

Peace

Saturday 9 November 2024 | Parallel Session Programme

Morning | Parallel Session 3 | 10:40 – 12:40 GMT

Breakout Room 1

Room COR 008

Learning creatively in Bethlehem, Palestine

Jeff Adams | University of Chester

Our many teaching and research visits to Bethlehem University have taught us the value of peacefulness to education. In a country where 'peace' remains elusive, in educational spaces peacefulness must nevertheless be established to enable learning, especially through creativity. This is a short and personal account of our attempts to make this distinction and create such conditions, and how our research has both informed and perplexed us in this singular environment.

We Need to Talk About Palestine: Creating Pedagogies of Solidarity in the Art and Design Classroom

Oliver Herbert | Studio Lenca

For 10 years I taught Art and worked as part of school leadership in South East London and the UAE. I now focus on teacher development across the UK. I also manage public engagement projects for Studio Lenca, collaborating with marginalized groups both locally and internationally. My work aims to support dialogue and empowerment through making. We've all been witnessing the horrific destruction of Palestine since October 7th, 2023. Many teachers have informed me that they feel unable to support students safely and openly. Some schools have chosen to avoid discussing the conflict, leaving students without critical dialogue, support, or solidarity. In response, I developed 'Pedagogies of Solidarity' in collaboration with Najia Bagi, learning curator at The Mosaic Rooms. Underpinned by the text of the same name by Paulo Freire, we formed a network of London-based art and design teachers. Our first meeting on October 16th, 2024, focused on confronting the censorship, violence and silencing, hidden beneath school and government policies. This discussion and making was a starting point for us to form a collective and community of practice with students.

Exploring Peace Through Art: Lessons from Hibakusha and Sadako Sasaki, survivors of nuclear bombings on Japan

Helen Griffin | CND Peace Education

This interactive workshop leverages the highly praised CND Peace Education teaching packs 'Critical Mass' and 'Sadako's Cranes for Peace'. Participants will delve into how the testimonies and art of the Hibakusha (survivors of the atomic bombings in Japan) can foster young people's development of critical compassion and empathy, expressed through their own art. The workshop will also touch on the story of Sadako Sasaki and the impact of her 1,000 origami peace cranes on the movement for global nuclear disarmament. Attendees will gain access to practical art lessons and consider their application in promoting a culture of peace.

Artist teacher practices and peace 'making'

Eileen Keane | Marino Institute of Education

Artist-teacher practices are important sites of peace 'making'. This paper examines the importance of autobiographical work for opening spaces of dialogue and dissensus in learning. Engaging in autobiographical practices is an important part of knowing the self. Crucially, as educators, knowing the self and learning how to know the self becomes an essential part of engaging in and with our relationship with others. Bringing our work and autobiographies into the world, sharing them as educators and finding ways to express them can be powerful ways of understanding how we see, understand and navigate the world amongst and with others. The aim of this paper is to highlight the importance of autobiographical artistic work, the role of speculative pedagogies for thinking with peace education. The paper considers the relationship between these areas and the value of drawing them together. The paper uses illustrative autobiographical examples from the author's own practice and investigation of landscape to illustrate connections and new openings and possibilities.

Design for performance - Exploring the UN Convention on the Rights of the Child, through expressive art, craft and design stimulated by music, dance and song

Sandra Dartnell | Royal Ballet & Opera

Create Day, by the Royal Ballet and Opera, was a nationwide celebration of creativity and the UN Convention on the Rights of the Child. On July 2, 2024, students from across England, engaged in designing, singing, and dancing led by artists from the Royal Ballet and Opera, via live stream.

The event aimed to educate children about their rights, through creative expression. Preparatory lessons included sketching, symbolism, painting and paper modelling to create 'Boxes of Hope.'

These stage props were central to the choreography of a dance inspired by Crystal Pite's 'Covenant,' and singing of Ayanna Witter Johnson's song 'The Hope'. The day culminated in a performance where students showcased their newfound skills and creativity.

