💬 Scaffolding Innovation: Open Source Tools for Teaching Research

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Introduction

This proposed workshop will consist firstly of an introduction to the broad underpinning of my teaching practice, and the relatively haphazard approach of generating e-tools to support student independent research process. It will then demonstrate the tools (which are at various stages of development) with participants with the aim of soliciting further dialogue and hopefully collaboration.

Context

The roots of the project are founded in the need to scaffold student understanding of research as an exploratory process. From a broad curriculum development framework guided by both Constructive Alignment (Biggs, 1999) and Healey and Jenkins work on research informed teaching (2009), the project aims to develop tools which contribute to situated learning and activity which is authentic (Brown et al, 1989) to the intellectual and professional context that the student is orientated. For the purposes of this project this has been in the context of the BA Theatre Design course at Nottingham Trent University. Research in this context understood as both a stand alone intellectual project, the Dissertation equivalent; and also the methodological underpinning of art & design practice.

The other key influence on the project has been the Bricolage, specifically the orientation of bricolage in the context of critical pedagogy by Kincheloe and Berry (2004). This process of multifaceted looking at a subject from multiple critical perspectives is analogous to the core principles of student research in art & design manifested at the most fundamental level in the studio crit, interrogated by Percy (2004). This has been further extended into the digital domain through the work of Gregory Ulmer who has interrogated the nature of literacy in an electronic age drawing on the pedagogy of Beuys and performance art (1985), video art (1989) and the internet (2003), to develop a critical approach to textual and pedagogic innovation. A more pragmatic approach to thinking about the textual composition of learning materials and student research documents is provided by the Patchwork Text (Winter , 1999) a structure approach to student writing through a composition of patches (short texts approaching subject from distinct positions).

The focus of the project has therefore been on providing an effective scaffold to engage students in the multifaceted process of research, and also to model innovation. This necessitated a focus on the structures of interaction, inspired by Bogost's concept of procedural rhetoric (2007) drawing on the persuasive power of games and programming to influence through structures of interaction. The further incentive of the Open Source Design movement exemplified in web projects like *Instructables* or the *Open Architecture Network*, also provided a focus for the development of the project. This movement provided a wider manifestation for the values which I cherish in my students; openness, dialogue, collaboration, rigor and creativity. These are the values which underpin the projects which form the basis of this workshop.

Projects

Storyboarding Research is a Microsoft PowerPoint template which very simply turns the ubiquitous presentation software into firstly a repository for different types of research material, and secondly into a visual means of structuring that research material as a narrative in the form of a storyboard. The tool is orientated towards visual art students, specifically theatre design students, who whom the Storyboard is an authentic source. By unitising the research process, this also provides a structure of the identification of particular elements of a project (sources, actions, approaches) which can be placed into other project storyboards and can provide a focus for collaboration. A subsequent aim of the project is to evolve the design into a viable multi-platform and web tool.

Kenuna.org (old Maltese for Beacon or Firestarter), starts from the proposition that if nearly every UK undergraduate does a final year research project, this provides a unique opportunity for multi-disciplinary dialogue and collaboration. Drawing on open source design principles, the site deploys the Wordpress blog as a unitised project structure with the ability to integrate a range of digital sources, with collaborative authorship to enable projects to cross boundaries of disciplines & institutions. The project also aims to connect students with potential employers or other organisations through a process of commissioning. The project is funded by a Teaching Development Grant from the Higher Education Academy.

Patchwork Crit, is a ongoing development of a collaborative writing approach to e-assessment used on the BA Theatre Design course at NTU. It centres on the structured, collaborative (tutor & student) augmentation of an assessment document with text, images and sound, as a means to focus and record the dialogic process of formative assessment.

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💬 Collective Body; crossing cultural boundaries through creative collaboration in a virtual world.

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University for the Creative Arts

This paper will present the innovative visual dialogue that has grown out of **Collective Body**, an Internet based collaborative art project originated by Patricia Azevedo at Universidade Federal de Menais Gerais in Brazil and Clare Charnley at Leeds Metropolitan University in the UK to encourage cross cultural production between art students in two different continents. The project has now been running for 4 years and new student groups have joined from the UK, Finland, Canada and India.

During the one-month period of the project students* are invited to meet each other and discuss their artistic interests/concerns through a special web platform (designed in Brazil). The next stage is that the students form groups of between 2 and 4 members and start to develop a project which they then work on, evolve and finally produce entirely through web based interaction.

The collaborative projects that have been created provide fascinating insights into understanding and misunderstanding, across cultures and continents, visual creativity through collaboration and the expansion of creative discussion/ideas that comes about when a dialogue of this nature is enabled. The **Collective Body** project ends each year with a video conference where all participants meet – with 5 institutions in 4 continents taking part in 2011 this video conference was an unexpectedly performative end to a period of artistic play and discovery.

What is interesting about **Collective Body** is the notion of visual work being developed and created through a process that happens across continental boundaries and the way in which this process opens new channels of intercultural dialogue between young people and new types of visual imagery

students involved are from both fine art and photography courses and tend to primarily use still and moving photography and text to create work

💬 Complex Topics Made Evident: The Use of Tablets to Foster Collaborative

Group Learning Activities in the PSU iEnsemble

Presenters; Ann C. Clements, Chris Stubbs, Paul Barsom, and Tom Cody

The Pennsylvania State University

This presentation will highlight and demonstrate the teaching and learning processes that occurs in the Penn State iEnsemble, a course that uses tablets as the main tool for making music and activities through group collaboration in active learning.

The Penn State School of Music is a rich traditional environment that is fairly typical of many collegiate programs. Classical music is the primary focus, music making occurs in studios and traditional ensembles, and curriculum is offered to students in a disparate fashion, portioned out across a vast curriculum where transfer of information between courses is assumed. Unfortunately, this approach does little to prepare our graduates to fully master complex topics, or work in a variety of modern settings, including the field of music education, of which three-fourths of the current class members are majoring in. The intention of this course is to broaden undergraduate and graduate music students' perspectives of music as most people currently experience it. Specifically, it means to explore arranging and composition using musical applications technology available through tablets.

In this presentation we will discuss the processes at play in this unique program and highlight the difference between this music course and those that are non-digital and more typical. While there are several corollaries of interest inn tablet use (Ellington, Wilson, & Nugent, 2011; Murray, 2011; Parslow, 2010; van Oostveen, Muirhead, & Goodman, 2011) our primary focus is on student collaboration, including: (1) increased collaboration, (2) new modes of collaboration including materials sharing and co-editing, (3) greater preservation of thoughts and process, and (4) increased comfort levels in sharing created materials.

More information about the iEnsemble can be found on our YouTube Channel.

PSUiEnsemble Channel:

http://www.youtube.com/user/PSUiEnsemble?ob=0&feature=results_main

Direct link to informational video:

http://www.youtube.com/watch?v=JzX7gmOP-J4&context=C45f3767ADvjVQa1PpcFNIe8xHWknGElSb6a4uZrrGJ9xb35y_XsM=

The PSU iEnsemble is supported by the Penn State Educational Gaming Commons (EGC). http://gaming.psu.edu/

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💬 CAGD: An Integrated E-portfolio, Social-networking, Course-management and Communications Platform.

Authors; Ian Truelove and Mr. Graham Hibbert

Leeds Metropolitan University.

