

INSTANT --- JOURNAL

Making knowledge travel
*exploring modes of dissemination
for practice-based design research*

ISSUE ONE

Created at *PhD by Design Satellite Session*
14th May 2015, Leeds College of Art

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Goldsmiths
UNIVERSITY OF LONDON

PHDBYDESIGN

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FOREWORD

This document brings together materials produced for and during a PhD by Design-study and workshop day held at Leeds College of Art on May 14th 2015. This day was dedicated to exploring multiple possibilities of innovatively disseminating practice based design research.

Twenty-nine participants contributed to the day with a 5 minute presentation of one instance of dissemination of their research, reflecting on what they did, what worked and what did not and why. These presentations, and the practices at their core, were the basis for our collective exploration.

The Instant Journal

This journal has been produced on May 14th 2015 as an experiment in how knowledge generated through an event can be disseminated instantly - in a form that allows for unpolished and fresh thoughts to be circulated.

The Instant Journals pages consist of each participants biography, their research topic and a question that they were looking to explore on the day. This is followed by a page where they had one hour at the end of the day to document a response to this original question. This was both an interesting and exciting process, depicted on page 48.

Thank you

We would like to thank everyone who has been part of the Leeds Satellite Session and contributed to making it an energising event.

If you want to be kept up to date on PhD by Design events and want to join the community of people who have attended these events, you can sign up for sign up to the PhD By Design mailing list on the JISC Mail website.

Want to host a PhD by Design event at your university?

Please get in touch, we are keen to keep this format open and to have others taking it up in a format they want to experiment with.

Maria Portugal, Bianca Elzenbaumer, Alison Thomson

PhD By Design Satellite Session organisers
May 2015



REFLECTIONS

We would like to take this opportunity to contribute to the journal with some reflections on our original aims when we set out to organise the event and also some issues that arose within the discussion sessions that we were chairing.

We feel that there is a real need for practice-based design researchers to spend time - possibly together with others - considering who their research speaks or could speak to. As design researchers, we are often so absorbed by practice and the research process that we find it difficult to see the wide range of people and fields that could benefit or have an interest in the knowledges we produce.

As practice-based design researchers we can experiment with pushing at academic formats - such as journal articles, presentations, poster formats, books - gaining confidence from knowing that other design researchers, in other places, are taking the same risks right now. It would be nice to think that the PhD By Design events and community provide an opportunity to share and test these experiments while also supporting and celebrating mistakes we might make on the way.

There is potential in making our research travel through a dynamic assemblage of formats and modes of engagement. Meshing up formats, weaving them together, going from heavy to light weight. Can you extract five tweets from you paper? Can you design a T-shirt with your key findings? Can you turn your thesis into a song? This could be seen as a call back into the workshop, back into making and experimenting quickly and widely, losing the preciousness around our research and forcing ourselves to communicate through other tools/formats/approaches.

Finally, we feel there is a need to reconsider the role of images in practice-based research: if we forced ourselves to look at the snapshots we take for one hour each, would this help us to learn how to create images that communicate more/better? Are we really using image to it's full potential as a method of making design research travel to different audiences?

Bianca Elzenbaumer, Alison Thomson, Maria Portugal

ORGANISING COMMITTEE

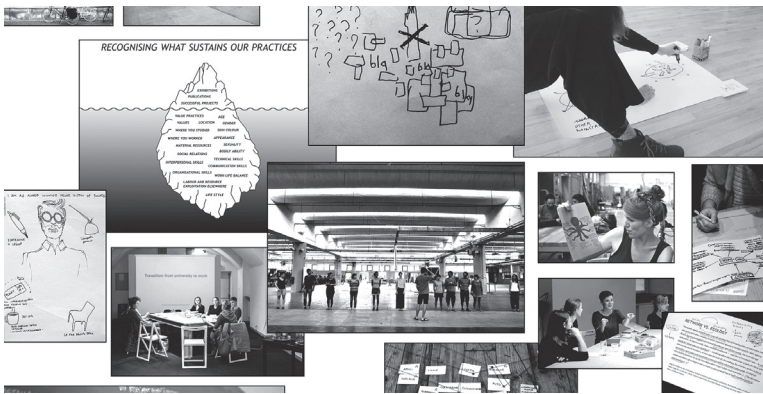


ALISON THOMSON

Affiliation
Goldsmiths, University of London
Design Department
United Kingdom

Keywords
Patient Experience, Performativity, Multiple Sclerosis

Alison started her doctoral studies in the Department of Design at Goldsmiths in October 2012. Her practice-based PhD explores how design-research can re-do 'the patient experience' considering the multiple realities of Multiple Sclerosis and its ontological politics. A core empirical part of this involves working as a Visiting Researcher with Professor Gavin Giovannoni and the Centre for Neuroscience and Trauma at the Blizard Institute, Queen Mary, University of London. Through using performative design-led interventions, the research is uncovering the various ontologies of Multiple Sclerosis at play in the outpatient clinic at The Royal London Hospital, in the Neuroimmunology Group at the Blizard Institute and at international scientific conferences. This practice-based research hopes to expand on the potential implications for design research in studying enactments of MS through proposing alternative service interactions.



BIANCA ELZENBAUMER

Affiliation
Leeds College of Art
Research Office
United Kingdom

Keywords
Commoning, Economies, Anthropocene

Bianca works as a Junior Research Fellow at Leeds College of Art. She currently develops the participatory action research project *Precarity Pilot*. In 2014, she completed her doctoral degree at the Design Department at Goldsmiths. Her practice-based thesis investigated the political economy of design and explored the potential of peer-to-peer activities to enable structures that support the resilience of socially and politically engaged design practices. Since 2005, Bianca has worked with Fabio Franz as the collective as Brave New Alps. Here, she produces design projects that engage people in discussing, rethinking and intervening in social, political and environmental issues.



MARIA PORTUGAL

Affiliation
Goldsmiths, University of London
Design Department
United Kingdom

Keywords
Politicization, Crisis, Apathy

Maria began her doctoral studies in the Design Department at Goldsmiths in 2012. She is exploring how designers can create new pedagogies and practices, extending the design actions towards political literacy and apathy/alienation during the current financial (and social) crisis. Previous to her studies at Goldsmiths, Maria worked as a designer and completed her Masters in Urban Space at the School of Arts and Design in Oporto, Portugal. Here, she investigated contemporary approaches to experience and social participation within suburban spaces. Maria continues to work as a designer with academic communities and collaborative projects such as *Talk to Me* (RSA) - she is currently working on a cancer research collaborative project with Institute of Molecular Pathology and Immunology of the University of Porto Ipatimup (Portugal).



DAN ROBINSON

Affiliation
Leeds College of Art
Fine Art Media
United Kingdom

Keywords
Co-learning, Site-narrative, Art/Not-art

Dan is an artist-educator whose situated and collaborative projects often take place at an intersection or boundary of disciplines and cultures. His process-based and dialogic approach to making images, objects and narratives has been commissioned by organisations that connect art with other specific concerns (Grizedale Arts, Ordinary Culture, Fondazione Pistoletto, Group for International Design Education). Dan co-founded Mud Office in 2005 and is a Senior Lecturer in Fine Art Media at Leeds College of Art where he leads the Crossing Borders research cluster. He completed his doctoral degree in 2008 at University of Leeds, investigating site-specific art practice as dialogue.

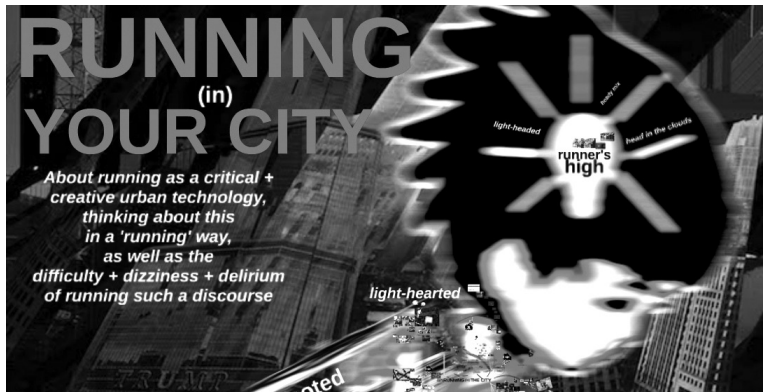


FABIO FRANZ

Affiliation
School of Architecture
University of Sheffield
United Kingdom

Keywords
Commons, Making, Rural

In autumn 2014 Fabio started a practice-based PhD at the Sheffield School of Architecture as part of his collaborative design practice Brave New Alps (with Bianca Elzenbaumer; 2005-present). Here he is developing a project dealing with trans-local community resilience, collaborative economies, savoir faire and practices of making in common in peripheral, non-urban contexts. This ties in with his design practice through which he engages people in rethinking social, political and environmental issues by combining a variety of methods from radical pedagogy to DIY making.



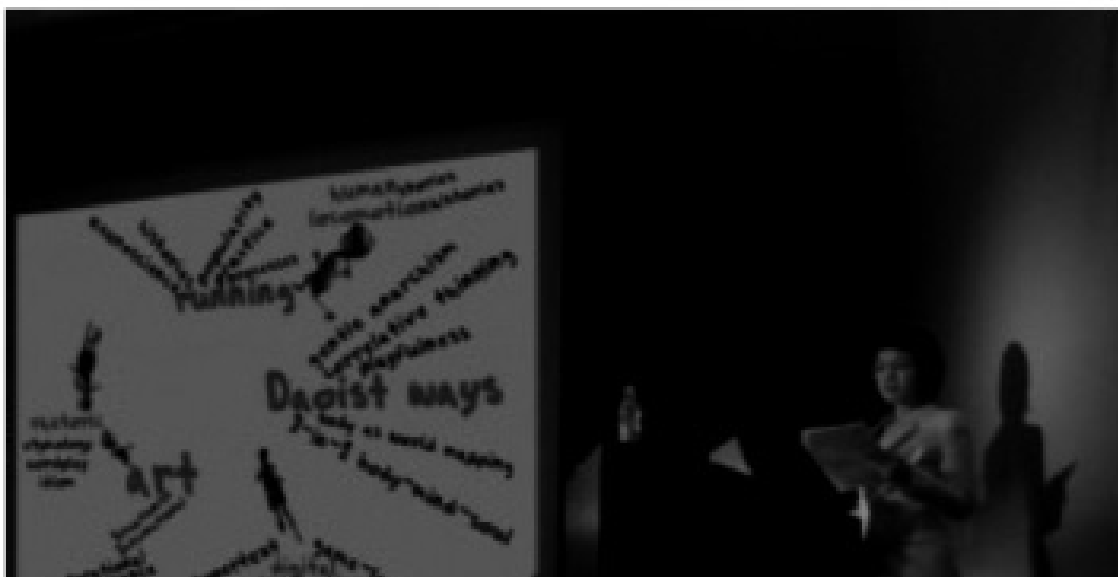
KAI SYNG TAN

Affiliation
**Leeds College of Art
Research Office
United Kingdom**

Keywords
**Interdisciplinarity, Practice-related research,
Non-linearity**

Dr Kai Syng Tan FRSA is an artist with a 20-year international portfolio. After running about in the art world (DOCUMENTA; Biennale of Sydney; transmediale; Artangle Open100; SFIFF New Visions Merit Award), she returned to the Slade School of Fine Art and completed her Fine Art PhD as a UCL Scholar. With Dr Alan Latham, she runs the RUN! RUN! RUN! International Body for Research, which investigates and promotes running as a creative, social and intellectual toolkit. Kai is Visual Director of the Opening and Closing Ceremonies of the 8th ASEAN Para Games, the Paralympics for South East Asia.

the
cine-essay
essay in moving images and sound
+
performance-
scripted, experiential,
tailored for each context **lecture**
as provocative mash-ups of practice and theory
in a conference context - what next/else?



SAMANTHA'S NOTES ON THE DAY



SAMANTHA BROADHEAD

Affiliation
Leeds College of Art
Research Office
United Kingdom

Keywords
Enhancement, Inclusion, Participation

Samantha Broadhead is Head of Research and Programme Leader for the MA Creative Practice at Leeds College of Art having studied Visual Arts at Lancaster and Art History at Leeds Beckett University. She is currently undertaking research that investigates the experiences of mature students studying art and design at HE level using narrative inquiry as a methodology. This forms the basis of her doctoral study at the University of Sunderland.

As part of the newly formed Inclusive Arts Education Forum (IAEF) she is committed to promoting a democratic educational context for students.

How did we feel about dissemination at PhD By Design?

The day started with old faces and new, we sat together quietly getting to know each other, testing boundaries feeling uncertain. There was the unknown; ripe with potential; it was exciting; it was fearful; it was exciting.

Thrown into the deep end, sink or swim, we introduced ourselves messily. 80 seconds was painfully long, dramatic, surprising, nervous but also connecting. Sometimes we giggled, at times we laughed. We felt the adrenaline coursing through our veins; our heart rates beating fast. We ended in triumph, we were over the first hurdle; what a relief!

Then we presented our questions and practices to others. We asked ourselves, "Do we have time and space simply to wonder about future possibilities? Are all researchers wonderers at heart? We told amazing stories about our practice-led research, improvising with humour. We laughed together in mutual recognition and support. It was not all plain sailing, exposing our research to others can be scary; we needed to 'feel the fear and do it anyway'! It was all a risky business.