Impact:

Enhanced Creativity: Diverse activities allowed students to explore different forms of artistic expression, boosting their creativity and confidence.

Understanding Rights: By linking the activities to the UN Convention on the Rights of the Child, students gained a deeper understanding of their rights and the importance of expressing themselves.

Community Building: The process fostered a sense of community among participants, building teamwork and social skills.

Memorable Experience: Students and teachers found the performance day to be enriching, expressing a desire to participate in similar events.

Designing for Harmony: Integrating Peace and Social Justice into Interior Architecture Education in Turkey

Masoumeh Khanzadeh | Nuh Naci Yazgan University

The built environment has a considerable influence on social dynamics, community well-being, and individual mental health, establishing architecture as an important sector for fostering peace and justice. This study looks at how these ideas might be integrated into architectural school, with an emphasis on curriculum design to help students prepare for the ethical and practical problems of constructing equal and harmonious settings.

Using a mixed-methods approach, the study starts with a thorough literature analysis to identify key ideas and historical contexts that connect architecture to peace and social justice. It examines case studies from several colleges to demonstrate successful curricular mergers. Surveys and interviews with educators, students, and practitioners shed light on existing practices, while curriculum content analysis and program assessments from chosen architectural schools assure robustness and identify shared tactics and successful teaching approaches.

The research focuses on innovative teaching approaches such as service projects, internships with non-governmental organizations, and community-engaged design studios. These initiatives provide hands-on experience, which promotes empathy and a sense of social responsibility. Furthermore, technology and digital tools, like as virtual reality simulations and collaborative online platforms, improve the educational experience by allowing students to see and evaluate the social consequences of their ideas.

Restorative circles: A collaborative and intercultural identity of practice

Suzu Tutchell, James Groom & Xel Ancheta and Areej Laila | University of Reading

This paper explores the collaborative journey and creative legacy of an intercultural, restorative learning process. Individually, we identify as a dancer, an artist, an opera singer, a pianist, a mathematician, and a scientist. As a collective, we were united in pursuit of a transnational and educational creative understanding. Our paths converged during a master's module called "The Creative Educator" which interrogated practice-based pedagogical approaches in the arts to develop and challenge educational futures across diverse contexts. Although the module assessment focused on individual creative portfolios, the learning experience was marked by a strong collective dynamic. We explored the transformational agency of creative learning and competencies to understand our identities as educators. Representing a

globally rich and cross-disciplinary group, we adopted a non-hierarchical ethos as educators and learners. By considering our past, present and future narratives as educators from different countries and cultures, we embraced a circular and multifaceted approach to critical thinking. Through this restorative learning model, our creative circles of experience intertwined, permeated, and grew to form a dynamic collective. This intercultural experience, which recognised the power of the arts to make meaning holistically and responsively in out contemporary and diverse lives, both humbled and inspired us.

Not Nor: Exploring Identity, Belonging, and Social Justice through Participatory Art Education"

Neuza Claro Morais | University of Chester

This presentation examines how Art & Design education can contribute to a more inclusive understanding of identity, place, and belonging, in alignment with UNESCO's 2024 Peace Education strategy. Centred on my not nor installation—currently exhibited at the Chester Photo Festival—and as part of The Missing Building project, explores the complex relationship between self and place within shared spaces. As an emigrant artist and educator working with themes of marginalisation and community, my practice challenges conventional narratives, reimagining art spaces as places for inclusion and critical engagement.