Demonstration Outline

This demonstration will introduce delegates to an innovative e-learning tool developed by the School of Art Architecture and Design at Leeds Metropolitan University. 'CAGD', as the School's e-learning tool is known, is an integrated e-portfolio, social networking, course-management, and communications platform. This tool has evolved over the last seven years from a small website designed to enable the sharing of web-based resources, into a comprehensive e-learning and course-management solution for art & design students, tutors and course administrators. The tool is deeply embedded in the art and design provision at Leeds Metropolitan, and is explicitly referenced in course documentation, including the assessment criteria. The School no longer uses the institutional VLE, and does not rely on any third party web-services for the delivery of the curriculum. Despite the huge success of CAGD in supporting and enhancing learning and research within the School, the tool is largely unknown outside Leeds Metropolitan. This demonstration will provide an opportunity for colleagues at other institutions to view an established, bespoke e-learning solution that has been written from the ground up to meet the needs of art & design students and staff.

Demonstration format and content

This demonstration will showcase the main features of the tool from perspective of a student and a tutor. The demo will guide delegates through the main features of the site, including:

Uploading, organising and sharing.

Connecting with peers.

Communication and course management.

Social bookmarking.

Student profiles & Staff research profiles.

External publishing & Course marketing.

Relevance to conference themes

This workshop specifically aligns with the conference theme of Social Media, but CAGD also closely aligns with the themes of The Studio and Technology, Digital Literacy, User Generated Content, Collaboration and Community Building, and Sustainability. In particular, the interrelationship between these themes through the comprehensive 'one-stop-shop' approach to e-learning adopted by The School will become evident through the course of the demo.

As well as showcasing the technology, the demonstration will also provide an opportunity for dialogue around one or more of the following topics:

Institutional acceptance of 'home-grown' tools.

Institutional systems integration.

The relationship between gated-communities and open social media platforms.

Privacy and trust.

The relationship between the studio and the online environment.

Visitors and residents.

Post-digital literacy.

Institutional and third-party commercial social media platforms.

Student-as-tutor and tutor-as-researcher.

Communities of practice.

Successful strategies for embedding learning technology.

Feeding the REF.

💬 An Exploratory Study of the Use of Workflow (E-Portfolio) With BA Fashion Management Students

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Increasingly Universities are encouraging students to create electronic portfolios of work, this process has benefits to multiple stakeholders but is often not easy to implement (Young 2002, Strivens 2007). The aim of this exploratory study is to explore the potential use and trial operation of an e-portfolio system with a sample of undergraduate fashion management students. The study has the specific objective of investigating how the e-portfolio system can be utilised to improve student engagement and employability. E-Portfolios have been evident in Higher Education for over a decade, however they are still not used extensively due to ongoing reticence from both the student and the teaching body (Strivens et al, 2009, Peacock et al, 2009). In certain disciplines like Art and Design the concept of a digital portfolio is more well developed and better received, however in the business and management it appears to be less used. The major benefit of an e-portfolio is that it acts as a centralised online repository for summative and formative work which can be accessed by student, lecturer, parents and potential employers (Stephani et al. 2007, Brady 2008). This research plans to find out whether this is the case for the sample (undergrad fashion management students). The methodology adopted is qualitative and inductive due to the exploratory nature of the topic. Three small groups of students were approached from different year levels on different units and asked to use the e-portfolio in different ways. The purpose of the broad approach was to gain a general perception of the use and value of interacting with the e-

portfolio across different levels. Short interviews, qualitative questionnaires and documentary evidence were gathered throughout the project and it is anticipated the primary research phase will be completed by the end of May. The results will be presented at the conference in September.

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💬 The BAPP (Arts) Network: Designing and Developing Professional Practice for the Workplace using Web 2.0

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The BA Honours Professional Practice (BAPP) (Arts) is a part-time blended programme at Middlesex University that advocates the use of Web 2.0 to develop a collaborative reflective experience for students in their final year of undergraduate university study. The programme began in 2007 and in the 2010-2011 academic year over forty students graduated with a BA (Hons) degree. Students on the course are emerging and establishing professionals who are based in the workplace (paid or unpaid) within cultural and creative industries including performance and graphic design; many of the students work in a freelance capacity or as sole-traders in multiple work environments. BAPP (Arts) uses generic, rather than disciplinary, learning outcomes that are based on experience, a methodology Durrant has described at MA level (2009) and one that has been championed by the Institute of Work Based Learning at Middlesex University.

Redesigning a curriculum that included Web 2.0 (Bryant et al., 2012) introduced an understanding of the theories behind the use of social media (Gruber, 2008; OReilly, 2006; Ullrich et al., 2008), as well as the use of social media within the course elements, both to support interactivity and user generated content. This approach has greatly enhanced the way the learners have engaged with peers and work colleagues in professional practice external to the course; it has also provided a valuable public open-access resource for learners on the course. The methodology that the BAPP (Arts) team has embraced is that student learners, professionals in their own right, use technologies that are freely available in

their own social and workplace contexts, therefore students are enhancing skills that can be immediately applied in work environments. The curriculum, which is self-managed but supported by academic advisers, has led to students' developing individualised and collective communities of practice (Wenger et al., 2009). A supportive structure of online group development (Salmon, 2000) facilitates sharing with peer practitioners using reflective practice, a framework we have adapted for work based learners (Young and Stephenson, 2007).

Social media platforms are used directly in students' professional inquiry work, which includes practitioner research and other work-related events and activities. These inquiries develop knowledge and understanding that can be communicated through the connective aspects of Web 2.0. Blogs, wikis, still and moving images including audio, Facebook and LinkedIn group exchanges are created throughout the duration of the course by staff and students to share academic conversations, insights and user generated content. A university Library Subject Guide acts as a publically accessible learning repository and provides programme updates. Skype is used to provide an interface for speaking with advisers and peers as many learners are located at a distance. Alternative private documentation and journals are used to support insider research that is confidential (Costley et al., 2010). Students learn how to ethically record learning situations and make choices about experiences and data that can be shared and are relevant to their university work using a mainly qualitative approach (Rose, 2007; Bauer and Gaskell, 2000). The arts related context of the course encourages students to look at their own particular sector with peers and develop artefacts that communicate to audiences across their sector.

Student feedback has informed the direction of the on-going curriculum development and has enabled the experience based learning outcomes to be modified and adapted to keep up both with the impacts of technology on the nature of professional practice and with changes in social media platforms and usage. Challenges remain for self-managed engagement for staff and students, the role of the academic (Hanley, 2011) and the need to constantly redevelop the provision to reflect changes in practice and employment patterns. However, the dynamic team approach to developing the curriculum has led to an expansion of the programme, and enhanced the extended aim of creating a cohesive pathway promoting further professional networking with peers beyond the BAPP (Arts) network.

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💬 Learning Max as a designer tool; visual programming as a form of prototyping

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The opportunity to prototype their ideas is essential to design students. They can demonstrate their knowledge of design and their ability to find solutions to specific issues. It is even more important in interactive design where the students are expected to present their work in the context of its use. Programming is a possible route when you want the audience to experience an interaction. In the BA design for interaction and moving image course at the London College of Communication, we have chosen to use a software called Max to approach this learning goal. Max is a visual programming environment where you build a program by connecting objects together. It has been developed by a team of musicians, visual artists, tutors and programmers at a company called Cycling'74 (www.cycling74.com).

Creating an application for a student in design is a difficult task. As their tutor, I continuously have to expand my knowledge and improve my delivery to facilitate their learning experience. My goal is to make it as accessible as possible and since the time to teach softwares is very limited on our course, I needed to create a simple learning tool. In 2009, I started a patch (a program in Max) called the IMI Max patches to support their ideas and help them explore simple processes (e.g. drawing) and advanced computer technologies (e.g. face recognition). After three years, the tool has been made open source and available on the Internet through the code sharing platform GITHub (https://github.com/imi/IMI-Max-patches-for-Max6).

