ART SCHOOL – LOCATION – AGENCY

CHEAD Annual Conference
Wednesday 16 – Friday 18 March 2016
Bath Spa University

[W]ith the decline of physical constraints on cities and communities in recent decades, creativity has become the principal driving force in the growth and development of cities, regions, and nations. [Florida, 2005]

Henri Lefebrve predicted that the future of art is urban whilst Stuart Hall summed up postmodernism as 'modernism in the streets'— the arts and the city seem to go hand in hand. The city has become established as the site of art, its production, distribution, acquisition and consumption and, indeed, a key framework of reference.

In the 20th century, the metropolitan environments of New York, London, Berlin or Shanghai were considered to be the site of the most dynamic cultural exchanges, the home of cultural industries alongside economic focus and growth. The incessant and accelerated shift of global populations from rural to urban areas which has led to the emergence of super cities like Mexico City, Tokyo, Delhi, or the megapolis of the Pearl Delta River, crystalizes the growing importance of urban spaces for the creative economy. Urbanisation has shaped mainstream arts education from the founding of Royal Academies and their Schools based on the models of the Ancient Athens to the Schools of Design situated in the large manufacturing city centres of the UK. Where does this leave the regions, its university campuses, art schools and other creative and education communities?

The forthcoming annual CHEAD conference aims to explore a contributing set of visions concerning the dynamic of the art schools in the regions. These include:

Art & Design Schools, Placemaking & the Regions

In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities [Markusen et al, 2010]. The regional universities, including their art schools, are often the biggest employer in the area. They are based on large and thriving campuses that have seen substantial investment in buildings and facilities over the last decade and are well-networked into the local cultural establishment. The Art Schools in the smaller cities and towns supports its graduates who remain in the locality and the communities of practice they form. Talent attraction and retention processes include Higher Education Institutions and art schools as part of a richer understanding of the creative economy as a contextualised production system [Comunian et al, 2015]. The virtual nature of the digital economy to date has been powerful in reshaping society and economy, but its next stages promise much more and challenge established notions of innovation with a transformation of our everyday environments – home, city, office, airport, shop, retail park – into intelligent interactive settings with changed meanings for us in data-rich and experiential ways [DCCB 2016]. *How will Art & Design Schools meet these new challenges?*

Connected Communities

The vision of 'Connected Communities' embeds people within local networks of social support offering many benefits from the better understanding, mobilisation and growth of 'community capital' in their neighbourhoods. [Community Capital, 2015]. In contemporary urban environments, digital technologies increasingly become the means by which our 'restless' contemporary cities are able to re-imagine and rebuild communities, share ideas, and operate as digital entrepreneurs in cyberspace. Art & Design HEIs and organisations have played a substantial role in the development of regional Connected Communities. *The Impact of AHRC Research, 2014-2015* [AHRC 2015] also shows how Knowledge Exchange Hubs for the Creative Economy have delivered £4.3 million into the development of 253 creative economy projects and shows how arts and humanities research contributes

to shaping international policy making. AHRC funding has been vital in supporting the methodological potential of big data and digital technologies for the arts and humanities and the creative economy. How does this affect the work and agency of regional art schools?

Art & Design Ecologies

The nature of the infrastructure, networks and agents engaging in the city's cultural development emerge from connection between the urban space and the systems of local cultural production and consumption [Comunian, 2011]. Art & Design graduates enter a wide range of creative careers [CHEAD 2010] and the Creative Sector makes a substantial contribution to the UK economy [Design Council 2016]. Creative work is primarily project based and the circulation of highly-skilled talent is crucial to the flow of knowledge and the (re)production of practices, norms, and reputations across firm and industry boundaries within the city-region [Vinodrai, 2006]. Art & Design Schools can play a substantial role in mediating the precarity of creative graduates through contributing to this ecology. However, configurations of creative space also emerge from mundane techniques of measurement and governance [Moreton, 2013] and creative industries developments. If they are to succeed, they cannot be disconnected from the cultural policies that nurtured them and the social policies that can help to sustain them [Oakley, 2004]. The creative economy is also a key arena where austerity, localism and social policy debates are being played out with disadvantaged communities at their centre [Warren & Jones 2015; Runnymede, 2015]. Cultural production is an adaptable activity, which is, however, permanently forced into a state of adaptation [Thiel, 2015]. *How does this affect the work and agency of regional art schools?*

Art and Design Curriculum 0-100

Mass education, digital technologies and innovative teaching and learning processes are transforming higher education. Mass education and research are often placed in conflicting relationship but could offer, instead, opportunities for creative synergies between practice-led research and teaching. The proposed Teaching Excellence Framework in the HE Green

Paper [2015] offers particular challenges to Art & Design pedagogy and evaluation. The growth in alternative providers is likely to continue, particularly as more providers develop the track records necessary to apply for their own degree awarding powers. Despite the expansion of HE and, although 2015 saw an increase of 42% in the number of HE students from disadvantaged backgrounds as testament to the success of WP programmes [UUK/HESA 21015], there remains concerning evidence of lower admissions rates despite equivalent A-level results, lack of preparation of some minority groups for elite HEIs, higher rates of unemployment, and few Black academics, particularly at a senior level. Similar processes are evident in relation to social class [Shinera & Nodena, 2015; Runnymede, 2015; Equality in Higher Education, 2015]. EBacc promises further impoverishment of secondary and FE Art & Design learning.