We learned that our dissemination of practice-led research could be ambiguous, intriguing, poetic, instructional and/or philosophical. We were still nervous; there were moments of self-doubt. But we also felt a growing sense of pride; our research was speculative, open-ended and innovative. As creative people we could overcome the tensions between academia and creative practice. Who better than artists and designers to produce work that talked to many audiences?

There was a buzz in the room as we all came together. Our discussions were shared in a strict minute time-frame; another hurdle to jump. We did it with style and growing confidence. It was time to take a break and have some lunch; check emails; look at social media or sit and contemplate.

The afternoon session began; it felt more laid back. We relaxed into our seats anticipating what was to come. We listened; we smiled; we nodded in agreement. We seemed more confident; more certain in our beliefs. Sometimes we lamented the things that had been lost or the practices that were not valued by others. But then we were all amazed; we were impressed; we crossed boundaries. We asked ourselves honest and searching questions about ethical dissemination. It is not only the social scientists who consider these things.

We celebrated the virtuous actions of our colleagues who made platforms of dissemination for the benefit of us all. There were images of happiness and joy. We spoke with energy and passion; our passion seemed to grow and migrate to the rest of the group.

It was nearing the end, we came together again. The last hurdle to jump; we needed to document in less than an hour. Oh they are hard task-masters! A little bit of concentration and furrowed brows and we were there, we did it together!

The time had come for a rest and a sociable drink.

PARTICIPANTS BIOS AND NOTES OF THE DAY

ALI DASHTI



Affiliation
Sheffield Hallam University
Art and design Department
United Kingdom

Question
How can designers use more sustainable methods to develop theatrical costumes?
Keywords
Recycle, Costume, Design

BIO

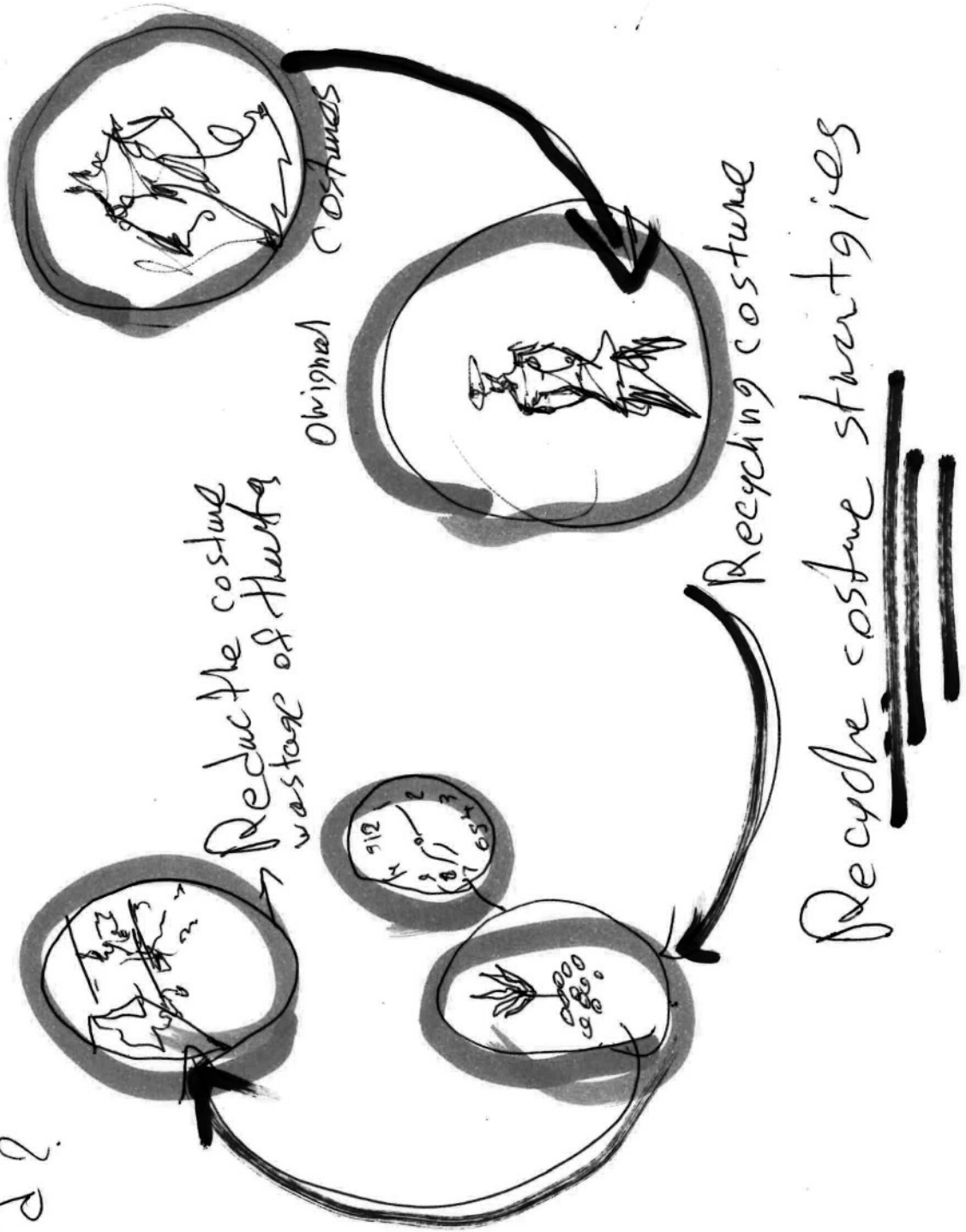
This research paper prepares an insight into a doctoral dissertation that will present a sustainability strategy for the design of theatre costumes. Research indicates that theatre costume design and manufacturing is a major textile consumer and disposer. In order to change this, the proposed research would provide recommendations to better produce, use and dispose of theatre costumes with the help of a sustainability strategy. For this purpose, a mixed methods methodology would be used to analyse the data collected through questionnaires, interviews and experimentation followed by a self-evaluation session.

RESEARCH

With the rapid decrease in resources worldwide, we need to find ways to limit the expenditure of resources to leave a better planet for the future generations. Theatre Costume Designing is a major consumer of textiles and other designing materials, however these materials are brought to use to a very limited means and are discarded far too quickly. The purpose of this study is to enhance theatre costume design, by providing the designers with the concept of sustainability and re-utilisation of previously used material (recycling). This will not only serve as a cost-effective and time-effective means of material use for the designers but will also curb the wastage of unwanted clothes. In addition, this study would also develop multiple creative methods to generate innovative and stylish theatre costumes with the help of recycled materials. These methods will give the designers some solutions to develop a sustainable model to develop their costume design projects.

QUESTION

How can a Recycle strategies help to Reduce the waste of the Theatre Costume Design field?



ANDREW TAYLOR



Affiliation

University of Huddersfield
School of Art, Design & Architecture
United Kingdom

Question

How will collectively re-thinking our Practice- led/Practice- based doctoral thesis change us and how we write, make and communicate our research: now and in future ?

Keywords

Hybrid, Transdisciplinary, Transformative

BIO

Andrew Taylor is a researcher and senior lecturer in the School of Art Design and Architecture, University of Huddersfield. Andrew has an industrial design and manufacturing background in both Textiles and Plastics. Within both professional and academic realms; the main focus in his research evolves through practice led and practice based research in 3D Design. He has contributed to interdisciplinary, interactive innovations; and through praxis and collaboration has enhanced traditional design processes integrating creative methodologies, digital and physical artefacts, prototypes and virtual environments to encourage and catalyse innovative students to bring their ideas to reality.

RESEARCH

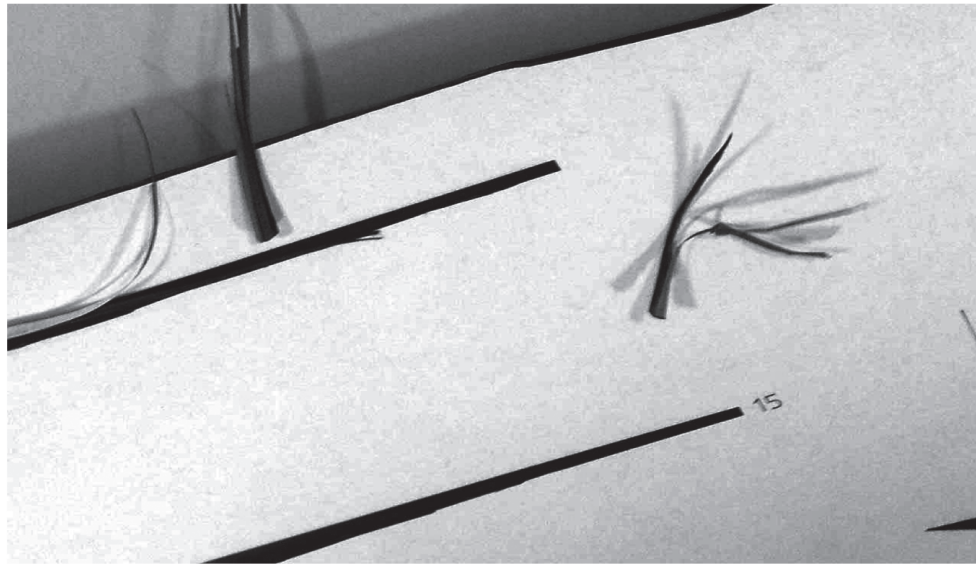
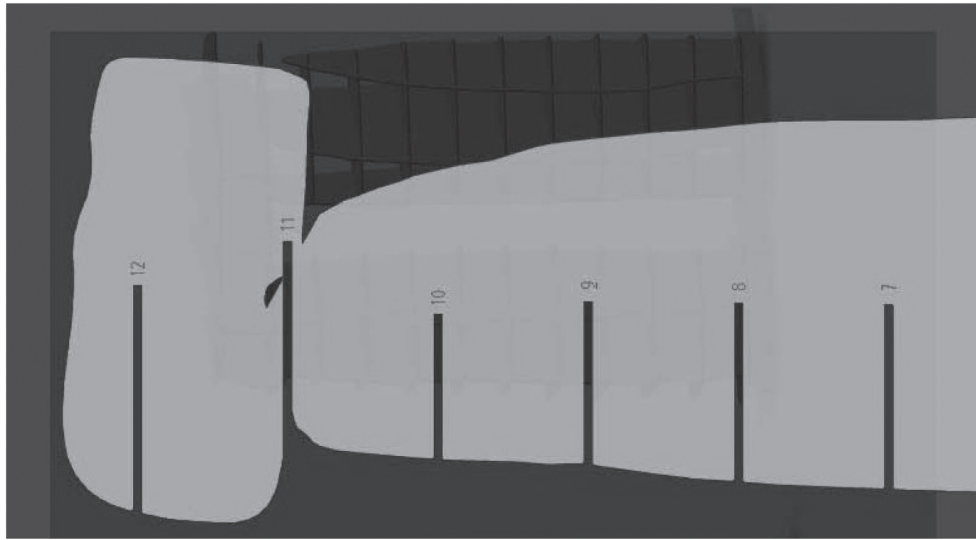
Hybrid practices with (or without) digital or interactive technologies can transport us to unexpected new spaces and places; On our nomadic practitioner journeys we transform: move, change and co-evolve through thinking and experimenting with tools, creating objects, artefacts, experiences, new ways or methods, languages, and production paradigms.

Recently I collaborated on various phases of practice led /based trans disciplinary experimental immersive archaeological research concerned with understanding ritual praxis of Neolithic makers of Stonehenge.

The data and research we sourced, developed and artefacts created together navigated and maps a unique journey through space and time. During the progressive phases of practice led /based trans disciplinary research we gained a deeper understanding into how people and technologies can make a human contribution to dissolving of physical and disciplinary boundaries. And how encouraging creative approaches of this nature can positively transform and transcend us as practitioners and the disciplines themselves now and in the future.

QUESTION

HYBRID: TRANSDISCIPLINARY: TRANSFORMATIVE:



MULTI-DIMENSIONAL: ALCHEMICAL: WHAT IS?: IOI KNOWLEDGE :DEFINE IT? QUESTION IT? DE-CONSTRUCT - RE-CONSTRUCT - OPEN-DISSEMINATION:SPACE:
SOCIAL:HUMAN:PRACTICE-LED//BASED//METHODS:LANDSCAPE:PLAY:MESSY:ETHICS:LIFE: AUTONOMY&EXCHANGE:SHARE:GLOBAL:CHANGE:IDEAS:US.....

CALLY GATEHOUSE



Affiliation
Northumbria University
Media and Communication Design
United Kingdom

Question
How can we share work in progress? How can we fail gracefully in public?
Keywords
Public spheres, Critical design, Digital public space

BIO

I am currently a graduate tutor at Northumbria University, combining teaching Graphic Design with a part-time PhD.

RESEARCH

My PhD aims to investigate how critical graphic design can contribute to the understanding and future development of public spheres. The focus is on public spheres that combine physical and digital space and in giving people the means to reflect upon and actively participate in building spaces and platforms for their social and political lives.

My approach is to focus on one place in particular and to have a long term engagement in the particulars of that time place and culture. How to make it travel outside that immediate 'public' may be challenging.

