and to understand it from a broader perspective rather than limiting it to some arts subjects. As an educator who has been practicing aesthetic education in schools, I found the term well-being to be a clue to clearly recognize the meaning of human existence in relation to 'aesthetic' experiences that I had been vaguely thinking about, while looking at the social issues that I am facing here in South Korea. The research methodology examines and analyzes 'aesthetic' attributes and experiences in the field of art and morality in relation to human rights and citizenship through a self-descriptive narrative inquiry in relation to the changing perceptions of well-being in our society. Therefore, the result of this study raises a new methodological model of aesthetic education as a learning continuum of sensing, perceiving, cognizing, analyzing, and reflecting on social problems in order to recover the unclear and ambiguous emotional and affective aspects of art as a direct experience of human senses in order to restore communal aesthetics.

Breakout Room 7

Exploring the anti-Vietnam War peace movement in the classroom: An arts-integrated history project

Agnieszka Chalas | National Institute of Education (NIE), Singapore

An integral, oft under-addressed, aspect of critical peace education is the teaching of peace history including the significant role that peace and anti-war movements have had in helping to both problematize and end wars across the globe. An integrated curricular approach that blends art education with peace

history education can be a powerful approach to enhancing student learning about the influence of such movements. In this presentation, I, therefore, share an arts-integrated history project that saw a secondary art and a history teacher engage their students in learning about the anti-Vietnam War peace movement before creating posters that explored the contributions of varied anti-war activists and peace leaders who were at the heart it. In sharing this project, I hope to inspire more art and history educators to cross disciplinary boundaries to design projects that allow their students to explore other examples of anti-war movements past and present. Given evolving negative trends in inter- and intra-state armed conflicts such projects can be of benefit to students worldwide. Specifically, students can gain a more critical view of war in addition to an understanding of how peace activism can be used as a tool to push for change and stop future conflicts.

Challenging Gender Stereotypes in Visual Arts Education through Generative AI: A Critical Feminist Approach

Luna Ning Luo | The Education University of Hong Kong

This study combined generative AI technology with feminist pedagogy to empower visual arts students to explore and dismantle traditional gender norms embedded within classic artworks. The study adopted a mixed-methods approach with 46 master's-level visual arts students as participants. They were asked to select a classic artwork embedded with gender stereotypes and to write a prompt for the generative AI tool to produce an image that challenges or reverses those stereotypes. They then evaluated the AI-generated image regarding how effectively it addressed or subverted the identified gender norms. To assess participants' perceptions of AI in their creative practice, the Technology Acceptance Model (TAM) was deployed, providing quantitative data on perceived usefulness, ease of use and attitudes toward AI. Additionally, reflective commentaries were collected to offer qualitative insights into the effectiveness of AI-generated art in challenging gender stereotypes. Through a critical examination of historically significant artworks that reinforce gendered representations, participants generated AI-based visual responses designed to subvert these norms. This process cultivates not only creative innovation but also deep inquiry into the social and cultural forces shaping gender perceptions in art. By harnessing the capabilities of AI, the study explored the potential of technology as a transformative tool for social change in the arts, aligning with feminist pedagogical objectives to promote inclusivity and equity.

Advancing Peace Education Through AI: Insights from Text-to-Image Generative Art in a Japanese High School

Tin Pham Nguyen and Koichi Kasahara | Tokyo Gakugei University and University of Melbourne, Australia

The proliferation of generative AI within all professions and disciplines (Hintz et al., 2019), including art education (Hayaoka et al., 2024; Vartiaine et al., 2023), and cognate fields of study (Vartiainen & Tedre, 2023), has generated enthusiasm about the transformative opportunities in innovating teaching practice (Long & Magerko, 2020; Tedre et al., 2021; Zhou et al., 2020). However, there is a lack of scholarship of the value of AI use in incorporating peace education within broader art education practice. As such, this study aims to rectify this gap by investigating students' insights and experiences of learning and advancing their understanding of peace and key tenets of peace education, such as empathy, diversity and social justice through text-to-image generative AI.

The study was implemented through a practical workshop in a Japanese high school setting to generate creative outputs with text-to-image generative AI. Students were asked to generate a series of art images of what they believe peace would look like at the global levels 5, 10 and 20 years into the future. They were encouraged to use prompt engineering methods to structure the narrative and incorporate at least one important value related to peace education, such as empathy, cultural understanding and global citizenship. Through this collaborative and co-design process with AI, students were able to extend their understanding of the possibilities of peace in a globalised world.