The not nor installation, located in Chester's Castlefield Gallery Art Studio in the Grosvenor Shopping Centre, which is also currently my art studio, uses mirrors and fragmented text across a wall, inviting viewers to move around to read the text. This decision to use words instead of images in a photo exhibition serves as both an artistic statement—"art without art"—and a reflection on my position as an artist "not fully within, nor completely outside". From a single viewpoint, only fragments of text are visible, although in order to read the sentence the viewer will have to move through the space, echoing bell hooks' statement "Moving, changing, becoming—these are the conditions of our lives." This design approach utilises triangulation theory to demonstrate how personal and collective identities are enriched through various perspectives, highlighting that viewing a subject from different angles leads to a clearer and more equitable understanding, merging Dewey's concepts of experiential learning with de Certeau's idea of 'practiced places,' indicating that art can serve as a venue for self-reflection and social change.

Arts education in the 3rd space: Creative journeys from state violence towards critical consciousness and social transformation

Ollie Briggs | Arts Education Exchange

This research considers causal factors that impede the development of socio-cultural creativity for adolescents, who experience micro and macro levels of systemic violence and dehumanisation, while examining the conditions needed for participants to reconnect with their creative potential.

Overall, the data presents qualitative evidence that a blended programme of arts education, therapeutic intervention and pastoral care supports the emergence of 'creative characteristics'. By creating 'resistant' conditions related to the learning environment; concepts and structures of time; the coconstruction of learning content and creative - critical pedagogies, it can be said that the systemic barriers restricting the development of creativity are suspended. It is within these conditions, characterised by non linguistic forms of communication, non-hierarchical ontoepistemologies; relationality and ethics of care that we can trace young people's journeys from isolation, disconnection and internalised trauma towards critical consciousness and interconnectedness.

We seek to conceptualise that participants' embodied experiences of alternative realities transcends the boundaries of our space, time and material structures into a developed criticality and sense of individual and collective agency. We therefore propose a framework for urgent consideration that positions arts education as a vital humanising, peace making and social transformation process.

Zines for Justice: Empowering Peaceful Protest through Creative Expression in Art Education.

Sarah Crowther

Zines offer a dynamic medium for peaceful protest, merging art, literature, and activism into accessible and potent forms of expression. This paper explores the role of zines in art education, highlighting their capacity to empower individuals and communities to voice dissent and advocate for social change. Historically rooted in countercultural movements, zines provide an inclusive platform for marginalised voices, allowing for the dissemination of diverse perspectives often overlooked by mainstream media. Through the creation of zines, students can engage in critical discussions about societal issues, harnessing the power of visual and textual narratives to convey complex messages. This process fosters skills in critical thinking, collaboration, and

creative problem-solving. Moreover, the hands-on nature of zine-making encourages experimentation with different artistic techniques and materials, promoting an interdisciplinary approach to learning. As a tool for peaceful protest, zines can bring together art and activism, demonstrating how creative practices can inspire reflection and action. By integrating zine-making into art education schemes of work, educators can cultivate a generation of socially conscious artists equipped to contribute to a more equitable and just society. My presentation will showcase examples of zines used in educational settings and provide practical strategies for incorporating zine-making into the classroom.

What would Herbert Read say now?

Susan M Coles | International Society for Education through Art

In his seminal work *Education for Peace*, Herbert Read asserts that the foundation for a peaceful society lies in the proper education of individuals. Read explores methodologies designed to cultivate a predisposition for peace, aiming to eliminate the root causes of war through educational reform. Central to his argument is the moral significance of aesthetic education, a principle that led Read to establish the International Society for Education through Art (InSEA) in 1954. This presentation delves into Read's vision of education as a tool for peace, examining his proposals and the lasting impact of InSEA on global visual art educational practices over the past 70 years. It will weave in the historical timeline of the society and its link as an NGO of UNESCO. At a recent panel of InSEA past Presidents, the question 'What would Herbert Read say now?' was asked. One of the answers inspired this talk.