How will the regional art schools respond to these challenges?

References:

- AHRC: The Impact of AHRC Research: April 2014 –March 2015
- CHEAD [2010], Linda Ball, Emma Pollard, Nick Stanley *Creative Graduates, Creative Futures*, Creative Graduates Creative Futures Higher Education partnership and the Institute for Employment Studies
- Community Capital - The Value of Connected Communities, RSA and its partners at the University of Central Lancashire (UCLan) and the London School of Economics (LSE) 2015
- Comunian, Roberta, Abigail Gilmore and Silvie Jacobi [2015], *Higher Education and the Creative Economy: Creative Graduates, Knowledge Transfer and Regional Impact Debates,* Geography Compass, 9:7, 371–383, July 2015
- Design Council [2016] *The Design Economy Report*
- Digital Catapult Centre Brighton (DCCB) Report [2016] *Internet of Place: Innovation in the data-rich experiential economy*
- *Equality in higher education: statistical report 2015 - Part 2: students*
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- Moreton, Simon [2013], "The Promise of the Affordable Artist's Studio: Governing Creative Spaces in London", Environ Plan A February 2013 45:2, 421-437
- Oakley, Kate [2004], "Not So Cool Britannia: The Role of the Creative Industries in Economic Development", *International Journal of Cultural Studies*, March 2004 7:1, 67-77

- Rourke, A J & Kim Snepvangers [2016] "Ecologies of practice in tertiary art and design: a review of two cases", Higher Education, Skills and Work-Based Learning, 6:1, 69-85
- Runnymede Perspectives [2015] Report, Aiming Higher: Race, Inequality and Diversity in the Academy
- Shinera, Michael & Philip Nodena [2015], "'Why are you applying there?': 'race', class and the construction of higher education 'choice' in the United Kingdom", British Journal of Sociology of Education, 36:8, 2015
- Thiel, Joachim "Creative cities and the reflexivity of the urban creative economy", *European Urban and Regional Studies*, August 9, 2015
- UUK/HESA Report [2015] *Patterns and Trends in Higher Education*
- Vinodrai, Tara [2006], *Reproducing Toronto's Design Ecology: Career Paths, Intermediaries, and Local Labor Markets*, Economic Geography, 82:3, 2006
- Warren, Saskia & Phil Jones [2015], "Local governance, disadvantaged communities and cultural intermediation in the creative urban economy", Environ Plann C Gov Policy December 2015 vol. 33 no. 6 1738-1752

Wednesday, 16 March 2016		
Agents of change: Creative and Cultural Ecologies		
12.00	*Sion Hill*	Arrivals and registration / lunch
13.00		**Welcome to Bath and Bath Spa University** Professor Anita Taylor, Dean of Bath School of Art and Design, Bath Spa University
13.05		**Introduction to the conference** Professor Anita Taylor, Dean of Bath School of Art and Design, Bath Spa University, Chair, *CHEAD* Judy Glasman**,** Dean of School of Creative Arts, University of Hertfordshire, Vice Chair, CHEAD
13.10		**Provocation** *How are Higher Education Institutions and Arts Council England working together across the regions of England?* Rebecca Blackman, Senior Relationship Manager, Arts Council England
13.35	*Sion Hill Lecture Theatre*	**Keynote** *Good design isn't just good business, it's a moral obligation* Stephen Perkins, VP International Research, Design and Development**,** Herman Miller
14.00		*The New Rules of Public Art* Claire Doherty MBE, Situations
14.20		*Middle of Nowhere, Centre of Everywhere* Simon Morrissey, Foreground
14.40		*Internet of Place: Innovation in the data-rich experiential economy* Dr Gillian Youngs, Professor of Creative and Digital Economy and Head of Innovation and Impact, Westminster School of Media, Arts and Design, University of Westminster
14.50		**Plenary**
15.00		**Break**
15.30		**Transforming the Museum** *The tripartite relationship between a City and its people, Artists and Higher Education* Kate Brindley, Director, Arnolfini *Bath Fashion Museum* Rosemary Harden, Manager, Fashion Museum *The serious benefits of happiness* Alison Bevan, Royal West of England Academy and Happy Museums Project *10 Observations on the trajectory of museums drawn from museum experience in USA and Australia and research into museum programming and architecture at the University of New South Wales.* Gary Sangster, Arts Catalyst, London and the University of New South Wales, Sydney
17.00		**Depart for Holburne Museum**
17.45.-19.45	*Holburne Museum*	**Reception** *Introductory note:* Jennifer Scott, Director, *The Holburne Museum*