Afternoon | Parallel Session 2 | 13.05 - 14:35 GMT

Breakout Room 1

Finding Peace in the Artist-Teacher Identity: A Comparison Between Artist-Teachers in Adult Community Learning and Higher Education in the UK

Abbie Cairns | ACL Essex, WEA

This paper explores the artist-teacher identity in practitioners from an adult community learning (ACL) and higher education (HE) perspective. The paper draws on Artist-Teacher Likert Scale (ATLS) results to compare where on a ten-point scale between the poles of teacher and artist, practitioners feel most at peace with their identity.

Artist-teachers in ACL have been defined as professional artists and teachers who are dedicated to and have the competencies needed to work as both (Cairns, 2022). Artist-teachers in HE have not been defined in the published literature.

ACL in the UK is understood as a subsector of further education, often provided by local authorities and general further education (FE) colleges for adults (19+) (Department for Education, 2019). In comparison, HE in the UK is understood as a pathway offering qualifications at level 4 or above, often delivered by universities and FE colleges (House of Commons, 2023).

Written from the perspective of ACL and HE in the UK, this paper will consider how the different qualities of each sector impact the ATLS results of participants. The results presented are from two small-scale grounded theory studies that each utilized online semi-structured interviews.

Transitioning to a Post-Object World

Amy Atkinson & Lorrie Blair | Concordia University

We appreciate the porous edges uncovered within traditional Art Education by theories such as Hetland's Studio Thinking (2007) and recognize that art-making requires complex and reasoned thinking as "artist's mind flows dynamically from one way of addressing artistic problems to another. (p89). We encourage students to embrace the opportunity to create and think "like artists" (p4). Informed by our positionality as artist-teachers, we have observed that creating like an artist is to create through many ideas and iterations. To experiment. To follow a thought. To fail. To change direction. To follow another thought. And so, we propose a radical new direction for Art Education that will challenge the current systemic dominance of linear test-based subjects and embrace the generative and expansive emergence found within the experiential process. A direction that explores a revitalizing, inclusive re-generation, that embraces the Post-Object placing the focus solely on the complexities unveiled through the art-making process and creating an art classroom as sanctuary.

In our presentation, participants will be invited to explore and unpack the Post-Object where the focus is transitional, ephemeral, and constantly in transition, to start from nothing but an idea and end with nothing but a memory.

The Gardening Drawing Club

Johanna Tagada Hoffbeck

The project delivers free arts and horticulture workshops to adults and children in Britain. At the invitation of Camden Art Centre, I will explore the project, its value, and its concepts at the scale of a primary school during the academic year 2022/23. Peace via togetherness was central to the projec

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What makes humans 'humane'? An inter-artistic intervention at a primary school in Cyprus

TEREZA MARKIDOU & YIOTA H. DIAKOU | MINISTRY OF EDUCATION, SPORTS AND YOUTH, CYPRUS

This paper presents the results of an inter-artistic project 'A flag of/for humanity', which was delivered in a rural primary school in Nicosia, Cyprus during the year 2023-2024. The project consisted of an initiative to rediscover values and skills that encompass what it means to be 'human' and 'humane' in a constantly turbulent, conflict-ridden, post-covid world by exploring the potentials of visual art and literature. The aim of the project was for the 11–12-year-old children to explore the meaning of 'Humanity' through contemporary art and literature from Cypriot artists and writers. After that, the children created an artwork in collaboration with a local contemporary artist, entitled a 'Flag of/for Humanity'. The project was based on the liberating power of the arts (literature and the visual arts) as experiential ways of making meaning of ourselves and the world. Art making and writing consist of peaceful acts through which people try to reflect and understand the world around them, to explore their possibilities, to caution about inequalities, but also to remind everyone of what is important for our co-existence. Inspired by the work they undertook through this project, some children pursue individual work on human rights at home by their own, which they then shared with the teacher and classmates at school. Such examples show the impact of these projects in students' lives and reminds educators that is utterly important to support meaningful expressive practices that enable students to find ways to be respectful, care-full and creative, especially in such challenging times.

Beyond the Echo Chamber: Critically Reassessing Arts-Based Research

Clemency Wood | University of Cambridge

New materialist and Deleuzian arts-based research (ABR) practices are praised for harnessing the political power of art and challenging established ways of knowing and being. However, their strong focus on materiality and conceptual theories risks diverting attention away from pressing socio-political concerns. ABR is in danger of developing within an academic echo chamber where self-referential theories and practices are adopted uncritically, without adequate reflection on their limitations.