QUESTION

Community ON BUZZFEED



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11 Things PhD By Design Taught Me About Failing Gracefully

A guide to disseminating work in progress

posted on May. 14, 2015, at 4:52 p.m.



callygraphy
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BuzzFeed NEWS



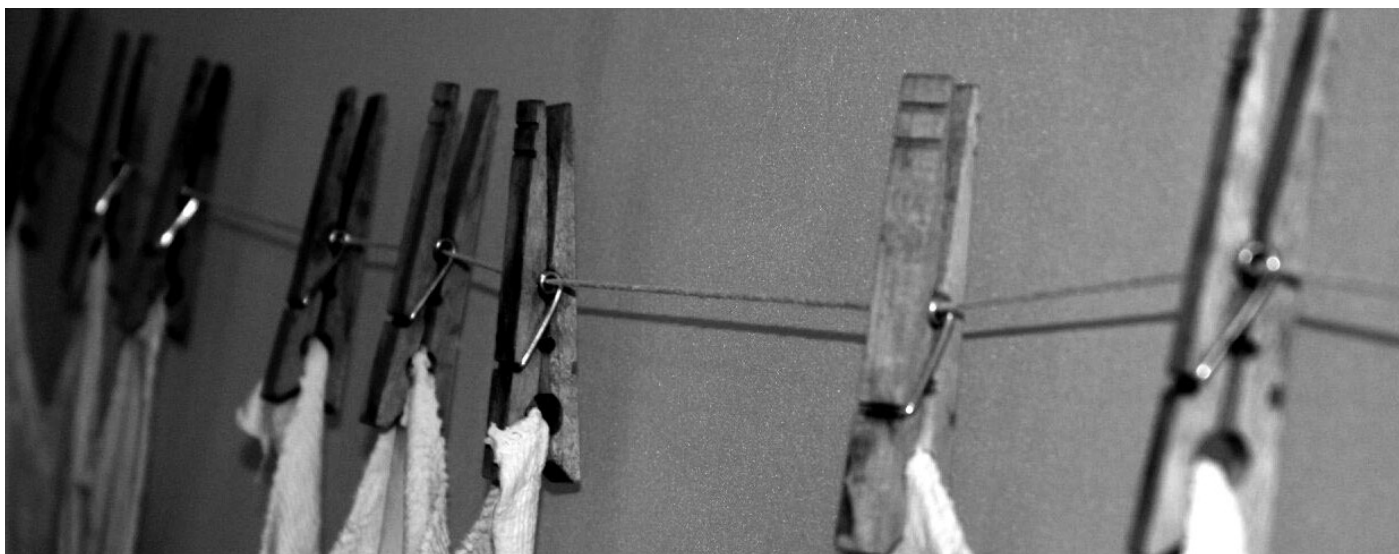
This Chinese Businessman Took 6,400 Workers On Holiday To France For Four Days

by Richard James

8. If all else fails, do it yourself



CAROLE GRIFFITHS



Affiliation

**Bradford School of Arts and Media
Art and Design Department
United Kingdom**

Question

How does the domestic object sit within the world of contemporary surrealism and how can this be captured through research practice?

Keywords

Object, Domestic Oscillation

BIO

I am a fine art practitioner based in Yorkshire. I have a PGCE in Further Education, BA Honours degree in Sculpture from Wimbledon School of Art and an MA in Visual Arts from Leeds Metropolitan University. I am a recipient of the Jerwood Charitable Foundation for Prison and Community Arts Award; My work has been exhibited at South Square Gallery The Mercer Gallery, Dean Clough and Rural Arts in Thirsk. Other exhibits at Bradford College Yorkshire Craft Center Gallery have included the Centenary and War exhibition. These formed part of the national 'War Conference' at Bradford College 2012. Most recently I was commissioned to design a 5m tall sculpture in steel for a concept garden at the 2013 Hampton Court Flower Show. I am currently working on a collaborative group exhibition based on archives at Sunny Bank Mills Farsley. All of my work is centered around the everyday object and response to materials, techniques and process related to traditional and contemporary practice.

RESEARCH

Without entanglements objects must communicate through producing a mutual related dualism. Whereas with entanglement, the communication is not necessary to produce reciprocal relationships of objects.

There is a correlation between words, object and subject. The subject is The One, it is Couples and finally it is The Split. All in part are Another of the Other. The objects are functional and domestic. The words could relate to all that it is. This then has become a catalyst for harmonious, struggling, symmetrical, opposing, relationships. The intention is to reflect the behaviour between two or in some instances three parts. Such transformations oscillate between reactionary or platonic objects. For example the hook and eye could be seen as hooked up and secure, however once connected there is a struggle to pull them apart, the tension is visible as is the connection. The knife, fork and occasional spoon are a battle of war. The salt and pepper sit beside each other and the peg can be reformed, split but still sit in line. Materials considered are a response to the malleability and physical appearance; they could include clay to suggest formed body parts, shellac to create a skin. The language is communicated through drawings, words and the rearrangement of the readymade to demonstrate dysfunction.

The viewer is to observe and draw in the surreal, ambiguous and complex nature between two or three parts.

Now I know what a Poster Presentation is that's a relief!!

(Carole)

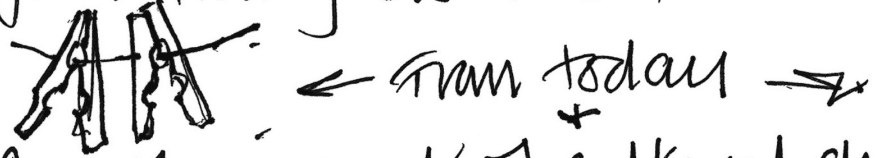
QUESTION 'Practice led research doesn't explain something, it realises it.'

See it more as a process of investigations

Key words object, domestic, oscillations -

Original question - How does the domestic object sit within the world of surrealism?

After presenting my ideas for PHD practice my question did not seem relevant - this was a good thing as it is forever changing -



Thoughts: - Can the impact of cultural change and response to physical and physiological differences be communicated through the domestic object? (consider a blog).

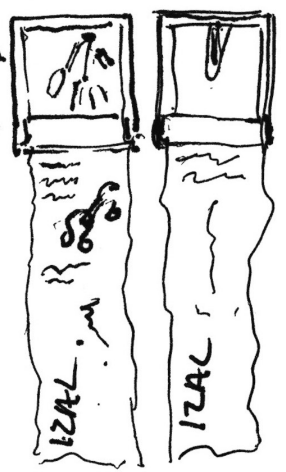
Can this be done through filling an empty space with new language - in the first instance. - via the artists book.

(and exhibition) one of which I showed

I now see this idea as integrated to my proposal for a PHD - (the book).

Contradictions between theory and practice -

New words I wish to consider are. Relicacy / obscure.



New links with interesting practitioners particularly

3 Presentations given in one day: achieved ✓✓

Shengnan, Jennifer - my direction
Maureen O'Neill - Kate Langham.

DAVID COLLINS



Affiliation
Leeds College of Art
Visual Communications
United Kingdom

Question

Should the forms of dissemination for design research aspire toward the highest standards of communication design? Making the work accessible to the widest possible audience.

Keywords

Gender as Performance, Politics of Pleasure, Social Partner Dance

BIO

Art in Social Practice. I research through collaborative process-based creative activities. Previous subjects and outcomes include: driving [posters on park & ride buses]; attitudes to death [exhibitions in shopping centre, synagogue, church]; smoking [book in hospital smoking rooms]; discourses and expectations around love & disability [adshell posters, book]; weapons and warfare [site specific installation]; comprehensive education [installation in re-tasked school]; men & shopping [CD ROM].

RESEARCH

My present work is an investigation into the nature of the gendered pleasures produced within heteronormative Afro-Latin Social Partner Dance (Salsa and Kizomba). I am an active participant in this community of practice and my work is conducted through dance classes, rehearsals and dance experiments. My latest initiative is designing a new form of gender-role-fluid social dance drawing on Kizomba (Angolan Tango) and Contact Improvisation. The ideas and effects of the work travel through the dance community body-to-body through the language of social dance.

QUESTION

NO ONE WILL
READ YOUR
THESIS

SO IF YOU CARE ABOUT YOUR
FINDINGS

USE YOUR DE-
SIGN SKILLS
TO COMMUNICATE
TO A
WIDER
AUDIENCE MAKE
A VIDEO, ZINE, T-
SHIRT PERFORMANCE

HELEN STRATFORD



Affiliation
University of Sheffield
Architecture Department
United Kingdom

Question

How can the dissemination of practice-based design research critically question what is valuable as research yet still remain valued/accepted within both design/art and academic contexts?

Keywords

Performativity, Criticality, Playful

BIO

Located between live/visual art, architecture and performance, I have an established socially-engaged research practice exploring how built environments are 'performed.' Recent projects include 'The First International Forum On Bird Deterrence' (Sheffield SIA Gallery 2015), 'Market Meditations' (Celje Center for Contemporary Arts, Slovenia, 2014), 'Things To Do With Shopping Centres' (Smiths Row, Bury St Edmunds, 2014) and 'A Day With A Duck' (Ely, 2012/13). My research has been presented at national and international forums, including ICA, Tate Modern and RIBA: London, Wysing Arts Centre: Cambridge, P74 and Škuc Gallery: Ljubljana, Akademie Solitude: Stuttgart, Living Art Museum: Reykjavik, Barnard College: New York, École des Beaux Arts: Paris.
www.helenstratford.co.uk

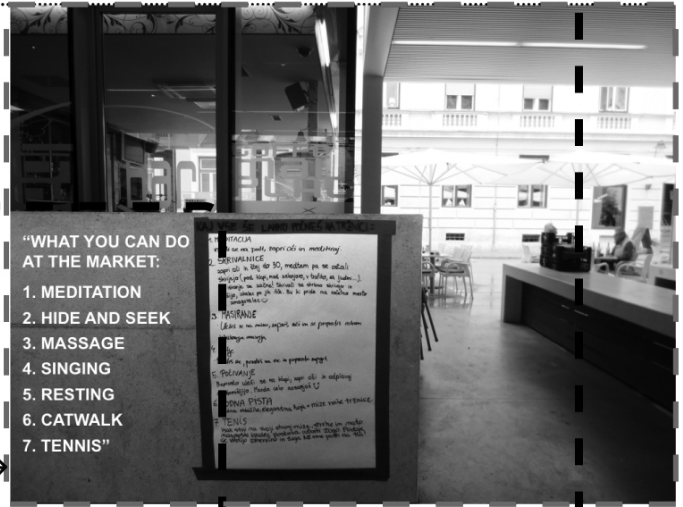
RESEARCH

Architecture produces certain ways of behaving, yet requires movement and interaction with the body to be understood. In this inter-relationship, buildings and public space are better understood as “performative conditions” – “acting on us and activated by us.” (Petrescu: 2014) My research explores what new spatial knowledge performative research can bring to the understanding and production of architecture and urban politics in public space. My research involves site-specific, collaborative and performance based practices. These practices involve people in processes and outcomes to engage with different spatial perceptions/ways of constructing place. They travel through growing out of working with places and people who become participants, audience and disseminators. These public manifestations provide active processes of critical feedback on the research questions and aims. Rather than provide answers, these practical strategies become investigative vehicles. Here, the notion of ‘situated knowledge’ or how and from whom/where research travels is key.

QUESTIONS:

SLIDE #17

HOW CAN EPHEMERAL PRACTICES BE DOCUMENTED WITHIN PHD CONTEXTS? // WHAT IS THE ROLE OF THE IMAGE AS EVIDENCE & PROOF? // DON'T DOCUMENT EVERYTHING! // HOW CAN THE HAPHAZARD BE DOCUMENTED BUT REMAIN TACIT?



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JACKIE BATEY



Affiliation
University of Portsmouth
Art and Design
United Kingdom

Question
Where can one see examples of completed practice-based PhD research and how is it archived in order to be open and of use to future researchers?
Keywords
Artist's books, Illustration, Satire

BIO

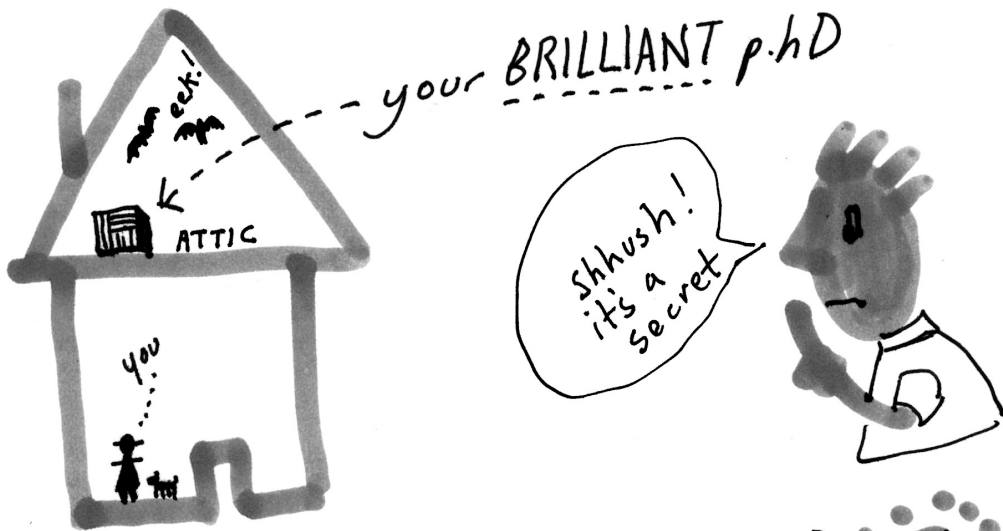
I'm a senior lecturer at the University of Portsmouth. I completed my practice-based PhD by exploring Images of reassurance within '50s cigarette advertisements, the practical element included 9 artist's books and multiples. For my research, I produce limited edition hand made Artist's Books, Zines and single images, many of them satirical, under the brand name of Damp Flat Books. Many of the themes I enjoy working with are, anxiety, satire and modern living. I use my own photography, illustration and hand drawn type within my books along with composing the text, designing, printing and binding. Currently I am working on new artist's books and zines as well as exploring digital versions for ipads, e-readers whilst also exploring printmaking and collage for artist's books and single images.