Thursday, 17 March 2016		
Agents of change: Art Schools and Universities		
9.30	Commons, G23/24 Newton Park Campus	Tea & Coffee on arrival
09.45- 10.15		**Keynote** *The Economic Impact and role as cultural catalyst of Creative Arts Higher Education Institutions* Professor Christina Slade, Vice-Chancellor, Bath Spa University
10.20- 10.45		*Dundee: A city of designs* Michael Marra, Deputy Director, Knowledge Exchange Hub, Design in Action, University of Dundee
10.45– 11.10		*Managing Transitions* Jo Nolan, Screen South
11.10– 11.30		**Break**
11.30- 11.50		*Co-Creating Value: The Dynamic Design Ecology of the Bath and Bristol Region* Dr Kayla Rose, Research Fellow, AHRC Bristol & Bath By Design & Dr Graham McLaren, Head of Design & Critical Studies, Bath School of Art and Design, Bath Spa University
11.55– 12.15		*Full STEAM Ahead: The future of Creative and Digital Skills in the UK* George Windsor, NESTA
12.15– 13.00		Lunch
13.00 – 13.25		**Keynote** Sir John Sorrell CBE
13.30 – 13.45		*„DER FACHIDIOT?" : The Paratechnic in the Monotechnic* Professor Neil Mulholland, Professor of Contemporary Art Practice & Theory, School of Art, The University of Edinburgh
13.45 – 14.00		**PhD Presentations** *The future of interior design education: How can educators foster students' creativity?* Roba Shaheen, Cambridge School of Art, Anglia Ruskin University *Design education through the lens of the everyday* Jane Shepard, University of Brighton
14.00		**Break out sessions** **Option 1:** Impact of the Saturday Club model and lessons learnt, Sorrell Foundation **Option 2:** Promoting Self-employment as a career option, AA2A **Option 3:** School Without Walls & The Marvellous Marble Machine, MediaWall, Penny Hay, Institute for Education & Anthony Head, Bath School of Art & Design, Bath Spa University
15.00		Depart for Hauser & Wirth Somerset, Durslade Farm Dropping Lane, Bruton (by coach)
16.30- 17.30	*Hauser & Wirth*	**Exhibition Tour** *Invisible Reality,* Subodh Gupta exhibition tour with Lucy MacDonald, Associate Director Hauser & Wirth Somerset

18.00		**Reception & Annual Dinner, Roth Bar & Grill, Hauser & Wirth Somerset**
22.00		**Return to Bath by coach.**

Friday, 18 March 2016 **Agents of Change: Artists, Designers, Makers**		
9.30	*Corsham Court*	Tea & Coffee on arrival
09.45-10.30		**CHEAD Annual General Meeting & Annual Report**
10.30		Break
11.00		**Keynote** *Learning Art* Professor Gavin Turk, Professor of Art and Design, Bath School of Art and Design, Bath Spa University *Space Wars, Dislocation, Dissociation and Relocation* Professor Simeon Nelson, Sculptor and Professor of Sculpture and Head of Visual Art, School of Creative Arts, University of Hertfordshire *If You Build It, They Will Come* S Mark Gubb, Artist and Senior Lecturer in Fine Art at The University of Worcester Rabab Ghazoul, Artist
12.30		Lunch
13.15		**Afternoon visits** **Option 1:** Fox Talbot Museum & City of Bath Museums (Fashion Museum, Roman Baths etc) **Option 2:** Arnolfini & Spike Island
16.30		Depart

Conference Material: Reports and papers links

The Economic Role Of UK Universities, Universities UK

http://www.universitiesuk.ac.uk/highereducation/Documents/2015/TheEco
nomicRoleOfUKUniversities.pdf

The National Society for Education in Art and Design Survey Report 2015-16

www.nsead.org/downloads/survey.pdf

The Creative Economy And The Future Of Employment

https://www.nesta.org.uk/sites/default/files/the_creative_economy_and_th
e_future_of_employment.pdf

Creativity Vs. Robots The Creative Economy And The Future Of Employment

https://www.nesta.org.uk/sites/default/files/creativity_vs._robots_wv.pdf

Internet of Place: Innovation in the data-rich experiential economy.

http://eprints.brighton.ac.uk/14947/1/InternetofPlaceFeb2016.pdf

The Design Economy, Design Council

http://www.designcouncil.org.uk/sites/default/files/asset/document/The
%20Design%20Economy%20executive%20summary_0.pdf