Classroom projects relating to critical compassion and empathy

Neil Sledge | Liverpool World Centre

This presentation will explore a range of arts-based pedagogies which can support learning from the past to change the future. It responds specifically to promoting critical compassion and empathy through classroom projects, contemporary and historical artistic representations of peace and human rights, and the role of peace in the school curricula. The Remembering Srebrenica Poetry Project uses intergenerational sources from past injustices to support learning that promotes the building of sustainable peace. Drawing on knowledge, stories and messages of survivors, this approach to genocide

education provides contexts, evidence, memory and testimony for reflection and empowerment. Participants are encouraged to both learn about and remember what happened in Srebrenica, and to reflect on the lessons for their community today. Focusing on language and poetic devices to develop writing, participants have been inspired to respond creatively, share their thoughts, ideas and words, and take action, standing with others in promoting peace, respect and unity in their communities. The presentation will provide an overview of the Poetry Project and the learning process. The session will serve as a model for educators that can be adapted for use in teacher training or in schools in any historical genocide context for learning, as well as in English and creative writing.

Stories of peacemakers and peacebuilders

Ellis Brooks | Quakers in Britain

Story is a powerful way to engage in what peace means. Stories can be used in education to build empathy, raise ethical dilemmas, and develop knowledge and critical thinking.

In this interactive workshop, we will encounter stories like Roy, confronted with racist employers; Leymah, who witnessed her country fall into war; Oren and Bassam, who grew up enemies; Franz and Sahar, commanded to fight wars they didn't support; Shamima's school friend was going to be taken away. We will use a range of teaching activities to explore these stories, finding out what choices and action each person made for peace. Along the way, we will explore peace education concepts like conflict, indirect violence, creative nonviolence, conscientious objection and peacekeeping, making and building. This workshop will draw on our understanding of peace education, explained in the evidencereport from Quakers in Britain, *Peace at the heart*. We will invite participants to reflect on their own role for peace in their community and education setting.

Critical Peace in the gallery and curriculum

Alexis Stones | UCL's Institute of Education, National Gallery, Wallace Collection

While peace is often shrouded in religious and political frameworks that can cause divisions in classrooms, secular approaches to peace education are sometimes easier to adopt. This paper embraces this tension through the concept of a sociology of the sacred (Lynch, 2012) in which a sociological lens sidesteps potentially divisive issues of truth claims and connects religious and non-religious experiences by acknowledging symbols, affect and messages that exist within, across and beyond religious traditions. Unesco's call for an approach to peace education as a "participatory, and dynamic process that nurtures our ability to value human dignity and take care of ourselves, each other, and the planet we share" (2024) demands an education that unites those with diverse worldviews by providing ways to imagine and transform through empathy building rather than problem solving.

The art and design curriculum has an important role to play here in the task of finding a critical harmony that values difference and strives for balance (not coherence) among divergent voices (Ho and Barton, 2020). Examples are taken from gallery and museum education, and Peace Education Network's "Teach Peace Secondary" teaching resource based on my work with Legacy of War Foundation and Giles Duley's photography and storytelling. These approaches and resources exemplify and invite discussion among young people through acts of looking, reflexivity and dialogue, to cultivate compassion and activism.

Breakout Room 2

Room COR 008A

Insecurity, education and an elusive peace in Casamance, Senegal

Martin Evans | Coventry University

The separatist rebellion in Casamance, southern Senegal, has driven what is arguably the longest-running intra-state conflict in West Africa. Spanning over four decades, it has affected successive generations of students in various ways, through insecurity (armed violence, landmines), destruction of homes and schools, social breakdown, trauma, human displacement (both internal and into neighbouring Guinea-Bissau and The Gambia), return and reconstruction. The paper takes three perspectives to illustrate the diverse dynamics involved. First, it explores how the conflict has affected schooling, particularly along Casamance's southern border with Guinea-Bissau, noting the complex interplay of displacement and return, demographic growth, donor-funded reconstruction of infrastructure, and differences in education provision across porous borders. Second, it considers how visual forms of public information are locally perceived, particularly the mixed reactions to landmine awareness boards aimed at children. Third, it examines a trialled attempt to get inside the lifeworlds of locals through visual methods, underlining the broader value of inductive approaches in the research setting. The paper concludes that while the conflict has subsided mostly to a low intensity, its impacts on education, both direct and through the wider social landscape, are long-lasting and in the absence of a definitive peace, they continue to evolve.