RESEARCH

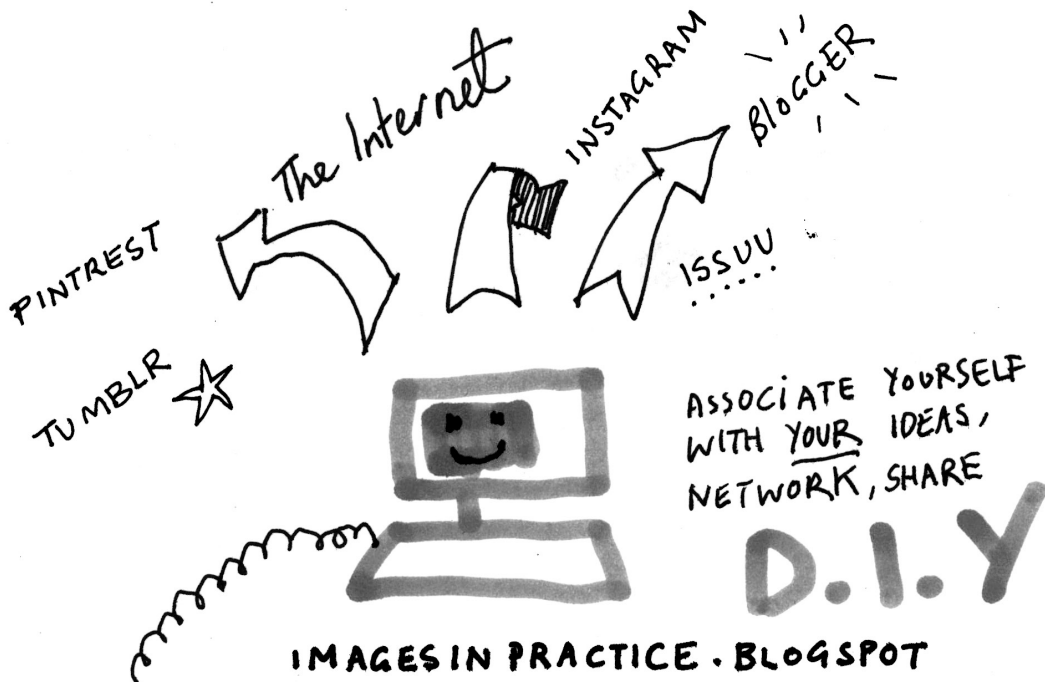
Since I primarily research within the field of artist's books I mainly focus on exhibitions and special collections to disseminate my practice. My artist's books are held in many permanent collections such as the V&A Museum, Tate Britain, The Getty Institute in Los Angeles and the Joan Flasch Collection, Chicago as well as a number of public libraries in the USA. I am featured on the V&A Website as an example (one of 6) representing U.K. Book Artists. I have attended conferences internationally to present my artist's books and to talk about art-zines and illustration. I exhibit my books widely internationally. I use websites, blogs, ebooks and social media to share my bookworks with a wider audience. I have made all my zines free to read online via issuu. Currently I'm working on a joint research project exploring how the practical element of a practice-based PhD can be more readily disseminated for future researchers.

QUESTION

OPTION 1



OPTION 2



JANINE SYKES



Affiliation
Leeds College of Art
Creative Advertising Department
United Kingdom

Question

In the current climate of global systems of curriculum control is it possible to convince our colleagues, responsible for quality and standards, that the staff-collective can be a method that sustains art education pedagogy?

Keywords

Staff-exhibition, Pedagogy

BIO

Janine Sykes is a Senior Lecturer at Leeds College of Art, a member of The National Society for Education in Art and Design (NSEAD) and Senior Fellow of the Higher Education Academy. She studied BA History of Art and Philosophy, MA Visual Culture and a MEd in e-learning. She has written papers for: Design Pedagogy and Research (2007) and Journal of Art, Design & Communication in Higher Education (2012); The Mobile Learning conference (2009) and for the iJADE and NSEAD conferences: An ideal school of art at Burslem (2012), Creative – Lab (2013) and Reflecting on the exhibition (2014).

RESEARCH

Current research interests include the relevance of the art education archive and staff exhibitions to contemporary art education practice. Theoretical aspects include the archive as a framework for research, Basic Design thinking, and curatorial discourse. The methodology is predominantly object-based, taking the form of archival and exhibition material, whilst maintaining a contextualist approach. Sources include objects from the (UK) National Art Education Archive (NAEA) and artwork from two staff exhibitions at Leeds College of Art (LCA): Behind the Glass Mosaic 1913 2013 and The Process Continues (2015). It is proposed that the use of archives and the staff collective be reconsidered as practices that sustain art education pedagogy. Papers for the International conferences (iJADE, 2014) and Brushes With History (2015) provides a way for this research to travel, in addition to curatorial tours (for staff, students and the public) and events at private views.

QUESTION

In the current climate of global systems of curriculum control, is it possible to convince our colleagues responsible for quality standards, that the staff collective (exhibition) can be a method that sustains art education pedagogy?

Following a series of traditional research dissemination activities (papers, articles and talks etc.) surrounding , historical and contemporary art pedagogy, a new form was sought. A form of dissemination that would be more suitable to the nature of the subject matter; art and design. Through the process of curating two staff exhibitions, it was found that this format was a tradition that has a legacy reaching back into the annals of art education. It is interesting to speculate the function of the staff exhibition, perhaps it was a way of creating a dialogue with wider audiences, within and beyond the art and design community; a form of dissemination. So is it a form that has some value?

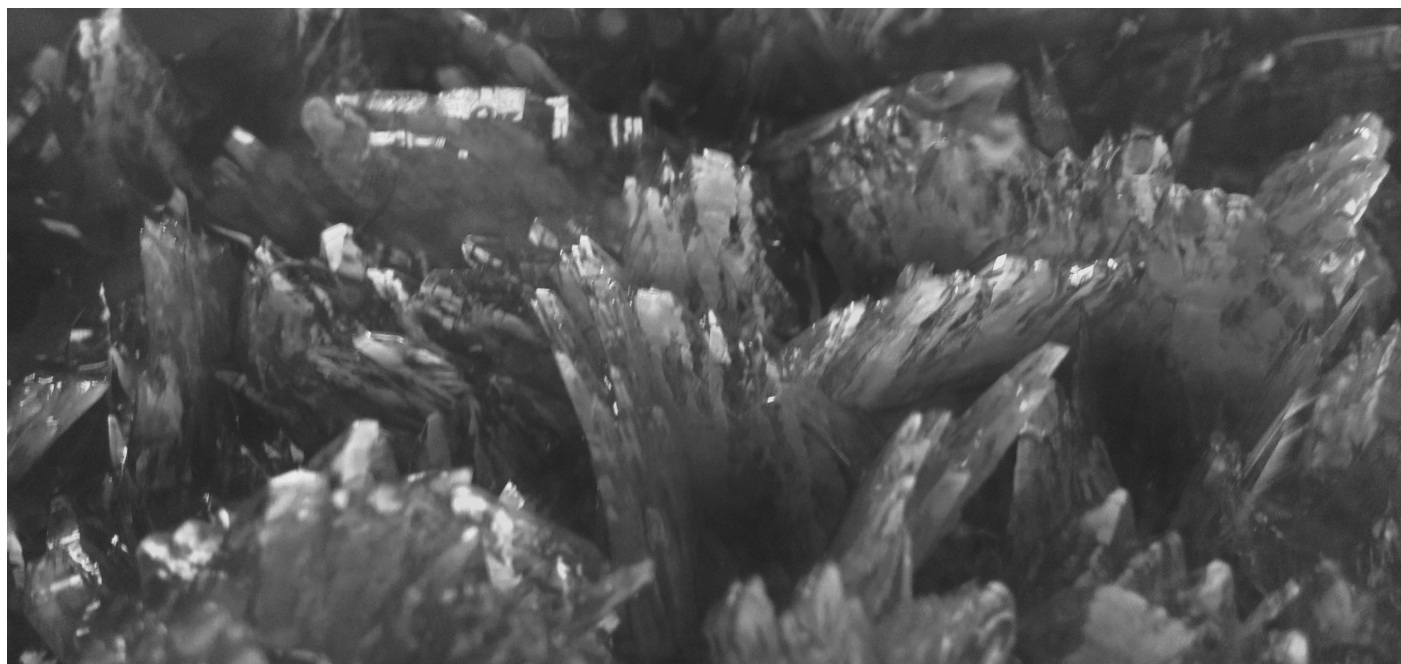
It is suggested that the staff exhibition perhaps works best perhaps beyond the institution walls, if the intention is to reach wider audiences. A particular popular notion was that the exhibition of staff work is displayed in accessible and unexpected places.

The issue of data capture is interesting too. The curation process of a recent staff exhibition titled 'The Process Continues', involved a plan of a myriad of ways to engage people with the exhibits e.g. archive stories board and including learning maps. However, unfortunately due to time constraints not all of these were implemented. There is also a worry that we have to justify exhibitions through footfall and data capture, or even facebook likes.

The question of value in research in HE raises the issue of the criteria in which research is measured, in this case the new Research Excellence Framework (REF). Concerns about tailoring proposals and research dissemination, to please a system are a worry. Generally though the group of practice-led researchers present at the PhD by design event agreed that research should always be driven by passion for practice and not a points system. Radar, a project in Huddersfield perhaps worth exploring and other institutions which value the staff exhibition and research wide audiences (local, national and regional).

Overall, discussions surrounded the importance of continuing practice-led research in order to speculate on its value.

JO HORTON



Affiliation
De Montfort University
Fashion and Textiles
United Kingdom

Question
When disseminating research findings, can the manufacture of a product be as acceptable as a method of dissemination as an exhibition?

Keywords
Chemistry for Couture, Electro-forming, Embellishment

BIO

I am a final year practice based PhD student at De Montfort University. My research is centred on novel applications of metallised embellishment for mixed media high value textiles, spanning craft, design, materials science and electro-chemistry. The majority of my work involves artisan embellishment processes and innovative use of historic techniques from the field of metalwork combined with new technology. It is based on research at De Montfort University, industry collaboration and supported by awards from The Society of Dyers and Colourists and The Textiles Society. My academic role is Pathway Leader of the Mixed Media Textiles specialism, BA (Hons) in Textile Design at De Montfort University. I am also a member of the Fashion and Textiles Research Group and TEAM (Textile Engineering and Materials).

RESEARCH

My research is inspired by the creative possibilities of metallising textile substrates in novel ways rather than through conventional methods such as gold-work embroidery. Design by both nature and nurture; in effect 'growing' bespoke embellishment enhanced to standards of technical virtuosity expected by ateliers and couture houses. Earlier materials research led to a number of questions on how to combine metal with textiles. A journey of collaboration then began with industry and creative investigation into the historic 'dark arts' of electro-chemistry. It is in the overlap between disciplines, technology and tradition that my work is therefore located. My PhD and research projects within the Fashion and Textiles Research Group (De Montfort University) investigate fabrication and decoration technologies. My research is primarily from a textiles and artisan's perspective but underpinned by working in a laboratory environment with adaptation and design of tools and equipment to test out creative and technical hypotheses.

The manufacture of unique metallic surface treatments, colour, shading, iridescence and patina has incorporated traditional and new technology. This has meant that experimental research has also taken place in more customary textile workshop settings. I have devised techniques to control and metallise to create surface effects, which change the physical properties and aesthetics of textiles whilst still being flexible. The main intention to achieve permanent, decorative deposition with selective replication of textures, shapes, pattern and image enriched by bi-metallic layering of base and precious metals.

There is considerable interest in electro-forming of textiles and the range of surface modifications it presents (in addition to its conductive and anti-microbial properties) with further projects in materials innovation planned.

QUESTION

Questions examined in my presentation and as the result of discussion revealed that much depends on the audience. The production of textile swatches and novel process then put into context is entirely acceptable but is it sufficient for more than just local dissemination?

If disseminated through digital media platforms or poster presentation the uniqueness of the process, qualities and tactility inherent to textiles are diminished. This could however be improved through the use of tactile software/apps.

A case study of a successful presentation (a poster presentation combined with sketchbook and samples of practice) proved there is no substitute for handling and examining objects whether the audience is specialist, expert, academic or outside the field.