The result is that students now can experiment with a whole range of programs then think on how to connect them together. At the beginning, they hack more than they build but as they go along with it, they start to work more independently and ask more specific questions thus avoiding the flow of basic questions.

The demo will be a presentation of the patch. It is divided in 24 categories and has patches to explore video, sound, drawing, physical computing, text, matrix (arrays of numbers), video camera, video effects, computer vision (2 parts), video projection, video exhibition, internet and design by numbers (2D, 3D and 3D advanced). In total, it is more than 200 patches. It would take days to present all of them. So, instead, I propose to present the basics of visual programming in Max, then how to build a patch to read video and finally how it was used in a recent brief called "Re-Imagining Cinema". For this brief, students came with ideas that led me to create new patches to improve their learning experience. Students would witness the progress of a new application and experience at first hand the eventual failures of a program in the making. A mise en abyme of their own prototyping process that they should be able to integrate in their future projects.

💬 Open Education in Practice. Hard and soft skills for creating open educational resources (OERs) and open content communities

Chris Follows

University of the arts London

In this workshop participants will explore together the challenges, limitations and benefits of 'being open online' using http://process.arts.ac.uk/ an open online resource sharing day-to-day arts practice and research of art, design and media staff, students, alumni and practitioners. We will learn by doing and try out various essential live online practical OER experiments that question what being open and online means to us our practice and identities.

As education merges in the rapidly expanding field of social and cultural technological change, maintaining progressive practice in these new digitally enhanced learning spaces can presents new expectations, anxieties and challenges for all, being open online forces us to evaluate our web literacy skills. The technical skills or (hard skills) for developing or creating our personal and professional online environments can be achieved or learnt through various courses or online resources, although keeping pace with new and evolving applications and systems demands constant engagement. As teachers and students we are socialised into a restricted, uncreative, unfamiliar and closed mode of being online, the VLE or institutional repository is built to conform to 'old and closed' conventional academic structures and processes. There is a huge leap to be made from the formal closed VLE into the 'new' open online 'edusocial' (educational social networked) open space, a leap into the unknown. There are currently no rules in this new open educational space and it's something we are not being socialised into, we need to learn it ourselves and learn by doing.

As creative practitioners we are attracted to the unknown and the challenges of the new, as with other significant and historical technological movements such as TV and cinema the language of the media/practice can be defined for us by others. The open educational movement presents a challenge to the sector as a whole; we have the opportunity to define our own new modes of educational practice.

Workshop

Chris Follows, DIAL project manager (Digital Integration into Arts Learning) http://dial.myblog.arts.ac.uk/about-dial/ will draw from resources developed during the DIAL project from the many groups who have been engaged in the JISC funded digital literacies (DL) project at University of the arts London (UAL). DIAL explores the pace of technological change and its impact on the day-to-day practices of its staff and students and aims to address improved graduate employability and cultural change by developing confidence and capability in the adoption and integration of digitally enhanced learning for staff and students.

Chris will summarise UALs experiences and perspectives of developing open educational resources (OERs) and Open educational practice (OEP) through involvement with JISC UKOER programmes and creating http://process.arts.ac.uk/.

process.arts emerged from grassroots activity, since 2006 its maintained a sustainable and independent system of development, through agile web development. The project fully relays on individual and group participation and is managed and developed through a combination of voluntary participation, research secondments and fellowships. The overall concept is to support 'open practice' cross college and sector communication and knowledge sharing.

process.arts is not a repository or a VLE and courses are not represented in this space. process.arts provides an alternative environment for informal open content experimentation, mostly small pieces of content that do not have to represent a courses, be designed for learning, accreditation or represent an institution. process.arts provides a new

'open learning' space that straddles the institution (formal learning) and the social (informal learning) therefore allowing a space for open educational practitioners to develop a new open academic social practices/language without conforming or being influenced by pre-existing academic structures and processes.

Participants are encouraged to create accounts on process.arts prior to the workshop http://process.arts.ac.uk/user/register and please bring along some image, text and video resources to upload if possible.

💬 Practice makes perfect: Making creative practice/process visible in an online course (MA Fine Art)

Authors; Ms Caroline Wright and Ellen Sims

Open College of the Arts and University of the Arts London
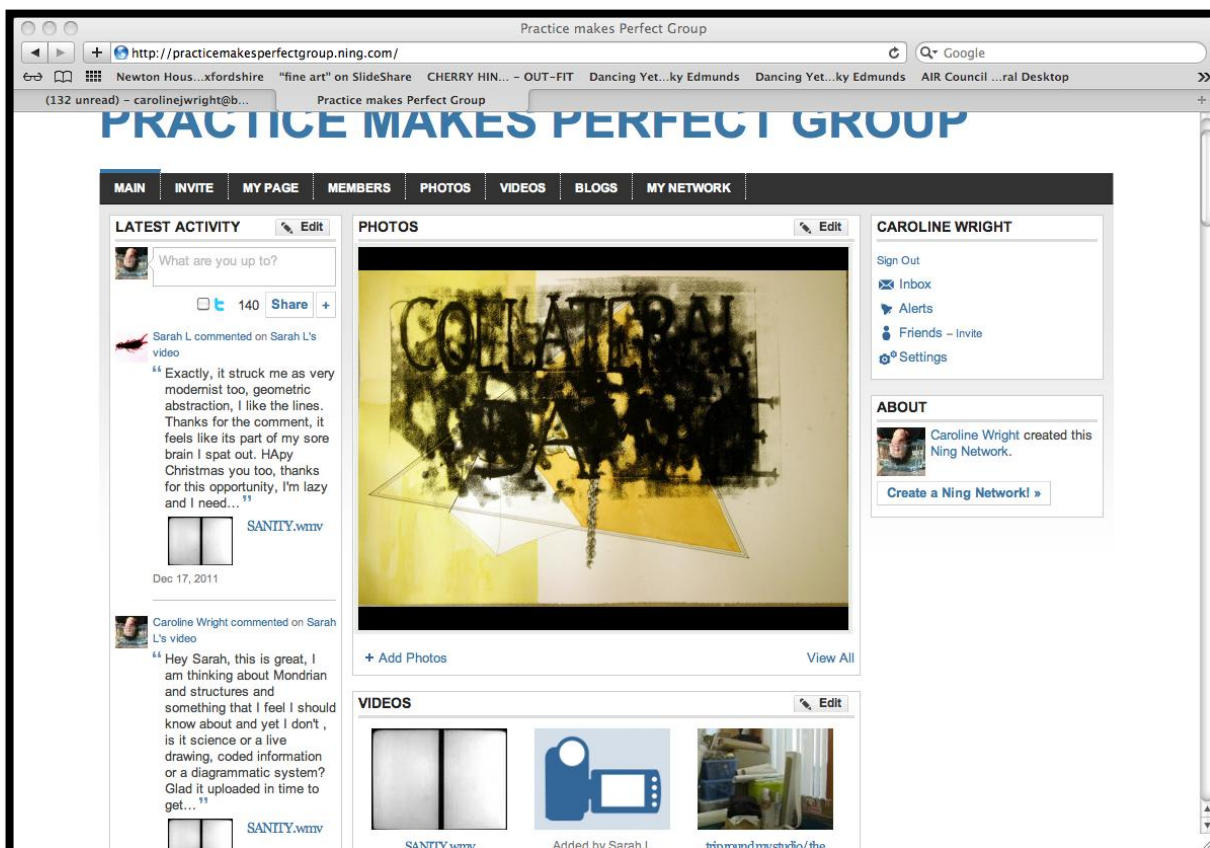
Introduction

The 'Practice Makes Perfect' study took place within and in response to the circumstances of an MA Fine Art course delivered wholly online through distance learning and was specifically undertaken both to support a student for whom a practice based subject was not her first degree and to examine the integration the tutor's making and teaching practice. This research, undertaken as part of a Postgraduate Certificate in Teaching and Learning in Art and Design, sought to answer the following:

'Will structuring an online intervention in which the teacher shares her creative practice help students recognise, value and share their own making processes?'