This presentation calls for a critical reassessment of ABR methodologies and the creative outputs they generate; who does this work serve? Power imbalances within ABR practices themselves may allow researchers to control the narrative, leaving participants - often young people - in passive or purely expressive roles. This raises important questions about the purpose of ABR; is it a socially engaged tool for promoting change or merely illustrative of theoretical frameworks? Without addressing these issues, ABR risks becoming a performative exercise with limited real-world applicability.

Breakout Room 3

Imagining Peace

Penny Hay | Bath Spa University

Imagining peace through the arts can be a pedagogical action to pursue a more humane world. Artists across history have made powerful responses to the concept of peace. This visual paper will share work that focuses on ethical values in education, in particular a proposition for an arts education approach that prioritises peace, respect, mutual tolerance, compassion, and critical thinking. Hay will consider how art and design education can play an active role in the promotion of peace-making and peace-building by imagining a new world and creating spaces for 'gentle activism', exploring the concept of peace through the arts. Hay's approach draws on recent research that prioritises creativity, care and compassion, reflection and understanding, to inspire a collective commitment to peace education and a space of empathy and dialogue. This approach nurtures an understanding of diverse cultures, histories, and perspectives through the arts, developing a sense of shared humanity and interconnectedness. Exemplified by the arts, peace education champions human rights and social justice, paving the way for a more inclusive, democratic and equitable society. Delegates will be invited to imagine a more hopeful, peaceful future through an imagination practice shared with the group, using inspiration from Otto Scharmer's 'U theory'.

Introducing creative strategies to instil a sense of peace in children and adolescents.

Nicola Shaw | Les Varendes High School, Guernsey

I am an art teacher and photography teacher of 21 years, I also am a registered clinical art therapist. I sit on the ethics committee of the European Federation of Art Therapy. I have trained teachers and LSA's within schools on creative strategies to instil a sense of peace in adolescents. This in turn helps to reduce anxieties and helps them to regulate. Steeped in theory from Dr Perry, Dr Neufeld and Dr Siegal. I also do community work on the island, such as workshops making 'gratitude sticks' at the recent annual wood craft fayre on sustainability. I used to work for five years at the United World College, Germany, where the school is built on pillars of sustainability and peace. I have many anecdotes of creative strategies and workshops that helped older students celebrate differences and instil an inner peace within themselves.

Southeast Mediterranean tidactings and matterings in manifold times

Andrie Savva | Researcher Practitioner

This contribution, sprouting from a posthuman artographic project, performs two movements. In thinking-with tidalectics (Kamau Brathwaite) and diffraction (Karen Barad), inquires tidactings as philosophical concept-img emerging in practice. Tidalectics, springing from the Caribbean experience, evokes the unresolved, cyclical movement of the sea waves formulating an oceanic way of engaging with the world. It coalesces land with the fluidity of the water and the swelling and receding of the tides. It brings together the experiential, the poetic, the historical, the political. Diffractive, springing from quantum physics, suggests how waves are transformed when encountering an obstruction. Tidalectics suggests the everlasting cochleating and dispersing movement of sea waves encountering and touching lands, affecting and being affected by myriad forces.

Through tidacting, I zoom on coffee as a transhistorical, transcalar and transcorporeal timespacemattering of peace and war. I also zoom on "La famosa pioggia di Piombino," a tale by Gianni Rodari in his book "Favole al Telefono" (1962), in inspiring children's Artistic practice-as-inquiry with clay to perform stories of peace. With coffee and clay, I inquire peace as Southeast Mediterranean tidactings and matterings in manifold times.

Developing as Antiracist Art Educators by Exploring the Suffrage Efforts of Indigenous and Women of Color through Arts-Historical Integration

Kyungeun Lim | Kennesaw State University, Kennesaw, GA, US

This presentation examines how to empower preservice art teachers to adopt antiracist practices by integrating visual arts with social studies. As researchers and educators at a large public university in the Southeastern area of the United States, this study began with sharing a commitment to antiracist education (Kohli, 2021; Milner, 2008; Picower, 2021; Price-Dennis & Sealey-Ruiz, 2021; Vickery & Rodriguez, 2022) to empower preservice teachers with antiracist curricula and pedagogies. Specifically, the presentation highlights a lesson centered on the exploration of portraits, using historical research into the activism of women of color suffragists. It details the outcomes of integrating visual art creation with writing, which enhanced the students' ability to critically reflect on and examine issues of race and racism. The findings demonstrate the effectiveness of visual art in fostering a deeper understanding of these themes. Furthermore, the presentation will provide pedagogical strategies for developing interdisciplinary teaching approaches that focus on historically marginalized groups by combining art and social studies elements. Through these methods, the study aims to provide insights and tools for art educators to facilitate a more inclusive and reflective educational environment.