The exhibition as a method of dissemination would truly enhance understanding of the contribution to new knowledge because of the opportunity to use varied display formats but with the option to handle items. The value of practice as research is reinforced here in having real 'stuff' that can travel and therefore have impact. Key points of tactility, function, uniqueness could then be addressed, the question of how to record and evaluate responses from audiences is another matter!

JOANNA GELDARD



Photo credits: Lauren Robson

Affiliation
Leeds College of Art
Contextual Studies and Art & Design
United Kingdom

Question
Dissemination can appear to be a disconnect from the initial research - what are the limits of communication on its contribution to knowledge and understanding; and what can the role of processional fluid multiples of the artists sketch towards a solution have on this communication?

Keywords
Art, Architecture, Performance

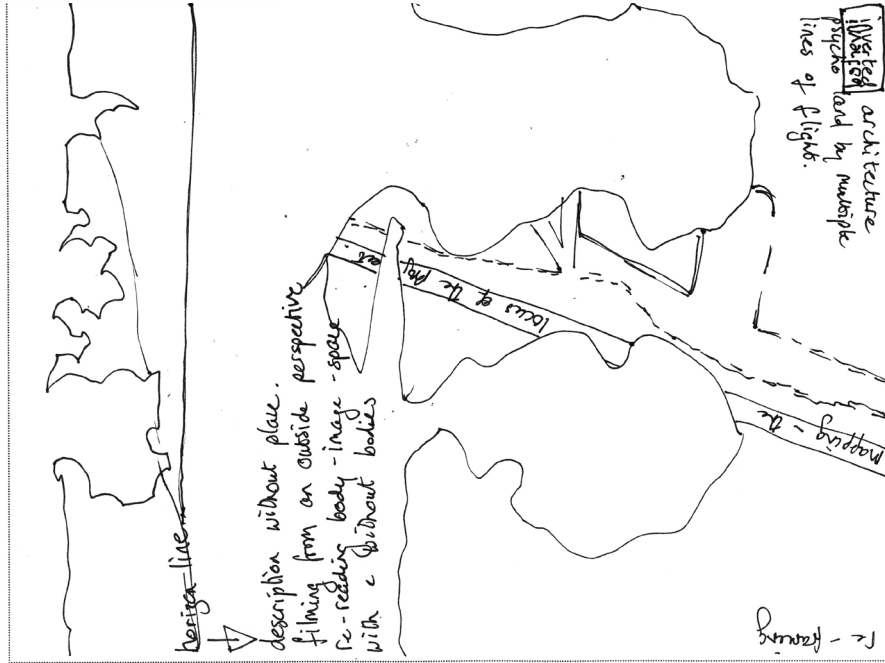
BIO

In the final year of my practice led PhD at Leeds Beckett University via bursary I am developing research from an MA in Art and Design developing interdisciplinary works in installation, textiles and performance. Current research deconstructs everyday forms and gestures to flatten architecture using Rosalind Kraus's 'horizontalities' as a method in 'difference' for alternative spaces. Conferences and online journal contributions demonstrate research interests in site-specific art, the body and architecture. Research funding from Aberdeen University, Leeds Beckett University and Leeds College of Art supports continued research and scholarship including a paper contribution at the Arts In Society Conference 2015.

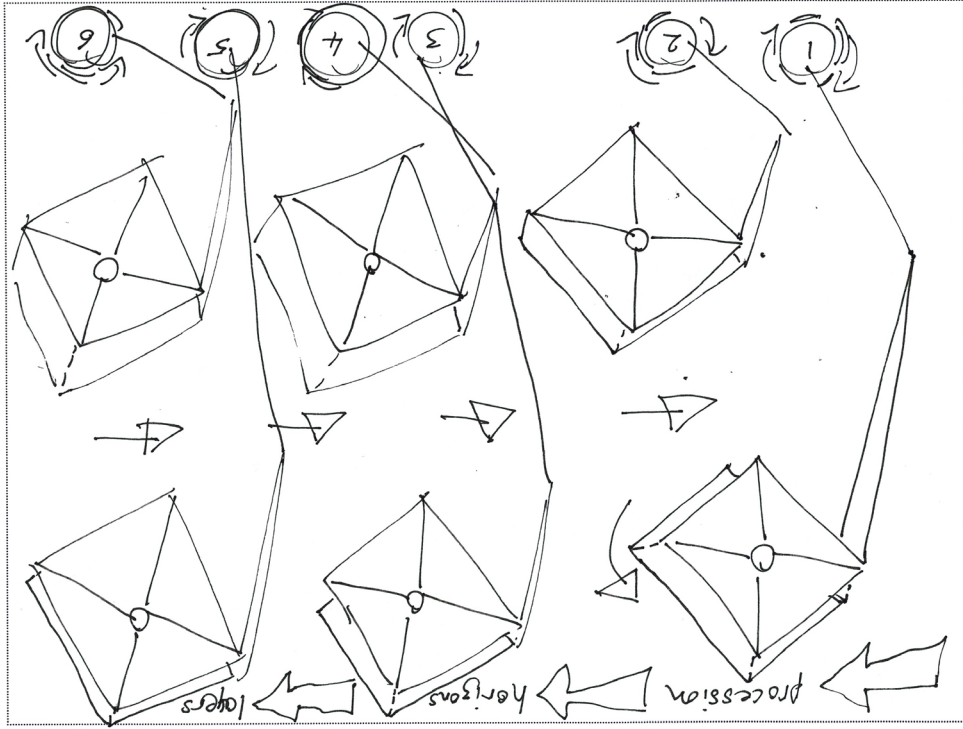
RESEARCH

The research works across art and design in art and architecture exploring edge lands known as rural; urban ribbons around our towns and cities. The practical output is being disseminated in multiple contexts and has led to working with Anthropologist Tim Ingold in exploring the nature of the art/architectural artefact in these sites giving workshops, presentations and developing practice projects. These artefacts take on a number of issues related to process and procession i.e. the development of drawing into these sites as spatial experience, blueprinting for such sites in order to disseminate and activate edge land sites for artistic occupation and sharing the work through exhibition, online and through conference. Recent developments have led to developing blueprint denkbilders (poetic text drawings) that act as blueprint proposals. These travel through Marcel Mauss' 'gifting' also interpreted as open works, and performative actions and are an excess of the artwork for conversation pieces.

QUESTION (ii) spatiality



QUESTION (iii) dance diagram



ESTION (i) bliubild



KAREN TOBIAS-GREEN



Affiliation

Leed College of Art
Academic support and MA tutor
United Kingdom

Question

How do we make the complex accessible without losing its gift of difficulty?

Keywords

Writing, Art, Dyslexia

BIO

Karen Tobias-Green is a lecturer at Leeds College of Art. She is a dyslexia specialist tutor and teaches Research Methods on the MA in Creative Practice and heads up the pedagogy research cluster. Karen is a second year Doctoral student and her research is (provisionally) entitled 'Stories from an art institution: the writing lives of students with dyslexia'. She uses narrative enquiry as her research method. She has recently begun to develop student centred workshops experimenting with the role and possibilities of writing as part of a visual practice. She also maintains her own practice as a fiction writer. Her teaching, writing and research are close companions and help each other out. Like the great narrative enquirer Laurel Richardson, she believes language shapes lives and is both a weapon and a gift.

RESEARCH

I have written about the role of writing as part of a visual practice in a number of journals. The writing has helped clarify my thoughts, actions and behaviours around writing. It's hard work but good discipline. I believe words are powerful beyond measure, that no language is free from agenda (or gender, for that matter) and that writing is every bit as much an art as any of the visual arts. Like the visual arts, I think it is both incremental and editable and also inspired, inspiring and occasionally heavenly. I try to work by discourse, and by making and by engaging on a very real level with words, text, language and people.

QUESTION How do we make research accessible without losing the beauty of difficulty?

- making can be difficult
- writing is making
- Writing can be difficult

- Writing ^{How do we make the complex accessible without losing its gift of difficulty?} manifest
- educa. Making can be difficult :ive
- narra. Writing is making lives
- Writing can be difficult
- Writing is thought made manifest
- Education is a narrative
- Narrative 'stories' our lives

the ques: 'the question is not if we will write the lives of others but how and for whom?' (Laurel Richardson, 1990) I write

the live: Our responsibility is to write with integrity. and

for whom: Language is everyone's.

our respor: Let's get down on the floor with it

Let's get d: Cut it up smell it sell it touch it rub it screw it up in a ball shear it snip it clip it wring it sing it fling it paint it draw it sculpt it assault it frown on it drown in it run around it lick it stick it kiss it flatter it scatter it make it bake it it

cut it up pi: Do it Write touch it

rub it screw it up in a ball shear it

snip it snap it clip it wring it sing it

fling it paint it draw it sculpt it

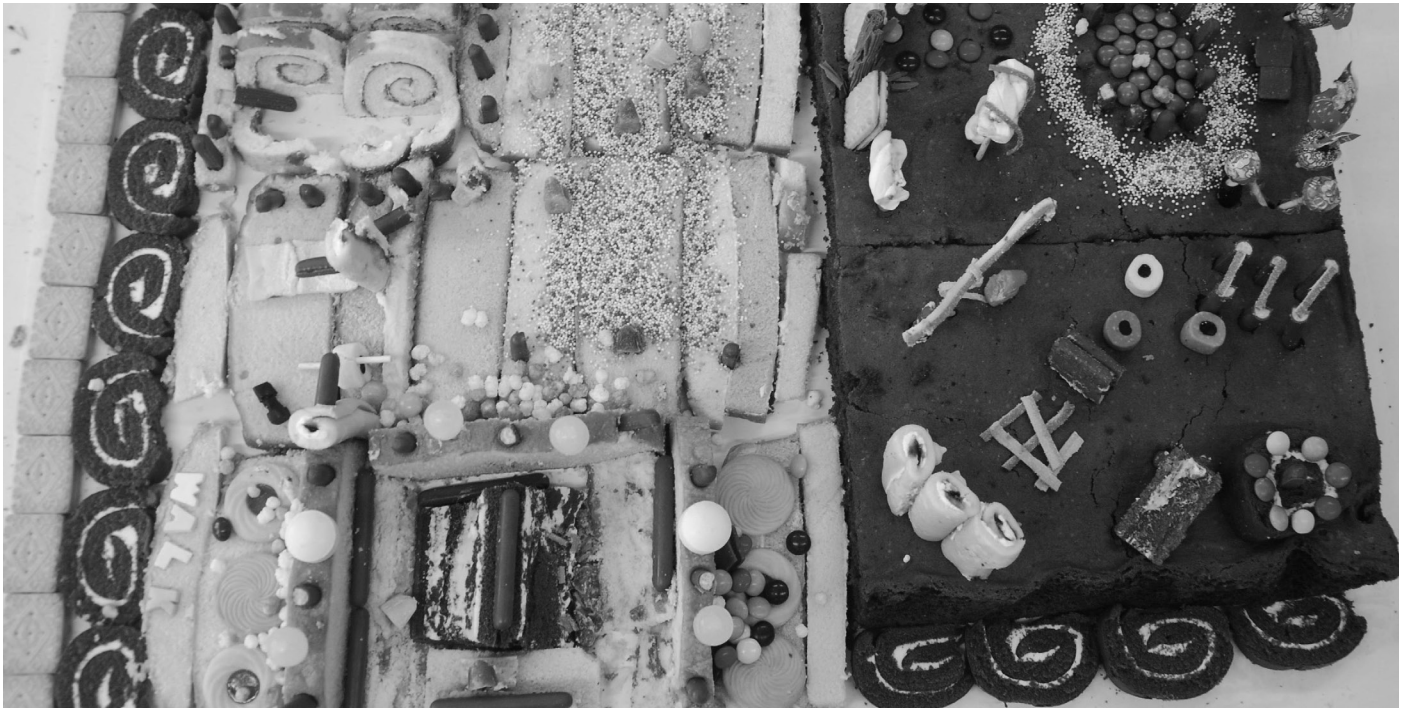
assault it frown on it drown in it

run around it lick it stick it kiss it

flatter it scatter it make it bake it

do it
write

KATE LANGHAM



Affiliation
Bath Spa University
School of Art and Design
United Kingdom

Question
How do I start to disseminate my practice led research?
Keywords
Play, Engagement, Impact

BIO

Kate Langham is a PhD student at Bath School of Art and Design researching 'Play as a Design Tool'. The research places play as a central component to public engagement, a way of working, highlighting that its product can be serious even if the process is playful. Kate has broad experience and training in design, specialising in graphic design and branding disciplines. Prior to having children (1998 – 2009) Kate worked for Interface, a US floorcoverings manufacturer. As Creative Director she worked within a global branding team with responsibility for the companies visual identity. Until recently (2009-2014) Kate lectured at Winchester School of Art, teaching on the MA Luxury Branding and MA Fashion Marketing Branding courses.

RESEARCH

Conventional views on play assume it to be the activity of children and in opposition to productive work. Such theories have historically reinforced play's neglect and placed it as 'other' to adult behaviour.

The focus of this research is information gathering through play. Developing playful methodologies, such as using cakes, biscuits and sweets as design tools, to engage communities and evaluate impact on society. The outcomes include providing guidance for the design of urban space and supporting the understanding of the impact, through play.