The study investigated the benefits of a shared and mirrored working period of process based activity through a 'making day' where all participants engaged simultaneously from their respective locations in a self-directed making task.

Sharing, exchanging ideas, process based decision making and disciplined, extended working time were seen by participants as benefits to learning. In addition, the perceived benefit from a greater understanding of the tutor as a practitioner was shared by the entire group. For the tutor, the experience afforded a greater empathy with the endeavours of the students and making work coupled with the extended length of the session allowed observation of the learning approaches (Biggs, 1999) of each student.

Methodology

Regular communication via Skype, email and online chat regulated and interrupted the process to enable sharing of visual and verbal material. A NING online site was set up as a repository for and record of work made during the project. Furthermore, the relationship between tutor and student was shifted by a common stance as artist, removing all possibilities of hierarchical positioning. The Praxis model from Australia, which Integrates practice and theory and particularly, mixing of emerging artists with practicing artists, was a model for this study.

The fostering of the development of a community of practice (Wenger 2006), initiated immediately through the first Skype meeting, established an immediate group kinship and cooperative spirit with a sense of trust and openness - an ideal climate to foster learning. There was a collective intention for shared learning through group interaction and pooling of knowledge.

All participants were asked to write a short proposal for the work they intended to make on the day. It was suggested that the proposal should extend his or her practice in some way and incorporate one making/process element that was new to each person. These and all documents were posted onto an online shared community website (NING) for all to see in advance. The NING site was a growing repository during the making day and continues as a library of the intervention.

Results

The competance/confidence questionnaires presented a mixed set of results. However, further judgements highlighted the positive experience of the day for participants whether or not they felt their personal confidence or competence had benefited. For some it was an inhibiting process to be making work in a 'public' manner. The argument that some students enrol on a distance learning course because of shyness and the intimidation of public fora is a strong one. However, negative connotations within the project's public facing aspects were confounded by the overwhelmingly positive responses to working alongside the tutor as artist.

An unexpected outcome was the benefit to all participants of a long period of time dedicated to making work and in the knowledge that others are going through the same experience simultaneously. It seems the making day went some way to assist in offering an imposed discipline to working practices. Other findings include greater cohesiveness within the group of four student participants.

Discussion

From the artist/tutor perspective, the day was revealing in terms of student processes and approaches to learning, understanding student needs in more depth and bringing personal artistic practice into the virtual classroom (a levelling exercise). This was a solid step towards deeper group cohesiveness, something an online course can preclude without careful management of a cohort.

By far the most significant benefit was revealed in the responses from all students to a question about the experience of working with a tutor as a co-learner. In particular, increased confidence, reassurance, improved confidence in

constructive criticism, being witness to the tutor's artistic direction, broken down barriers between student and tutor and finally a reduction in negative self-judgment and a corresponding increase in confidence1.

On request, similar sessions will be incorporated into the curriculum and the course team are planning to integrate their approaches to making, research and evaluation and to bring examples of their work into group crits and study of professional context.

The model of a shared day's activities could be the basis for the following foci:

to enhance technical making skills

to increase engagement and cross cohort exchange of theoretical texts

to develop critical skills and thinking

to encourage peer learning and exchange

Observation of the Practice Makes Perfect Session

As noted in the introduction, this research was undertaken as part of a Postgraduate qualification in teaching in HE. An element of the course is for participants to be observed by their tutor and a peer. Observation of online teaching presented challenges for both the tutor and tutee, for example integrating static, asynchronous and synchronous exchanges and developing a sense of the 'place(s)' in which to contextualise the teaching. The observation noted a free flow of exchange with the teacher picking up on points for further discussion or illuminating with examples from her own practice. Situating the teacher as a participant was innovative and successful in terms of the aims for the session.

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💬 Introduction to Visual Studies Instructional Art Videos: A Tool for Hands-On Art Making

Anna Divinsky

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PROBLEM

Art 10: Introduction to Visual Studies, an online course developed by Anna Divinsky and the eLearning Institute in 2006 is a great example of how art education has expanded beyond the confines of a classroom, since it is now offered to over 150 non-art majors from all over the world each semester through the College of Art and Architecture at the Pennsylvania State University.

While providing the fundamentals of both, theory and practice, the course focuses on fostering students' independent thinking and personal style. But most importantly, it pushes them to face their fears of the Visual Arts by hands-on art making. As a result, students learn the importance of expressing their views and reacting to art issues visually and conceptually, becoming part of a contemporary art dialogue.

Even though the students received detailed assignment guidelines, a range of previous student artwork examples and constructive criticism to help them improve the quality of their work, they were still unable to connect to the instructor and meet all of the technical requirements. There was an immediate need for another form of communication with the students that would relate to them all of the course expectations as well as explain the techniques, materials, and ideas for each assignment.

METHODOLOGY

In order to reach out to the students on a personal level, the course instructor collaborated with the College's eLearning Institute to produce two types, or styles of instructional videos. These videos were posted in an application referred to as the Art Demonstration Studio. By integrating this virtual studio into the course website, we could require the students to watch each one in order to progress with the course's reading and assignments. To help support the course, two styles of video were developed:

1. The first style of videos had the instructor demonstrate different techniques and mediums, while explaining the nature of graphite, charcoal, kneaded eraser, ink, pastels, watercolors, acrylic, mixed media, and photography. These videos also covered how these tools and mediums could be utilized to draw basic elements of art such as versatile uses of line, shape, value, texture and color. Finally, craftsmanship and presentation of artwork were also stressed.

2. The second style of videos focused on the instructor addressing each of the course assignments, specifically explaining the concept behind each project, demonstrating different creative ideas and approaches by actually making the work before the students' eyes.

CONCLUSION

The purpose of this presentation is to discuss how the incorporation of the instructional videos in the course has allowed students to have better connection to the instructor and a much more accurate apprehension of the studio art requirements. More specifically, the presentation will focus on how the videos created a bond between the students and their instructor, encouraging the students to experiment with new mediums, techniques, and ideas. Furthermore, attention will be paid to plans for how we plan to incorporate additional videos into the course, which will focus on viewing, understanding, critiquing and creating contemporary art.

💬 Videoscanning (in) an Art School Community Pivotal creative tool becomes a medium of collective (self)reflection and curriculum development

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The »New media« module in the first year introduces undergraduate students of the Digital Arts and Practices BA programme at the University of Nova Gorica, School of Arts to the assignment of »videoscanning«. Therein every student should produce a short video on any of the school's events that s/he deems significant – this might be a workshop, a guest lecture, or just enjoying coffee break with colleagues. The video is then first evaluated in an internal forum, then posted on the school website. The practice started three years ago, and has grown into a school-wide norm, since all major school events now often get spontaneously »videoscanned«, and the final edits are used for (collective) self-reflection, promotion, archiving as well as for instructional purposes (if containing longer skill-based demonstrations in step-by-step manner).