Re-emplacing Queer Futurities in the Now: Art's Pedagogies Toward Peace

Nadine M. Kalin | University of North Texas

This presentation lingers over the potentialities of queer futurities enabled through art and its public pedagogies. Peace in our times is elusory. Targeted groups such as LGBTQ+ communities face ongoing violence in schools and erasure from official curricula, inspiring forced and voluntary migrations from oppressive to more supportive locales. In lieu and excess of formal schooling, the art world, inclusive of museums and art galleries, may still promote avenues for both LGBTQ+ visibility and queer public pedagogies that cross borders and ideologies of place.
Brooklyn-based artist Chloe Chiasson's Keep Left at the Fork mines queer archives for usable histories to remake future worlds for thriving queer lives re-emplaced in the small Texas town of her youth, a town she had to abandon for survival. As bigoted, anti-LGBTQ+ book bans and civil rights violations sweep the United States, queer youth are navigating an increasingly hostile climate threatening their futures. Chiasson's assemblages open fields of action to interrogate the norms shaping oppression and the tensions arising when

refusing the straightening effects of cisheteronormativity. Occasioning monumental environments for visitors' immersion may provoke vulnerability and response-ability as affective, relational, and transformative for commencing the hard work of the present toward speculating more peaceful futures.

From Waste to Art: Reimagining Urban Sustainability in Sculpture

Ursula Maria Cogorno Buendia, Octavio Centurion & Franco Galliani | Pontifical Catholic University of Peru

Tipas and Poncianas: Revealing the Inner" is a collective exhibition presented by sculpture students from the Faculty of Art and Design at Pontifical Catholic University of Peru (PUCP). This artistic initiative seeks to foster dialogue and reflection on sustainability and ecology, demonstrating how art can act as a catalyst for urban sustainability. The project aligns with the United Nations' Sustainable Development Goals (SDG) 11 (Sustainable Cities and Communities) and 12 (Responsible Consumption and Production), positioning art as a medium for social change. Utilizing discarded wood and metal from PUCP and trees removed from public spaces in San Isidro, the students engage in research-creation processes to give new life to these materials through their sculptures.
This exhibition critically addresses the ecological crisis by reimagining waste as a valuable resource, urging communities to integrate sustainable practices into both daily life and artistic creation. By focusing on the materiality and narrative of recovered objects, it reflects a commitment to sustainable art-making while challenging contemporary notions of immediacy and disposability.
The project ties into the theme of peace by promoting ecological stewardship and responsible creation as a path to environmental harmony and social justice, showcasing how art education can shape a more just and sustainable world.

Social justice art education in community art and craft practice

Zartasha Shah | University of Houston, Houston, Texas. USA.

A process of social justice art education in community art and craft practice issues informs about the social dimensions, self-awareness, and public space. According to Hochtritt et al. (2018), "Teaching for social justice should include the themes of 'democracy" (p. 288). Ethnic students are important in education. According to Desai (2020), "We often conceptualize art in social justice art education as individual political self-expression" (Desai, 2017)" (p. 13). Social justice uses thoughts in life. Community-based involvement, learning, and interactions can support it. According to Lawton (2019), Engaging with the community and making connections between their personal art practice" are needed (p. 209). Diversity also supports it in education. According to Evers (2009), "When civility is mentioned, the associated qualities are usually phrased in terms of the virtues and manners of individuals" (p. 241). In this situation, the use of public space is needed. According to Dewhurst (2011), "The core aim of social justice education is to transform the status quo" (p. 4). The research aims to use qualitative methods, ethnography, and critical race theory for the transcribed and coded interviews in it.