'Finding Our Wings': Turn to Teaching a Relational Journey to Inner Peace

Laura Thornton & Dilara Demir Bloom | Maynooth University, Co.Kildare, Ireland

This paper sought to explore lived educational experiences of final year Turn to Teaching (TtT) students through qualitative research practice and designed art-based approaches (Eisner 2017). TtT programme aims to diversify the

primary teaching profession in Ireland, and offers a year-long foundation certificate course, in Maynooth University, for students at the intersections of multiple oppressions. In this research, these future teachers from under-represented backgrounds were offered safe spaces for articulation of questions, establishment of relational connections and sharing of individual stories in visual art workshops (Rodgers 1961; White 1990). The researchers completed in-depth, semi-structured interviews with seven final year students to learn about the impact TtT had on their emergent teacher identities and the critical pedagogies engaged with through the means of their original artworks (Finley & Knowles, 1995). Initial findings highlighted the pertinence of visual art as a conduit to finding a self-fulfilled inner peace, where they expressed themselves freely and confidentially addressing personal experiences of injustice and inequality. Moreover, the intertwined relationships between inner peace, holistic social and institutional supports, transformation of self and agency are evident in across rich data collected.

Learning environments and environmental learning: How community spaces provide a platform for teaching sustainability and promoting wellbeing through creative mending and repair.

Clare Jane Sams | Freelance artist educator

As Environmentalist in residence I was able to experience the unique nature of the spaces offered by Suffolk libraries to local communities. At their core each library is a place to access learning, making them an invaluable platform to explore the environmental impact of fashion and textiles. Local people use their libraries for social and emotional support groups, which I visited to deliver inclusive and accessible textiles workshops focussing on mending and repair. Participants of all ages could learn new skills and build on existing knowledge of sustainability through these creative activities. As textile artist the libraries nurtured my creative practice through research, development and exhibiting opportunities. Suffolk libraries provide a safe and supportive environment which is accessible and welcoming to everyone in the community. Mending helps us to develop a more meaningful relationship with clothing, household fabrics, and even soft toys. The process of undertaking repairs creates an 'emotional durability' which increases each time the item is mended, with these acts of care adding to the narrative of the item. Well-loved clothing with visible repairs serve as significant symbols of the sustained connection with the garment, and a sustainable approach to fashion use, re-use, and repair.

School Art 2024: compliant conciliation or a quiet revolution?

Will Grant, Carol Wild & Jo Fursman | UWE Bristol, Institute of Education UCL & Birmingham City University

In 2004 Downing and Watson published *School Art: what's in it?* on the content of the taught curriculum in English secondary art and design education. They reported that, despite negligible prescribed content in the National Curriculum for Art and Design (1999) it was possible to discern, in many art departments, a tendency towards narrow historical canon, a disproportionate emphasis on the 'formal elements', and a focus on skills over content.

In the two decades since, much has changed politically, economically, and culturally; English society is arguably more liberal than twenty years ago, but simultaneously riven by the rhetoric of divisive culture wars.

Repeating Downing and Watson's research, we want to find out how twenty years of social change, and associated educational policy and practice positioning, have impacted the taught content of the art and design curriculum. Do the curriculum choices of art and design teachers reflect a compliant conciliation with contemporary political agenda, or do they represent a quiet revolution that provides foundation for transformative art and design in schools? The answer to this is complex. In this paper we will share some of our preliminary findings.

Reasons to talk: Fostering dialogue about Irish cultural heritage through bilingual arts practice.