Some of the »videoscans« are developed into so called »module-clips« (as annual video-digests) by peers or even by teachers, reflecting the entire process of a course, or a larger project, involving several authors as material contributors and one or two final editors. Apart from discussing them at meetings and in online forums, all these videos are made publically available through the school's web-TV channel, a vital part of the ePlatform, encompassing the institution's social-media oriented website with a wider public claim, and its instructional intranet. There videoscans appear alongside other film or video works and documentation materials from students, mentors and also external (online) community members. In terms of production approach, these videos are often done in collaboration among two or more students, their output aesthetics could be considered as different blends of video art, short documentary, experimental film, some even bear features of music videoclips or commercial spots (rather as spoofs). Besides enabling students to see what they perhaps missed – or what to expect from a course before enrolling it – these videos have proven an important tool both of collective self-reflection (e.g. at semester shows or in connection to »crit« meetings) as well as valuable international promotion materials, since they rarely depend on verbal language, and often involve innovative video-production aspects.

After introducing videoscanning as an academic community practice, the article will discuss the potential of this poly-functional methodology for curricular development: some of the videoscanned BA level courses at the School of Arts are presently being developed onto MA level in an international curriculum development project among four universities from four countries, Croatia, Austria, Italy and Slovenia. The project ADRIART (Advancing Digitally Renewed Interactions in Art Teaching and Training, www.adriart.net) is developing a double-degree international Master of Media Arts and Practices programme covering the selective areas of (video)film, animation, photography, intermedia, scenography and new media. The complete two-year implementation cycle with short location-specific course runs, strongly supported by digital media and e-learning methods, is aimed at tailoring the degree not only to regional student mobility, but also to the participation of most relevant mentors and students from around the world. Among four countries and in five languages, the programme will seek to treat site-specific (demographical, social, cultural, ecological, migratory etc.) topics in interdisciplinary ways, while stimulating multi-cultural academic exchange and graduates' development towards self-sustainability.

The article will thus show how the practice of videoscanning affected specific aspects of curricular design and stages of course (syllabus) development, essentially by comparing cases of three courses. Not only piloting run evaluation of these courses, but also their promotion (among prospective students, as well as other stakeholders, e. g. local art-related NGOs) importantly depends on videoscans: After two months of research-based script development the location-specific course Hidden Live(r)s of Venice gathered students from three universities and several countries in the floating city to produce 6 short documentaries about Venice, its interesting professions and personalities, all under the leadership of a renowned film director, and a host of mentors. The Making of… videoscan entered the final DVD that was broadly disseminated due to the surprisingly high quality of the produced short films (considered they were made by year 2 and 3 BA students, most of which did not study film). The syllabus concept is now being developed into one of the Videofilm carrier-module related »Studio« course runs of the MA programme. Quite similarly, the local vŠUM cross-module, research-based intermedia production process at the School of Arts – consisting of several convergent exploratory workshops and a premiere at a prominent venue in Ljubljana, with subsequent site-specific festival developments – has been pilot run towards a »Studio« for the Intermedia / Contemporary Art Practices carrier module since two years, not least with the help of an intensive and dense videoscan activity. And thirdly, the international Komiža New Media Port summer school in Croatia can be considered as another regularly videoscanned future »Studio« environment that will encompass the Videofilm and the Intermedia carrier modules of the Media Arts and Practices master programme.

Several other local courses at the School of Arts were also regularly videoscanned so far, and used for curriculum evaluation and development, so the contribution will also briefly touch upon most significant examples of these. The full article (as well as its live presentation) will include short analytical and comparative treatments of selected videoscan cases, setting them against a theoretical background of media ecology: we will attempt to conceive this school-cum-online community practice as a social and creative (eco)system, and discuss it along selected theoretical aspects of (new) media (ecology).

💬 AMI and Ed: implementing artists' moving image practices within education

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The AMI and Ed. (artists' moving image) doctoral research project focuses upon the implementation of artists' moving image practice within education. Using video and audio as visual ethnographic tools, the AMI and Ed. education action research tackles two interlaced interrogations. How might a digital learning resource (focused upon artists' moving image) impact upon pedagogic practice in the art and media secondary school classroom? And how might the findings of the AMI and Ed. research project impact upon art, design and media pedagogic understanding and strategies in the

UK? A broad-based ethnographic approach to video and audio data collection has elicited responses from primary, secondary and tertiary level educators, initial teacher training educators and trainees, gallery educators, learning resource producers, artists, and young learners who have experienced artists' moving image practices as part of a formal learning programme. The AMI and Ed. video documentary which has emerged from these interrogations has centred upon the implementation of one innovative learning resource in particular. This is the Australian resource, MOVE: Video Art in Schools, a DVD collection which has been widely distributed by state education departments throughout Australia. Essentially then, the AMI and Ed. research project has realised a series of visual ethnographies which are founded upon the praxis of education action research, and are underpinned by the two aforementioned research questions. Questions which are both challenging and timely for UK educators.

Challenging because artists' moving image is not commonplace in formal teaching and learning in UK secondary schools. Reasons for this absence range from technological barriers, to a lack of interest on the part of the teacher (Smith, 2010). For example, with painting and drawing remaining the principal modes of visual expression throughout Key Stage 3 lessons, the canon of artists to which students are introduced is unlikely to include the likes of video artist Gillian Wearing. This is despite the number of accolades and awards attracted by this very British luminary's work over the past two decades (ibid).

Timely, in that successive governments have expounded upon the need to implement contemporary digital and multimodal creative practices within the UK education system (New London Group, 1997). Such progressive activity in the classroom both complements the progress of technological advancements (NACCCE, 1999) and supports the oft-touted UK creative economy. Multimodal practices are manifold throughout contemporary art, design and media practices, and most notably within those hybrid, multidisciplinary art practices which utilise moving image technologies. Yet, though ostensibly the UK education system is developing a multidisciplinary and multimodal approach to learning and teaching, the evidence paints a different picture. Of complacence and privileged inertia within many of those institutions which are responsible for delivering art, design and media educations (Design Commission, 2011). The AMI and Ed. project aligns itself with those pedagogies that embrace theoretical positions regarding the potential of transformative action upon systems and individuals (Freire, 1972, 1995; Foucault, 1980), the profound need for education action research (hooks, 1994) and critical examination of art and design education (Atkinson, 2008).

The AMI and Ed. documentary introduces a wide range of commentaries regarding AMI learning resources. Using ethnomethodologies honed by documentary film-makers, and placing myself within the AMI and Ed. research project as the friendly (but critical) artist teacher, this data has been collected over the past two years in a variety of settings. AMI and Ed. is effectively a 'trigger documentary'; an audiovisual presentation which presents information and opinions collected from carefully selected research participants in order to 'trigger' elicited commentaries from audiences composed of educators, curriculum planners and learning resource producers from the primary, secondary and tertiary education sectors. Moreover, the intended audiences of the AMI and Ed. documentary include educationalists working in organisations which operate outside of the state education system, such as art galleries and film institutions. AMI and Ed. includes a selection of commentaries which will impact upon a broad range of educational perspectives. For instance, comments from Peter Naumann, Head of Education and Public Programs at the Australian National Art Gallery, are likely to interest gallery educators, as well as visual arts teachers.

In addition to showing excerpts from the AMI and Ed. documentary, the presentation will also include a brief introduction from an online learning resource, presently being developed as part of the AMI and Ed. research project. This will be published in late 2012, via the artistsmovingimage website, where the full AMI and Ed. documentary will also be available for viewing. A notable difference between the MOVE (Australian) resource and artistsmovingimage is the choice of artworks displayed. The artistsmovingimage resource includes examples of artists using painting and drawing as a means of producing moving image works. These examples are included in order to provide a curriculum and medium-crossing bridge (for both teacher and student) between the 'traditional' use of pencil and brush in the classroom, and the digital moving image media used to realise the finished moving image artworks. In contrast, artworks included in the MOVE resource are predominantly live-action based, and any hand-drawn elements of creative practice that were used to produce the works are deliberately hidden behind layers of professional production. The presentation itself will be performative in nature, as I will be reading from my paper as if I were responding to those questions elicited by excerpts from the AMI and Ed. documentary and glimpses of the online artistsmovingimage resource. This approach

is intended to provide the audience with a number of starting points which might assist with the formulation of questions during the subsequent Q&A session. As the research is founded upon education action research and visual ethnography methodologies, the success of my presentation is to be gauged by the quality of the questions which it provokes within the immediate community created by the DeL 2012 conference.