The research illustrates that play is equivocal, not having one obvious meaning. It is being transformed by technology in its portability and reach. The distinction between work and play has never been so blurred. Play has entered a new era that is not restricted by age, nor defined by location; it is a way to engage and communicate with people of all ages. Anything can allow play to occur and travel within its boundaries.

QUESTION

How to disseminate
the potential of
play?

Sharing my
research

Blog 

MARIANNE SPRINGHAM

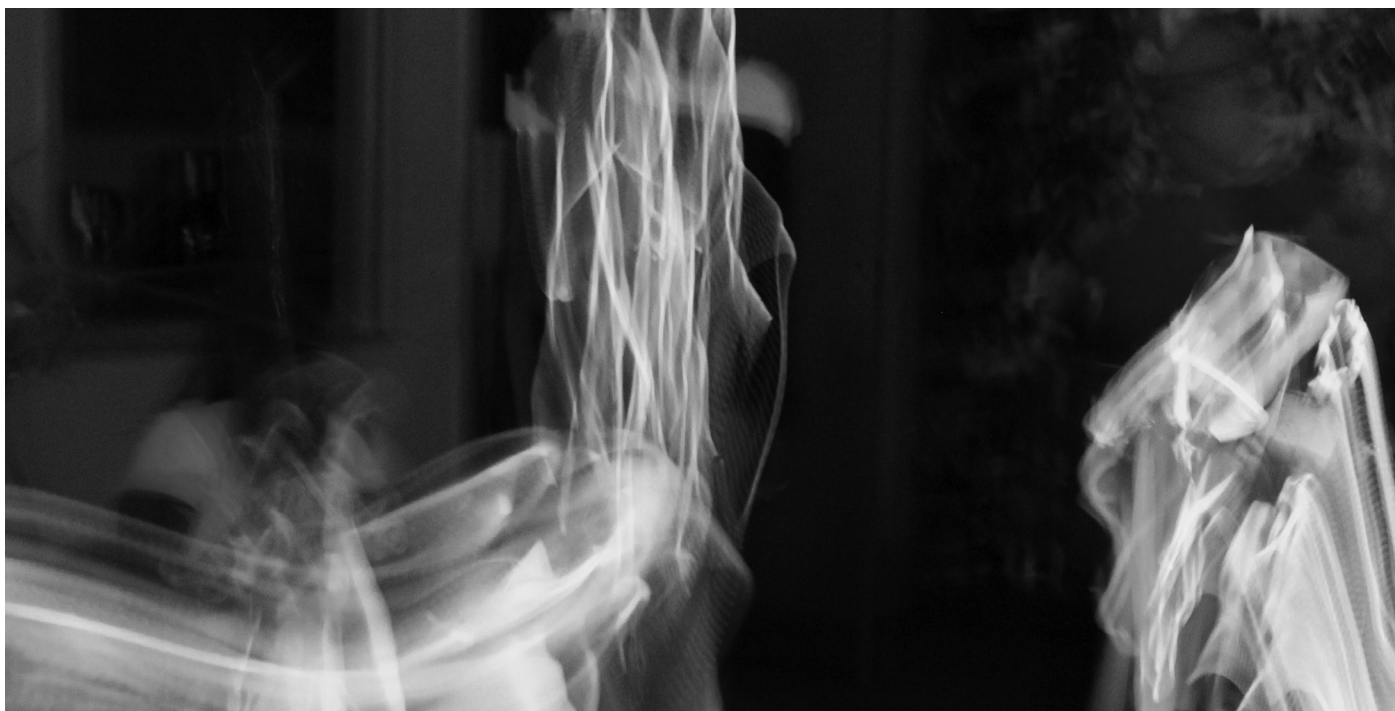


Photo credits: Photo at *The Bridge* in Holbeck, working with people, exploring colour and movement for performance.

Affiliation
Leeds College of Art
Visual Communication
United Kingdom

Question
Who to disseminate to?
Keywords
Imaginative, Unexpected, Nonjudgemental

BIO

I have worked with Leeds Communities for over 18 years, running informal creative projects such as 'Messages Across Leeds' and the 'Tetley Feast', I also ran Leeds College of Art's community department for ten years, forming and reforming practice through diverse experience. Collaborative design to discuss, talk and make together is something I am interested in, especially with people who are considered to operate outside of mainstream culture. I work across design, craft, print, film and performance disciplines and have been a member of cabaret act 'Chip Pan's People' for twenty years.

RESEARCH

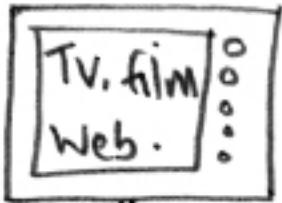
Pursuing unexpected occurrences with groups of people that would not usually work together. Currently working with a group of adults with learning disabilities and a group of BA Visual Communication students at the Bridge in Holbeck. Facilitating a collaborative project culminating in a performance. We are working with a large transparent screen to project film, animation, drawings and making 3D objects based on co-developed ideas. The project also explores ethics in practice and to build relationships with equal responsibility and respect from all participants. Traveling across Leeds through performance, social media and various film screenings at a community screening in May, Leeds Art Party and on the Millenium Big Screen.

QUESTION

Who to disseminate to?



Dissemination is easy!



but.....

be careful + protect the people you are working with



Maybe —

we could do it differently?

non-public forums?

more informal forms would benefit

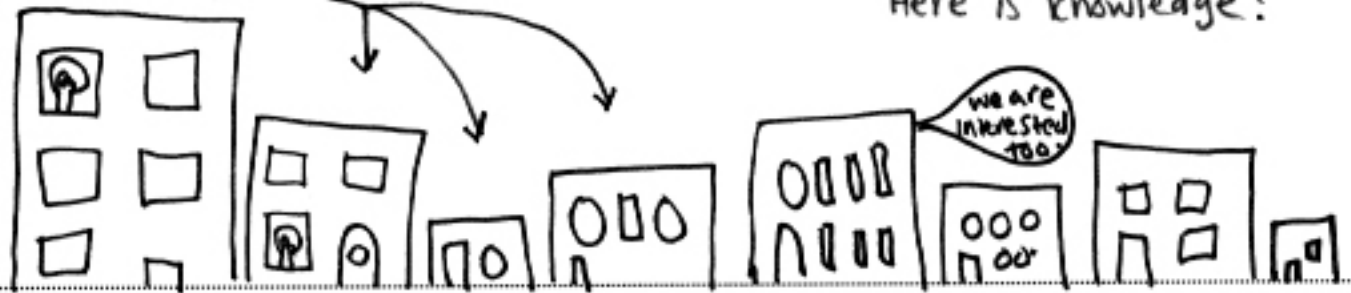
Some projects



If it is going to travel, maybe it could travel elsewhere?



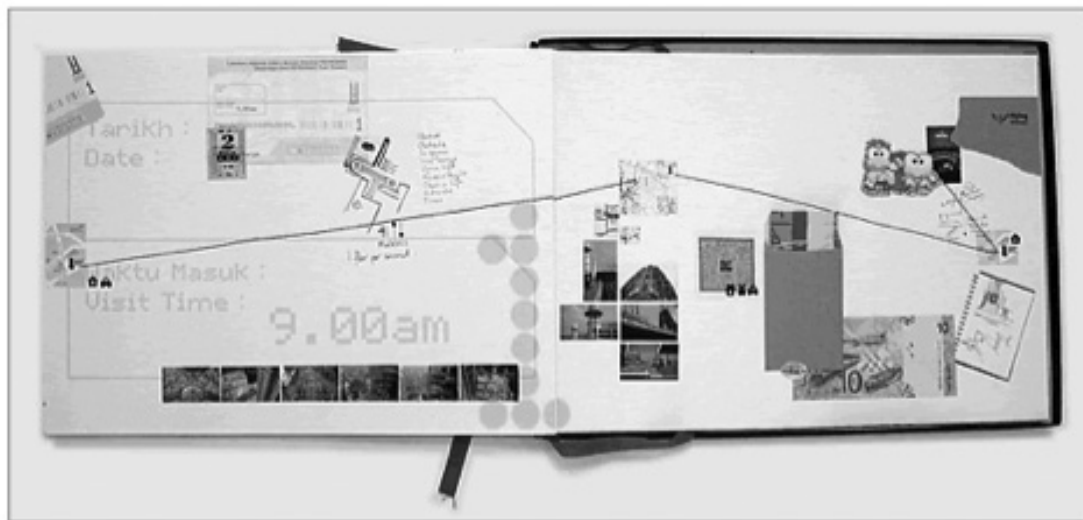
Here is knowledge!



~~Handwritten scribbles at the bottom of the page.~~

MAUREEN O'NEILL

PROJECT 10: Five Days in Kuala Lumpur



Click on the image for a larger view of the page

Affiliation
University of Portsmouth
Illustration
United Kingdom

Question
Can an approach to facilitate both an archiving of, and interaction with the stages of process in creation of the practice based PhD and its resolutions be achieved?

Keywords
Artists' books, Maps, Visual archives

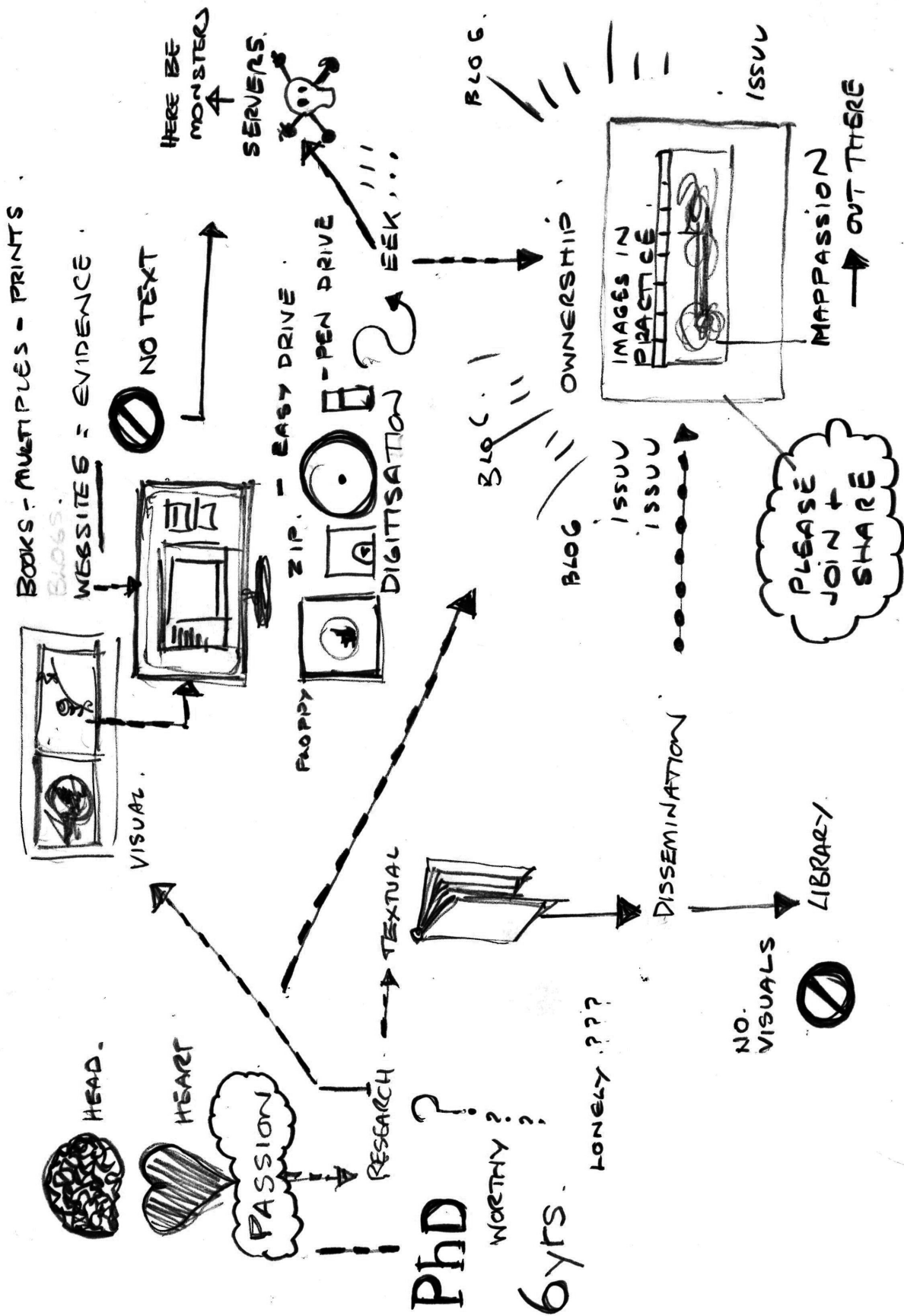
BIO

Dr Maureen O'Neill is a Senior Lecturer in Illustration at The University of Portsmouth. She is an artist/designer and educator with a strong record of collaborative work through the design and creation of international Internet networks. She completed a practice-based PhD, titled 'The Mystery of Mapness: The Void Between Mind And Map'. Her research interests include the collection and production of artists' books. Published research supports the potential of learning by way of new technology. She has published in the areas of design, creation and use of an online visual database for artists' books and international collaborations including 'Visual Libraries', a project examining the use of sketchbooks in public libraries in the UK, India and the USA.