Eileen Keane Niland and Ruth Nic An Bhreithiúnaigh | Marino Institute of Education

This research paper explores bilingual arts practice and Irish craft heritage through the medium of the Irish and English language. The research focuses on the practice and partnership between two teacher educators and methodologically is underpinned by an arts-based research approach. It employs bilingual oral interaction, dialogic practice and visual data collection methods including visual journaling to generate data. This paper presents the data and preliminary analysis of the ongoing research project.

Peaceful Connections: Exploring Creativity and Well-being through Biosphere Engagement

Colette Davies | University College Isle of Man

The Isle of Man's Biosphere status offers an immersive environment for art students at University College Isle of Man to explore sustainability and biodiversity through creative expression. We designed a six-week project titled Biosphere for Level 3 and 4 Art and Design students to encourage them to collect primary research from their surroundings. By connecting with the natural world, students were exposed to the resonance of 7.83 Hz, which promotes peace. It is the boundary between Alpha and Theta, a relaxed stress free state for the brain and body. The intent of the project was also to garner a deeper awareness of their environment, using it as a source of inspiration. The project took art into the island's living landscapes, where students explored coastal ecosystems on the shoreline, a nature reserve and formal gardens. Activities such as creating sculptures from found objects fostered a strong, sensory-based connection with nature, while photography and sketching helped sharpen their observation skills. By slowing down and engaging closely with their surroundings, students developed mindfulness, reduced stress, and enhanced creativity and artistic abilities. Ultimately, the Biosphere project aimed to equip students to become ambassadors for conservation through creative work, while promoting mental and emotional well-being.

Breakout Room 4

Grace Room

An art-based peace education initiative with young British Muslim girls and its pedagogical impact among American preservice teachers

Mousumi De | University of Redlands

his presentation details a transformative art-based peace education project implemented with young British Muslim girls in Coventry in 2005. Utilizing Freire's critical pedagogy and Schön's reflective practice, participants were empowered to express diverse perspectives on peace through art, rooted in their personal, religious, and community contexts. Their artworks and a short film were showcased during Coventry Peace Month and BBC initiating intercultural dialogue between British Muslims and non-Muslims, and challenging stereotypes to enhance social cohesion at the community level.

This project has since been utilized as a pedagogical resource for preservice art teachers at a Midwestern university in the United States, inspiring them to use art as a medium for activism, to incorporate peace and social justice issues into their teaching, and to promote diversity and inclusion in predominantly White communities. This presentation highlights the enduring impact of this historical project within contemporary and diverse educational contexts. It discusses the challenges of addressing culturally sensitive topics like peace and justice and offers pedagogical insights and practical strategies for teaching in multicultural classrooms. Additionally, it highlights the benefits of cross-cultural learning experiences, which are crucial for art educators striving to teach peace in an interconnected world, amid increasing global challenges.

Asking difficult questions in perilous times: early career teachers, art practice and the questioning stance

Vega Brennan | University of Cumbria

Peril pervades our current times: in society, politics, the environment, our communities and the restlessness within ourselves. We seem to veer from one conflict to the next without resolution or hope of progress. However, through education, we, as art educators are in a unique position to creatively and collaboratively seek pathways to peace. The UNESCO Recommendation on Peace, Human Rights and Sustainable Development (2024) reminds us of the imperative to work collectively for peace.

As an artist-teacher and teacher of teachers, when I make art, when I am in the classroom, I constantly ask myself 'What questions do I need to ask?' and 'How do I ask those questions?' From that questioning stance, a 'turning outward', we can seek to understand, create mutual respect, and from mutual respect, foster the conditions for peace. Within art practice there is a generosity of time and attention, an expansive motion that continues to excite me. My trainee teachers have embraced that generosity and embodied openness and curiosity within their radical teaching while they negotiate issues such as geopolitics, gender identity, freedom of speech and their own identities as early career teachers.

This paper explores how my identities as an artist-teacher and teacher-trainer intersect and how I/we disrupt tacit assumptions to create ways forward in a difficult world.