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💬 Developing a New Model for Distance-Learning in an Archives-Rich Discipline

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This paper describes the challenges in the development of a new programme targeting distance learners in a domain where conventional literature is not easily available, and engagement with original artefacts is essential for the research skills.

Context

Typeface design is a design field that has experienced considerable growth in the last decade. Central to this growth have been the strategy of OEM suppliers to support global markets without localising instances of their products, and the shift to region- or worldwide branding by major companies. The specialised skills required for high quality multi-script typefaces exclude autodidacts, and underline the need for structured education in multi-script typeface design. The University of Reading has pioneered teaching in this area through a very successful full-time residential MA programme in the Department of Typography & Graphic communication, whose graduates occupy dominant positions in the industry. The programme has inspired similar initiatives at postgraduate level, most notably in Argentina, Mexico, and Switzerland. Teaching relies heavily on the use of artefacts from the Department's Collections & Archives, and particularly the Non-Latin Collection. The Collection comprises around 10,000 drawings of letterforms, commercial correspondence, and material relating to the technology of typesetting non-Latin typefaces. The artefacts are unique and irreplaceable, and generally sensitive to repeated handling. Student work on the MA is split evenly between practical and academic work. The main academic output takes the form of a rigorous dissertation based on original research. The better examples are of publication quality, and contribute to the nascent scholarship in the field.

Objective, and a Challenge

Following market research in the field, we have identified a community of practitioners transitioning to teaching careers, and educators seeking to gain higher qualifications in a research-intensive environment. Unlike early-career designers, this community does not require practical skill building, but is characterised by a lack of engagement with the literature in the field, and a lack of understanding in specialist areas, most notably working with archival material, documenting artefact-based research, and integrating artefact-based research into practice. We have also identified a broader lack of academic writing skills. Seeking to capture this market, we designed a new MA programme, expanding the academic elements to occupy the full credit weighting, and strengthening particularly the research methods elements. However, our target community is international in location, and limited in mobility: professionals cannot interrupt their practice, and educators cannot easily take out a full twelve months. This represented significant challenges for three reasons: firstly, because the print literature in typeface design is not generally present in university libraries, even if these institutions run graphic design programmes. Secondly, because our methodology for building research skills is founded on intimate engagement with original artefacts. And, thirdly, because we place considerable expectations on group-based learning and peer engagement.

Programme Development

In response to the limitations to student mobility, and the three challenges we identified, we developed a hybrid mode of

study. Our model combines a part-time, distance-learning mode for the majority of the 24-month registration, with three full-time residential periods of two weeks each. The aim is to combine self-directed learning through guided study, discourse development through engagement with an online community of peers, face-to-face feedback on presentations and discussion, and hands-on experience with sensitive artefacts. The programme follows a three term per academic year structure. Students start the course in October of Year 1, with the first residential period towards the end of the the first term (late November – early December). The second residential period takes place in the summer of the first year, at a time that coincides with the vacation period of most HEIs. The third residential period takes place in the autumn of Year 2. The programme currently recruits only one cohort every two years.

Online Presence

We audited the literature we intended students to have access to, and identified only partial coverage by our institutional provision, especially for a worldwide cohort. We are addressing this by making available online ex-copyright material in an environment that allows shared use and annotation, and working with our institution to enable global access to copyrighted print resources, in electronic form. We are employing collaborative tools for asynchronous seminars, and building a knowledge base around the core texts of the programme. For the second residential period we run parallel student-led blogs on predetermined areas of study. All material is shared amongst the whole cohort and staff, and final states of texts are made available more publicly.

💬 Central Saint Martins Short Courses Online: Integrated VLE for Art and Design

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This paper is a presentation of the Virtual Learning Environment project developed for the Central Saint Martins Short Courses Online (VLE). More specifically, this paper aim to present the challenges and opportunities found while facilitating the teaching and learning of art and design practices online.

What tools and methods are useful to teach and learn aspects of Art and Design practices online? Moreover, how can the VLE be designed so that it is flexible enough to accommodate each practice, and yet simple enough for ease of use by the participants?

After choosing the right team for the project, the main focus has been directed on the ways current technology can help facilitate the transmission of tacit knowledge. In a mix of synchronous and asynchronous teaching and learning environments, the participants are able to contribute with each other to the subject at hand, using the various communication tools available.
By considering the role and context of the participants, the dissemination of specific knowledge can be achieve through the VLE in a timely manner, while empowering the learner in the experience of their practice.

The VLE has been designed and developed around the teaching and learning of art and design practices. The selection of the pioneer courses' subject has been as broad as possible to try and accommodate most art and design practices.
The first online course, 'Introduction to Illustration', has been redesigned in parallel to the design of the VLE. Each entity has been informing and shaping the other, in an attempt to transfer as much of the teaching and learning methods used in the traditional course to its online version.
The courses now include Fashion T-shirt Design, Textile Pattern Design, Architectural Drawing, Furniture Design, Painting and Drawing, as well as more conventional subjects for online such as Graphic Design, Art Direction and Advertising.

The foundations of this project are rooted in the participative roles required by teaching and learning online. The environments have thus been created to accommodate multi-modal communication tools, and focused on the tasks required for the transmission and assimilation of knowledge.
While this project is ongoing and constantly improved through action research, the affordances and constrains experienced in the design of the elearning platform and materials have shaped the way each practitioner think about the way they disseminate knowledge. Furthermore, it has helped them while facilitating their traditional courses by delivering better content, in a more timely manner, with immediate and noticeable rewards for the learners.

💬 Digital Litter: how obsolete learning technologies can help clarify student understandings of digital literacies

Vic Boyd

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Overview

Students in creative disciplines, such as those studying Art, Design or Architecture at The Glasgow School of Art (GSA), are required within their programmes to balance a combination of academic, information and digital literacies. The unique demands of composite modes of study - studio based learning as well as online and more traditional tutor-led scenarios – requires students to develop confidence in the underpinning principles common to all three literacy areas: adaptability, critical application, collaboration and solution-focused, creative use of educational technologies.

For Gillen and Barton (2011), digital literacies refer to 'constantly changing practices through which people make traceable meanings using digital technologies' (p. 9). Such meaning-making is key within creative education in encouraging expression, reflection, autonomy and lateral sense making. As such, embracing digital technologies as part of the holistic learning experience enables students to research, develop and articulate ideas in a variety of innovative multimedia formats.

However, students' use of technology in learning and teaching may not necessarily match existing confidence and competencies of everyday, personal use. As increasing criticism of reductionist concepts such as Generation Y (Manuel 2002) and Digital Natives (Prensky 2001) attest, assumptions are often made on the part of the institution as to students' use of technology and the perceived ease of transferring principles from the personal domain to the academic. Reaction to the Digital Natives debate now posits it as over-simplistic (Luckin et al 2009), and as harbouring potential for the interpretation of students' digital literacies to be stronger than they actually are (JISC 2009). As with both academic and information literacies, expectations of applying digital literacies within academic programmes must be made clear to students, both on joining their programme and as requirements change throughout each academic transition. An existing evidence base at GSA (from student IT skills surveys and feedback) points toward students requiring continuous development in using technology for educational purposes.