Resonating Quietude: Harnessing Silence for Social Justice in Today's Classroom

Marvin Milian | Institute for Doctoral Studies in the Visual Arts

In today's classrooms, where technology and constant chatter often dominate the student experience, Monica Edwards' work in "Pedagogies of Quiet Silence and Social Justice in the Classroom" resonates deeply. Her advocacy for the transformative potential of "silence" emerges as a beacon of hope. Drawing upon the insights of John Cage and the artistry of Doris Salcedo, this presentation champions "silence" as a powerful pedagogical tool, offering a sanctuary for deep reflection and contemplation. Inspired by Cage's revolutionary composition "4'33"", which challenges our understanding of sound by embracing the nuances of silence, educators are encouraged to explore the richness of quietude in the learning process. Salcedo's evocative installations, notably "Shibboleth," further illuminate the potency of absence in provoking introspection on themes of identity and trauma. By weaving moments of silence into the fabric of the classroom environment, educators can carve out spaces conducive to deep thought. This practice empowers students to navigate the complexities of the modern world with clarity and resilience, echoing the ethos of Edwards' pedagogical vision. Silence, far from being passive, emerges as a potent pedagogical force capable of transcending chaos and nurturing profound learning experiences.

Social Justice and Arts-Based Learning in Schools: A Case Study

Helen Bradbury | Bow Arts Trust

Reflecting on the Bow Arts programme 'Social Justice and Arts Learning in Schools', this paper will consider how artist-led programmes in schools can address social injustice and help foster a more equitable, peaceful society. Devised following the pandemic, this was an action research and development project funded by Paul Hamlyn Foundation which worked with five schools across London for two years. Each school identified areas of social injustice facing their students. Teachers, artists and Bow Arts learning staff co-planned projects using artistic practice to explore and address that area.
Themes included community cohesion, structural injustices, empathy, resilience and emotional literacy. A broad range of processes were employed, from skills-based (textile, ceramic, painting and drawing) and more open-ended discursive and concept-based practice.
Using this programme as a case study, this paper will explore the challenges of working in this way within the education structure, and the benefits and challenges of bringing external artists into the school environment. It will consider the limitations of in-school interventions and attributing impact. It will also address the tension between directing the use of art as a vehicle to explore issues and express emotions and opinions, and developing independent personal practice in children and young people.

Breakout Room 6

Vignettes of Peace: The University Gallery as a Critical Space for Supporting and Amplifying Social Justice Concerns

Natalie LeBlanc, Natasha Reid, Michelle Wiebe & Shadi Moalem Bajestani | University of Victoria

In this presentation, we draw from a current and on-going research study entitled, "Artistic approaches to anti-racism and anti-oppression: Artists and university students engaging in transformative action in a campus gallery." Through an anti-racism and anti-oppression-focused artist-in-residence program, this research is testing new strategies, grounded in contemporary artistic practices and gallery-based education, for promoting anti-racism, anti-oppression, and transformative action on university campuses. This presentation aligns with the conference questions: What role can art and design play in actionable, socially-just peace and what are the implications for art and design educators offering spaces to critically examine the conditions in which peace thrives or diminishes? We share vignettes arising from our first artist-in-residence, offered by a racialized artist working with anti-racist and

anti-oppressive approaches in their art practice that occurred in a university art gallery over the span of eight days. We describe how the artist-in-residence engaged university students, educators, and diverse members of the off-campus community in participatory art making and dialogues about anti-racism and anti-oppression. We offer ways that university galleries can be considered public pedagogical sites offering unique learning opportunities with the potential to support and amplify dialogues and actions related to social justice concerns in which peace thrives.

Moments of Doubts

Lisbet Skregelid | University of Agder

Was it okay to bring the students here? Was it okay to plan to go here again with students working on site-related art projects? How can art matter here?» Such questions I asked myself when organizing a BA course on site related art on Lesvos back in 2018 and 2019. The Greek island was still heavily affected by the refugee crisis that hit Europe in 2015. In the presentation I refer to the chapter "Dissensus in Education involving Artists" in the newly launched book Dissens and Sensibility: Why Art Matters (Skregelid 2024). Here I describe and analyze the uncertainty that haunted me before, throughout and after being on Lesvos, with the students, who were both experienced and not so experienced artists. I the presentation I highlight three moments that made me doubt the existence of the course. All three moments touch upon the ethical dilemmas that both many of the participating artists and I faced. I also describe how dissensus was initiated to enhance doubt. This and other projects have made me call for a pedagogy of dissensus. When dissensus is inspiring education norms and regular ways of teaching are challenged, and possible disruptions of the expected are offered.