RESEARCH

Practice is mainly through the production of limited edition hand made artists' books incorporating themes around journeys, mapping conventions, the complex visual language of the map and the structures that underpin them. She is involved in research into image centred learning, exploration of new opportunities in teaching and learning and the promotion of the image through the Internet. She disseminates her research through papers and presentations at International conferences and national research seminars. Maureen has curated touring artists' book exhibitions, had work exhibited in national and international exhibitions and has books held in permanent collections such as Perkins Library, Duke University, USA; Private Collection, Boston, USA and Queensland State Library. Current research is a joint research project exploring how the practical element of a practice-based PhD can be more readily disseminated for future researchers by considering the ways in which multi-platform digital publishing can transform the reading and disseminating experience.

QUESTION



PAULINA YURMAN



Affiliation
Royal College of Art
Helen Hamlyn Centre for Design
United Kingdom

Question
How are exhibitions perceived in the academic community?

Keywords
Visual, Material, Ethnography

BIO

I am a Designer and Researcher.

I currently work as a Research Associate at the Royal College of Art's The Helen Hamlyn Centre for Design, on the multidisciplinary project Family Rituals 2.0, funded by the EPSRC. The project looks at the value of daily rituals in families that are regularly separated due to travel.

I am also a PhD student at Goldsmiths' Design Department, where I am doing a practice based research. The title of my PhD work is "Designing for Ambivalent Separations".

RESEARCH

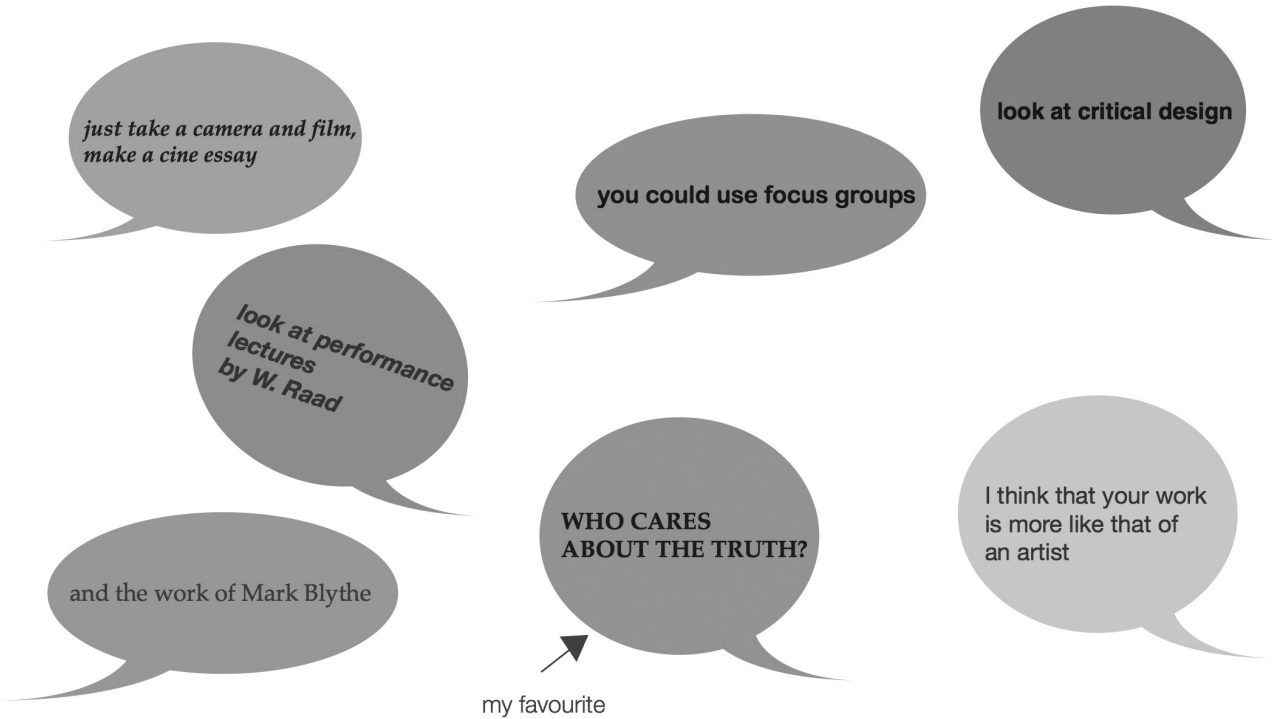
My practice based PhD research seeks to investigate how design can interpret parents' complex feelings of separation and integration between home and work life. Digital technologies can create blurred boundaries between these two spheres. However they also bring along a complex range of emotions, which can be a reflection of internal feelings of ambivalence towards separation. By creating a series of design proposals, I am exploring ways in which artefacts might materialise these ambivalences. My work is partly informed by anthropological, psychoanalytical and feminist disciplines and seeks to explore themes through speculative, fictional scenarios.

My original question was:

"how are exhibitions perceived in the academic community?"

BUT I submitted this weeks ago and today my question is:

"how much do my artefacts need to look, and more importantly, work like 'real' and 'working' objects (in other words, can I just mock them up?)"



QUESTION

my original question was:
"How are exhibitions perceived in the academic community?"

BUT I submitted this WEEKS ago and today my question was:

HOW MUCH DO MY ARTEFACTS NEED TO LOOK, AND MORE IMPORTANTLY WORK LIKE 'REAL', 'WORKING' OBJECTS (in other words, can I just mock them up?)

response:

just take a camera and film, make a cine essay

you could use focus groups

look at critical design

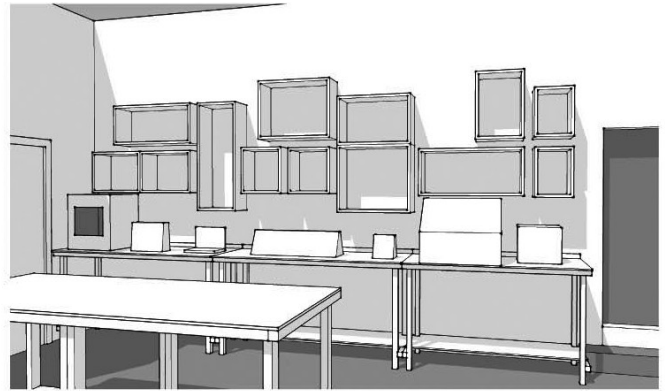
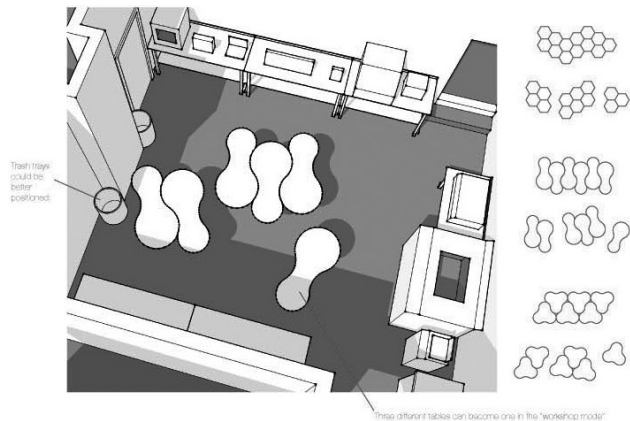
I think your work is more like that of an artist

look at performance lectures by W. Raad

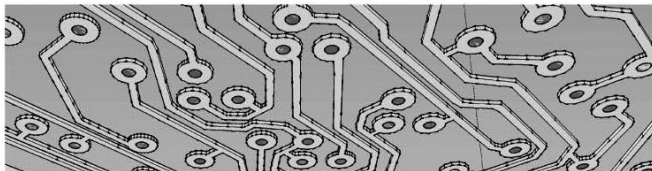
The sound of work of Mark Blythe

WHO CARES ABOUT THE TRUTH? & my favourite.

RICARDO SAINT CLAIR



Visual Impact



Dual Mode



Affiliation
**Politecnico di Milano /
Central Saint Martins
Design Department
Italy / United Kingdom**

Question
How to demonstrate the value of design research when your stakeholders are design practitioners?

Keywords
Social innovation, Built environment, Makerspaces

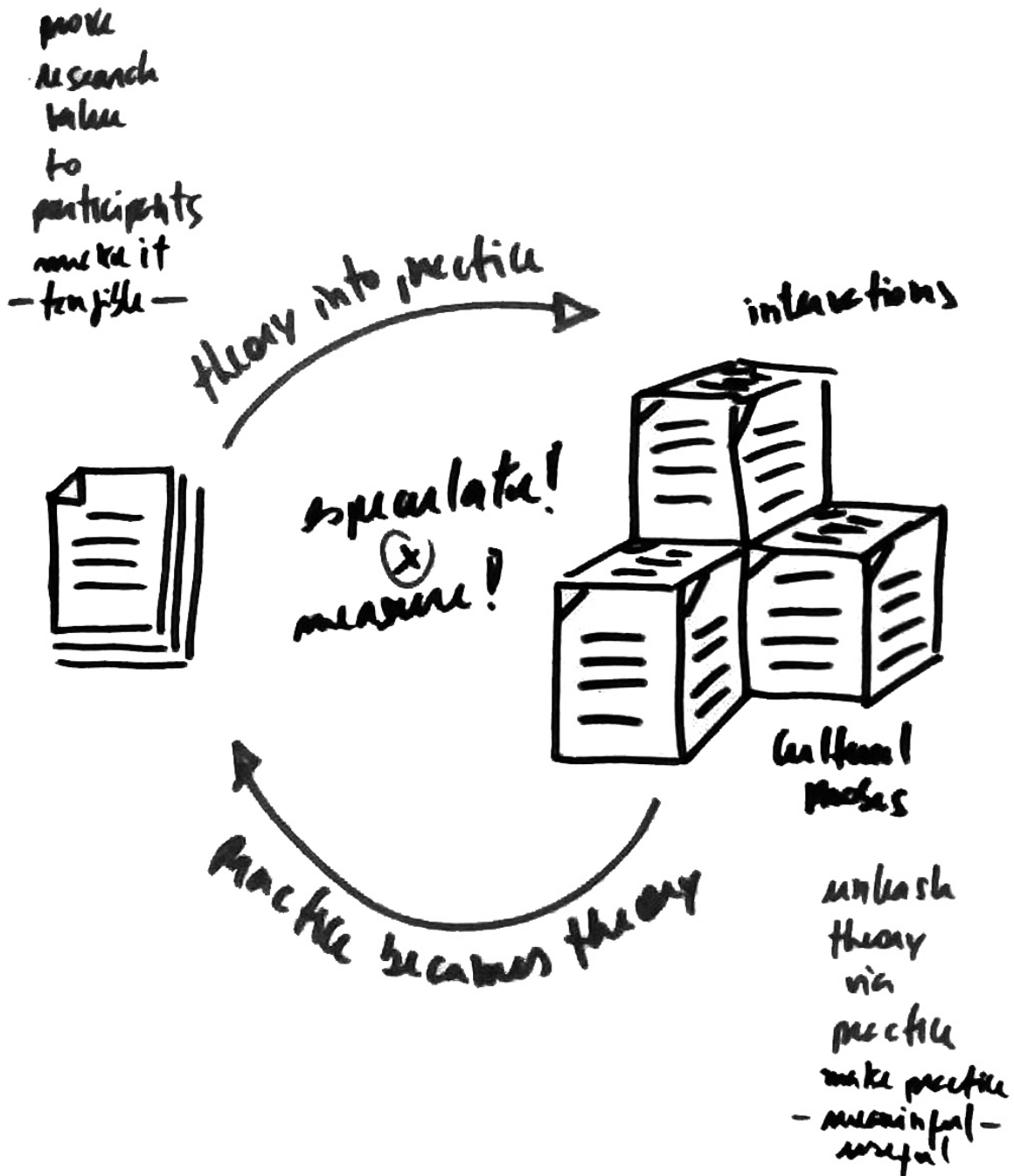
BIO

Ricardo Saint-Clair is a PhD in Design candidate at Politecnico di Milano, holding a MA in Communication Design from Central Saint Martins College of Art and Design. He is also the founder of Dialogo Design, a studio with the aim of balancing personal projects with the disciplines of corporate communication. His ongoing research aims to analyze the new proposals of MakerSpaces and FabLabs, that offer a synthesis of virtual and physical realms via a mix of tangible and intangible components. Focusing on distinct locations at key European cities, the empirical study intends to unleash patterns and congruencies of these adaptive territories.

RESEARCH

I am investigating the built environments of MakerSpaces and Fablabs, located in key cities of Europe. What structures and platforms can actually encourage human agency and innovation? In what extent the design of a space enables people to become more collaborative and inventive? How the synthesis of virtual and physical environments openly fosters innovation? At present, my research travels with me. Access to these locations have been granted via personal contact, knocking doors, making presentations, arranging meetings, blending in.