Developing DL@GSA – DiG IT!

The DiG IT! (Digital Information Technology) project at GSA combines student and staff perspectives in shaping and delivering a vibrant, accessible and engaging programme of activities aimed at supporting and developing digital literacies. A three phase model for embedding digital literacies across the School offers scope for organisational development opportunities through collegiate ideas exchange as well as collaborative student-focused initiatives. The project draws on existing GSA expertise in information literacy (InfosmART) as well as on the JISC Developing Digital Literacies programme.

A key omission from scholarly work to date would seem to be what students understand by the term digital literacies. In the interests of creating a programme and associated bank of resources that are specific to the creative disciplines, the DiG IT! Project will collect and collate student perspectives to respond to this gap. Interactive and collaborative activities are planned throughout the first academic term of 2012/13 (Sept – Dec) under the title of 'Digital Litter'. A variety of workshops, online events/ resources and exhibitions will encourage students to reflect creatively on their understandings of learning technologies and digital literacies by conceptualising and capturing obsolete technologies through their preferred media (sketchbook, video, photography, etc). In sharing their observations on what has changed within education technologies and how this informs student expectations, confidence and future projections, a context for developing a continuous programme of staff development activities will be established.

Workshop outcomes

This session will present an overview of staff perspectives at GSA regarding digital literacies, and on the role they play in students' current studies and future practice. The session will also invite participants to consider their own reflections of 'Digital Litter' in this context, as a way of conceptualising the forms of learning technology which we may now consider obsolete, with a view to establishing what the supersedent may be. The aim of this exercise is to then open discussion as to comparative expectations of educational institutions as regards their students, and reciprocal student expectations of the institution.

Participants will also be invited to share their reflections and experiences of embedding digital literacies in their learning and teaching practices in the creative arts.

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💬 Developing the digital literacy of art & design educators

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Background

The question of how to engage teachers with learning technologies remains current and pressing, with the development of digital literacy becoming a strategic priority for many institutions (Beetham et al. 2009). Engaging and supporting academics in the appropriate use of technology is the core business of e-learning teams across UK HEIs. Learning technologies have become more user-friendly but their affordances have become more far-reaching; current technologies facilitate new and disruptive models of teaching and learning, which pose a challenge to academia and its established practices. This paper will summarise the approach taken by the Centre for Learning and Teaching in Art & Design in using the Postgraduate Certificate teaching qualification as a conduit for immersion into the world of learning technologies, with the intention of encouraging and empowering participants to consider using similar tools and techniques in their own teaching practice. In sharing our own experience of incorporating technology into the curriculum

to explicitly promote both discipline-specific learning outcomes and generic digital literacy, it is hoped that delegates will take away something of relevance to their own context, whether they work with staff or students.

Approach

The compulsory nature of the UAL Postgraduate Certificate programme has historically provided a valuable opportunity for the course community to capitalise on the range of prior experience that its members bring with them. In previous years this experience fuelled many hours of face-to-face discussion. Over the last twelve months, with significant reductions in staff and contact hours, these discussions have been documented online through participants' blogs. A series of blog-based learning activities, rendered mandatory through self and peer assessment and a low-stakes weighting, have formed the cornerstone of a technology-rich learning landscape. Individual blogs have been used as a base for monthly, assessed activities that promote engagement with literature, writing practice, personal reflection, group discussion and peer feedback. As a tool, blogs were selected not only for their technical suitability, but also to provide teachers with user experience of a technology widely used in creative education and industry, and to enable informed discussion on the topic of open professional practice. The opportunity for personal ownership of spaces and ideas that blogs offer (Farmer, 2004) was also a draw, as it was important in the context of this course that participant responses were seen as personally relevant and non-contestable.

Throughout the course, participants write and discuss through their individual blogs, create feed pages for their learning groups, sign up to present project proposals through Googledocs, produce short videos to accompany their project reports, use Cloud applications to upload and access resources, and assess their own and each other's performance through Google Forms. Participants' experiences of using these technologies were collated through workshops, tutorials, surveys and interviews, with particular focus on perceived benefits and challenges, and on any changes in attitude towards open practice and/or the use of blogs. This feedback is informing a number of changes that will be implemented for the following cohort, with recommendations including a more gradual progression towards open practice, and strategies to reduce the impact of participant attrition on peers. We are finding that knowledge of what participants found most challenging, and why, is of great value in redesigning the induction process and informing future technology choices, whether this means adjusting functionality, selecting different tools or changing the way we use them.

Results

In addition to the large amounts of data accessible through the participants' blogs and assessments, in-depth participant feedback on their experience has been collected through a range of methods and in a variety of contexts. Through analysing these data, a complex and variable picture begins to emerge of what it means to be digitally literate in the context of art and design education, and what role educational developers can play in accelerating this development across whole institutions. Some key questions remain unanswered; for example whether 'open' is always best, and what degree of comfort with digital technologies is achievable – and desirable - before learners are required to start tackling assessed activities.

Conclusions

The paper will conclude with an evaluation of the programme's impact on teachers' understanding of and ongoing engagement with learning technologies, and a summary analysis of how specific innovations have supported the official learning outcomes of the programme. The conclusion will also outline how the work will be taken forward into clear and specific revisions to the curriculum and the tools and techniques that are incorporated within it, and changes to the learning activities and assessment methods.

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💬A Social Cycle of Everyday Learning Experiences

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This paper will address social media and explore the process of combining creative thinking tools and technology together within a cycle. This was inspired by using the teaching and learning cycle designed by Kolb (1984) in connection with Schon's 'in action and upon action' theories, linking these with; how we learn, interact daily within today's technological world and the process of how we think Buzan (1988).   Using the basis of these concepts to develop and design a new learning cycle creating a process that acts as a tool for E-learning, therefore utilising technology to enhance and improve the learning experience. The Kolb (1984) cyclic process works for explaining learning through a particular experience, through this investigation further develop and exploring how we use our interactions to experience technology with a mobile environment. The new cycle is designed to utilise on- going learning and development opportunities, based on how people communicate and collaborate daily to embed technology and create social learning experiences within their everyday life.

The original concept was developed whilst undertaking Action Research with London College of Fashion students and designed to reach the widening participation group.   Through the nature of the course being part time with the attention on self-directed study,   therefore the focus was on developing an approach that was not time consuming but user friendly. To create an experience that could be conducted independently or collaboratively, to enhance studies and develop lifelong learning skills that were transferable to personal development. To then relate the elements within the cycle to the design process and show how they could work together by interrelating the thinking tools and technology to each element of research, the design thinking process and reflection.
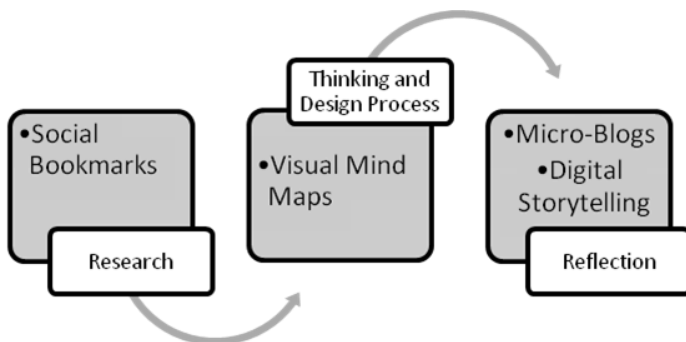

Figure n: "Social Learning Cycle demonstrating the elements of learning".