PEACE: A time to re-connect

Sue Gibbons | Malmesbury School

The current education structures are disconnecting our students just at a time when they need to be developing skills to re-connect with each other and nature. This feels anti-community when what we really need is a collectivity of community. At this pivotal point in education boldness, creativity and time for play are needed, there is real opportunity to show a different model that leads change. My workshop model presents a unifying form of collaborative creativity that has a transformational impact for the whole school community. Within the workshop we can realise a collective success that does not just replicate the current inequalities of social order but has the potential to transform it.

I will present my research through the model of a collaborative workshop that takes place at the Community Shelter at Westonbirt Arboretum. This is an extraordinary space that has been built by community groups, including my students. It is both beautiful and secluded, promoting a safe openair space in the woods to explore the diffciult questions of genuine student voice. In the peace of this unifying shelter the workshop acts as a fully inclusive, non-elitist space for collaborative creativity. It becomes a space of peace, calm and unity.

Breakout Room 7

Collaborative creativity in primary art and design exposing and addressing pedagogies of repression to build just, inclusive and peaceful societies

 Alison Hermon | University of Brighton

This doctoral research reflects UNESCO's new understanding of peace regarding 'a positive participatory process…to build just, inclusive and peaceful societies.' As such, it explores the potential of collaborative creativity, a creative pedagogy in primary art and design (A&D), advocating a balance between agency and instruction to foster the self-efficacy of pupils and non-specialist Early Career Teachers (ECTs). Evidence suggests that self-efficacy may be constrained by an imbalance between agency and instruction, exacerbated by pedagogies of repression associated with current neoliberal values of policy in primary A&D. The collaborative creativity hypothesis is tested through the development of a Creative Attributes Framework for Collaborative Creativity for this purpose.
Drawing on a theory-led collective case study, the researcher promoted collaborative creativity supported by a communities of practice ethos with three primary A&D specialist teachers and three primary non-specialist ECTs. The final framework– the Witch's Hat - was instrumental in addressing the roots of inequality and oppression within these contexts as pupils and ECTs engaged with their own creative practice developing overlapping positions as 'artist-learners' and 'artist-teachers' aligned with two education for emancipation models. Findings indicated how these roles encouraged a more democratic, reciprocal ethos fostering teachers and children's positive perceptions of each other.

Achieving Peace Between Traditional Art and Emerging Technologies From Learners' Perspectives

YuHsiang Chen, Briony Thomas & Jamie Marsden | National Taiwan University of Arts & University of Leeds

In light of our world's complexities and rapid evolution, learners' creativity, digital information literacy, and critical thinking are currently highly focused topics in the field of education, and these next-generation learning competencies can be applied and learned in arts and design education (Davies et al., 2018; Geisinge, 2016; Rotherham & Willingham, 2010). As educational systems worldwide undergo reforms to meet the evolving needs of society, there is a greater emphasis on interdisciplinary approach in art and design education, and integrating emerging technologies into art and design education provides instructors with more creative teaching possibilities.
On a practical level, the teachers are initiators of curriculum implementation. Many factors may influence an art teacher's motivation to integrate emerging media into their teaching. Studies have identified that one significant factor is the learning experiences of art teachers during their teacher preparation phase. To understand this issue, this study aims to explore how art teacher preparation institutions in Taiwan enhance art and technology learning for art student teachers from a competency-based perspective.

Race, whiteness and far-right politics: exploring contemporary art that ruptures racialised disinformation via a dissensual aesthetics

Fiona ORourke

In recent years, far-right political groups have been increasingly using social media to mobilise large-scale support for their hateful xenophobic ideologies and perceptual regimes via racialised disinformation, which is disseminated through online posts, memes and videos that maximize their visibility and affective intensities. Young people in the UK have been increasingly engaging with this online content, which has been linked to racially motivated anti-immigration riots and violence. While there has been increasing recognition of the need for innovative strategies that address these practices in digitised spaces, there continues to be a dearth of research on these issues.

This paper addresses this empirical gap by exploring the innovative work of contemporary artists who are staging small-scale resistances against far-right politics on social media via a dissensual aesthetics that exposes its racialised power dynamics and ruptures the perceptual and epistemologies that underpin them, including racialised disinformation. It concludes by considering how this work can inform a 'pedagogy of dissensus' that can be used to enhance student's critical media and digital literacy skills and their ability to recognise and critique hateful far-right content in digitised spaces and elsewhere in ways that aim to promote civil and peaceful participation in socially diverse democratic societies.