QUESTION



practice based vs practice-led

SHARON BAINBRIDGE



Affiliation
Leeds College of Art
Professional and External
Engagement
United Kingdom

Question
How can we share our use of archives and collections to enable them to be accessible to a wider audience?
Keywords
Collaborative, Inclusive, Transformative

BIO

Sharon Bainbridge is the Short Courses Manager at Leeds College of Art; she is a senior lecturer on the MA Creative Practice and leads the Curatorial Research Cluster. Sharon's background is within industry and commerce primarily in sales and recruitment; she re-trained in textiles and fashion and has worked in education for 12 years.

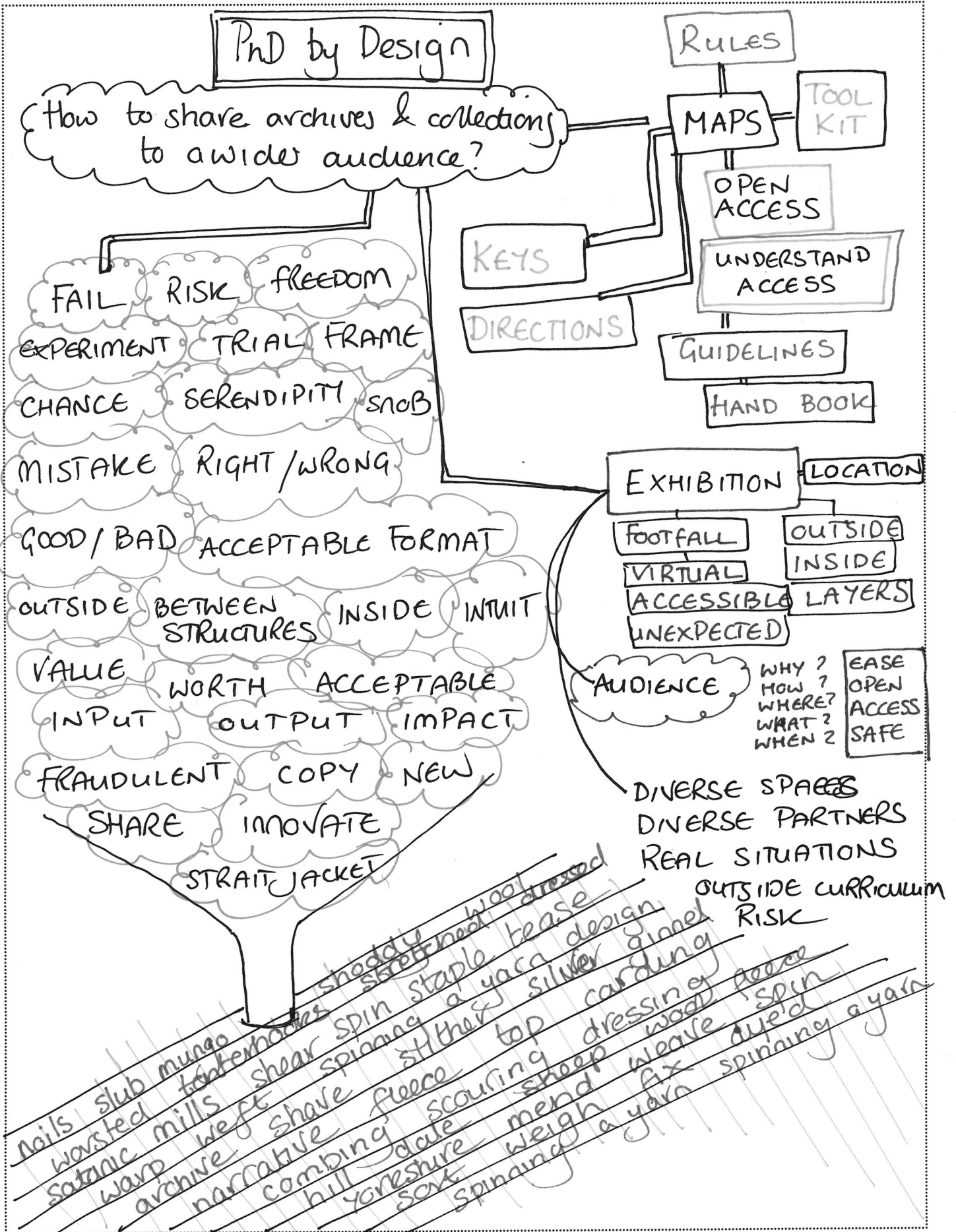
Her research interests are looking at the collaborative possibilities and pathways between industry, museums & archives and academic institutions; creating strong links that are transparent and beneficial. Explored initially in her MA Textiles and continued in research, teaching and exhibition work. Sharon is an RSA Fellow.

RESEARCH

The archive to me is a place of transformation, reflection and connection, where I am transported to think, consider and question the hands of others. On entering an archive the rituals and regulations of working within it and accessing its treasures can inhibit and preclude those without the language. Yet when the language is deciphered and the guide welcoming a treasure trove of ideas, past stories and narratives unfold.

I have used archives and collections as a resource with students from ages 7 to 70 in a range of design and manufacturing contexts. The sense of wonder and awe that the space and ritual create inform practice in a greater way than studio teaching. The unearthing of past design stories shared with industry act as a catalyst for conversation and engagement with the art school often a complex relationship to begin. Making this link clearer could aid regional cultural capital.

QUESTION



SHARON HOOPER



Affiliation
Leeds College of Art
Visual Communication
United Kingdom

Question
How do you get the project out beyond the practice-based local community around which your research (film) is centered (ie. extended audience)?

Keywords
Feminism, Documentary-film, Digital Technology

BIO

MA in Feminism and Visual Arts, BA English and Creative Arts, Currently apply to do a PhD. I have recently made a practice-based research film, 'Spare Rib and Subversive Stitching' and presented a co-authored paper at the Radical Film Conference in Birmingham. I have also co-managed the 'Tetley Feast Project', a socially-engaged arts collaboration between undergraduate students and community groups in Leeds, and co authored and co-presented a paper at Cumulus design conference Johannesburg. This paper has also been published in the conference proceedings. For my recent PGCE, I presented a paper on 'Teaching and Learning Documentary Film Production: Technology or Ideas? My MA dissertation was on Representations of Women in Hitchcock's Rebecca and Chantal Ackerman's Rendez-Vous D'Anna.

RESEARCH

I research use of digital technology to make documentary, with and for community groups (participatory). I am also interested in feminist strategies for documentary filmmaking and the effect of new and digital technology in this area. Is there a feminist film aesthetic as well as reception?

I make it travel by screening films back to community groups and showing films at conferences and film festivals.

QUESTION

When I present my work at academic conferences, I'm meant to talk about something that is time-based but I don't have time to show it....

Blah...blah...blah....

I describe something I've already made and that only works when there is an audience watching and listening to it, not me!

*Digital film is a series of shots that make meaning in relation to each other, not on their own as a screengrab in a powerpoint.
And screengrabs are silent, with none of the intended audio....*

La...la...la....

Is the essay film a way to disseminate the work and critical reflection on it?

But what about the audience?

The academic audience is not necessarily the who the film is intended for and does the film need to come to life through the viewer?

TAMI STEWART



Affiliation
Bradford School of Arts and Media
School of Arts and Media
United Kingdom

Question
What is the validity of collaborative visual design work with industry as a form of academic research? (e.g.: in trend research orientated towards a market segment)

Keywords
Photograph, Digital, Memory

BIO

I started my professional career in the mid 90's working in industry as a textile designer in an independent CAD design studio. The experience was exciting and frustrating; innovative yet often treated with suspicion... I moved to London in the late 90's where I completed my MA Design Studies at CSM in 2000. A year on... and I was invited to teach on this multi-disciplinary course. This exciting career path led me to FT teaching in HE, initially in printed textiles but as time passed I found myself increasingly more involved in contextual and CAD research for textile and fashion.

RESEARCH

I am interested in the role of digital photography in the making of visual representation in design and art. The growing popularity and accessibility of digital photography and consequently the overwhelming quantities of digital photographs produced by everyone, all the time make me question its validity; do we look at what we photograph? Do we still use photography to form identities; individual and cultural?

The interaction between the three key words opens up other suggestions and inter-links: identity and memory, digital manipulation of mind and memory; fictional and real, research into cyborgs or trans-human (in the physical or metaphorical sense), changes to the brain in the digital age. Also interested in emotional impact the three may have on each other; both negative and positive for example: isolation vs. collaboration. I would like to explore the photograph as a 'living' and changeable medium in its many possible new contexts and guises.

QUESTION

My original question before presenting today was:

What is the validity of collaborative visual design work with industry as a form of academic research? (e.g.: in trend research orientated towards a market segment)

Following my presentation and discussion I realized that although this question relates perhaps more to issues in my practice as a lecturer and design practitioner, in terms of my own research, the question is far more personal.

Comments made by participants in both group and one-to-one discussions suggest the following:

- Discussion about value of 'looking' and appreciating a visual through a more intense observation and engagement.
- The importance and validity of practice dissemination through passion.
- Learning through doing on one hand and through active networking (blogs) on the other.
- Research in the art needs to allow for a more arbitrary engagement fighting 'against' institutions' demands for accountability of the research as 'written academic product'.

I received good response to my haphazard 5 min (not!) presentation that have now encouraged me to continue my research towards developing more cohesive PHD path.

I am also inspired by following speakers and their commentary in presentations and group discussion:

- Andrew Taylor: The fluid nature of a design project and allowing intuition to inspire further engagement with a project. Also sourcing outside academia to allow a project to happen.
- Carol Griffiths: Intuitive marks and engagement with material leading to a research question.
- Janine Sykes: return to the culture of gallery within art institution as an essential communication tool that also confirms the validity of research through practice to institutions' 'stakeholders'.
- Jo Horton: The poster representation. Also how academia needs to become more open to practice and innovation and appreciate its academic validity.
- Kate Langham: Interaction through 'diversion' of tactile engagement (cake!) The importance of fun to communicate design and resolve design problems.
- Maureen O'Neill: Appreciating the importance of the arbitrary in the art/ design project. As well as the importance of communicating practice (even if DIY).

My question needs to further develop from my presentation and the comments above. It will probably not yet become a 'PHD question' but a continued direction of research...

09:00 - 09:30

Room G03

REGISTRATION

Tea, coffee & pastries

09:45 - 10:00

Room G03

WELCOME

10:00 - 10:45

Lecture Theatre

MESSY INTROS

+ One image or piece of
publishing/dissemination
+ 80 seconds per participant

10:45 - 11:00

Room G03

REFRESHMENTS

11:00 - 12:45

Lecture Theatre,
Room G03, Room 206

DISCUSSION SESSION ONE

3 groups

12:45 - 13:00

Room G03

Short presentations of proposals back
to the rest of the group

13:00 - 14:00

LUNCH

14:00 - 15:45

Lecture Theatre, Room G03,
Room 206

DISCUSSION SESSION TWO

3 groups

15:45 - 16:00

Room G03

Short presentations of proposals back
to the rest of the group

16:00 - 16:15

Room G03

REFRESHMENTS

16:30 - 17:00

Room G03

DOCUMENTATION

17:00 - 17:30

Room G03

PRODUCTION OF INSTANT JOURNAL

17:30 - 18:30

Room G03

Wrapping up and Drinks Reception

DISCUSSION SESSION ONE

11:00 - 12:45

Group 1
Lecture Theatre
Discussants
Alison, Fabio & Kai

Presenters
David Collins
Helen Stratford
Paulina Yurman
Sharon Hooper
Ali Dashti

Group 2
Room GO3
Discussants
Maria, Bianca & Dan

Presenters
Andrew Taylor
Carole Griffiths
Joanna Geldard
Jo Horton
Sharon Bainbridge

DISCUSSION SESSION TWO

14:00 - 15:45

Group 3
Lecture Theatre
Discussants
Alison & Bianca

Presenters
Janine Sykes
Kate Langham
Marianne Springham
Maureen O'Neill
Tami Stewart

Group 4
Room GO3
Discussants
Maria, Fabio & Kai

Presenters
Cally Gatehouse
Jackie Batey
Ricardo Saint-Clair
Karen Tobias Green

SHORT PRESENTATIONS

Session One
Ali Dashti
Joanna Geldard
Helen Stratford
David Collins
Paulina Yurman
Sharon Hooper
Andrew Taylor
Sharon Bainbridge
Jo Horton
Carole Griffiths

Session Two
Marianne Springham
Cally Gatehouse
Jackie Batey
Ricardo Saint-Clair
Kate Langham
Tami Stewart
Janine Sykes
Maureen O'Neill
Karen Tobias-Green

DISCUSSION SESSION ONE OR TWO

1. YOUR QUESTION

5 MIN
PRESENTATION

15 MINUTES

BUILDING IN GROUPS



2. YOUR PROPOSAL



1 MINUTE PRESENTATION

PRESENTING THE PROPOSAL



USE THE TEMPLATE

30 MINUTES

DEVELOPING THE PROPOSAL



- ILLUSTRATE - DRAW - SKETCH - WRITE - SCAN

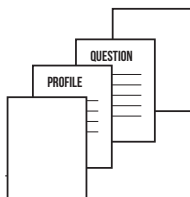
3. SEND THE PROPOSAL



EMAIL
MEMORY STICK

FILE NAME
NAME_SURNAME

4. INSTANT JOURNAL



**LET'S
MAKE
THIS
TRAVEL!**