The delivery of the cycle has been developed to utilise communication tools and devices in various formats that are used within our everyday life, the selection includes social bookmarks, visual mind maps, micro blogs and digital storytelling, which are designed to be used across learning as demonstrated in the above cycle. Each one is designed to feed into the next one in order to extend and deepen the learning experience and is not reliant on being somewhere but can function within a virtual space. As the 'eureka' moments within learning are proved to come at time when we are not thinking about ideas and "this would help maximise learning opportunities as some of the most creative thinking moments happen outside of the study setting". Tosh and Werdmuller.(2004) The reflective qualities that have been built into the cycle act as an important part and the basis of selection, with reference to choosing specific technology for each part of the cycle in order to compliment the concepts and overall aim. Using Schon (1983) theory of in action (when learning is happening) and upon action (when learning has happened). Whilst also considering the layers of learning to utilise opportunities to think and "engage with a variety of levels of reflection" Hatton and Smith (1995).
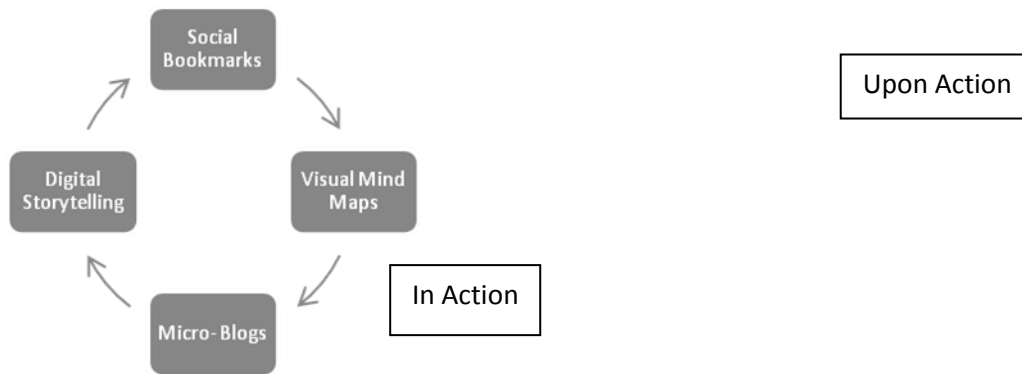
Figure n: "Shows how social bookmarks and visual mind maps are based on reflection upon action and micro blogs, digital storytelling in action."

The use of social bookmarks, concept mapping, micro blogs and storytelling focusing on further reflection skills in and upon action. Using creative thinking tools taps into a higher level of thinking to help form and expand these connections. The design process is divided into three areas and fit with how the cycle utilises tools and technology. Through using social bookmarks and mind maps for research, planning and developing design ideas; micro blogs and digital storytelling for reflection/PPD evaluation. The design cycle helps combine these together to create an opportunity to show how these can be used in conjunction with each other and on-going within learning.

The reason for selecting each element of technology was combined with choosing the theories connected with them, through focusing upon elements within Social Constructivism, Reflective Learning, Conation and Cognitive. Social Constructivism through the principles of scaffolding delivered with social bookmarks and as within mind maps. Reflection through using micro blogs and digital story telling. This is demonstrated within the design of group activities for social learning and to encourage sharing information. "Micro blogs can record a collection of moments and when used in conjunction with learning can help to develop a picture of different levels of focus and patterns of thinking." (Tosh and Wermuller 2004). Through micro blogs as a way of using different lenses of reflection at different times helps think about learning in view to its improvement and continue the Learning cyclic process by (Kolb 1984). Digital Storytelling collects and organises artifacts from experience in an audio visual representation and as (Schon 1983) states it "encourages engagement and participation as the learner has ownership of the production and when representing thoughts through putting it together, reflecting closely on presenting words, images and concepts."

The main aim was to deliver a method that could be used to develop deeper reflection within a short time without affecting the quality of work but enhancing its potential through utilising everyday interactions and experiences. The uniqueness within the development of this idea is how the segments have been combined to work together within a cycle and fit towards a way of linking technologies that use different lenses of reflection at different times. Widening the participation of the learning process to capture active experiences within the moments as they happen, creating an instant way of reflecting in real time. The cycle was also designed to encapsulate key skills for future learning whilst addressing living in an information age where studies have revealed that students are overwhelmed by information. (Pink 2005) The use of a combination of creative and social technological learning tools within my designed learning cycle offers the opportunity for students to explore learning experiences, that are not place or tool bound but can be accessed at anytime, anywhere.

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💬 Wiki Learning: Collaboration for the Design Studio

David Gelb
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Internet driven social networking makes the use of wikis among students an intuitive and natural extension for learning with and from their peers. Familiarity and comfort level with social media technologies is well suited for the co-creation of learning artefacts in the wiki environment. Educators employing wiki practises can leverage this socio-technological fluency by introducing classroom activities that translate into meaningful learning experiences in the design studio.

The visibility of an active wiki environment can belie its distributed nature when seen as a composite whole. Depending on the wiki platform, individual authorship is not obvious but can be filtered and searched to derive "who did what and when." For the most part, the outer layer emphasizes readability and navigation for quick and easy access to content. An important feature in wiki technology is version control; participants can analyse the co-creation process by peeling back the outer skin and revealing the temporal development of the document or artefact. In this way, the progression of ideas can be mapped in reference to time and contributor, revealing the evolution of form and content leading to the document's current state.

Conversely, participants may think about the wiki as a holistic entity that reflects the current state of the classroom and acts as a central gathering point. In this context, wiki classrooms can be thought of as a "learning communities" in that learning is achieved "through shared problem solving and collaboration" (Meatball Wiki, 2008). By externalizing much of their coursework, students situate themselves in the context of the class population. Individual work is now part of the bigger whole becoming less individualized and more focused on the output of the entire class. This may be apparent when proposing any group task or assignment, however the wiki structure amplifies the sense of community in that "we are all in this together" through its inherent visibility of the entire class efforts. Even when asked to post individual assignments, students soon experience the work of others, which can lead to a deeper reflection of their own contributions within the learning community.

From a pedagogical perspective, the latitude afforded by wiki learning provides multiple opportunities for students to share and learn with their colleagues. New ideas are added by building off existing knowledge to extend the current state of understanding. As new edits are made, successive authors acknowledge this work by progressively integrating new material within the pre-existing class knowledge. In doing so, learning is extended and made explicit in the wiki environment through the semantic network of content. While individuals make connections to construct new ideas, all of the learners participate in building through consensus.

Another model of collaborative learning that highlights the value of collaborative learning is " Communities of Practice" articulated by Lave and Wenger (1991). Communities of practice refers to groups that are "are formed around shared commitments to have the knowledge and practice be applied, effective and produce results that forward the interests of the whole" (McMaster, 1998). Like wiki classrooms, communities of practice have emergent qualities that surface from the bottom up as opposed to being directed and pre-conceived from a top-level authority. Communities of practice are often described as informal but require the right setting to encourage growth. In practical terms, wiki classrooms also need structure and purpose to foster a synergistic and community-oriented environment. The role of the teacher in wiki

can help strike the balance between the right amount of pedagogical direction and allowing students to follow their own interests within the learning framework.

Case Study– 1st year Undergraduate Design Course

Interactivity Design 1 is a first-year course offered in 2011 as a requirement in the Bachelors of Design programme at York University, Toronto. This design studio class introduces students to fundamental interactive design concepts and practices. Presented to the students, all course material was housed in a wiki to act as both a learning management system and as a working environment for the publishing student work on going throughout the term. From onset of the course, the instructor emphasized to the students the use of the wiki to document and organize their design process.

In this course, a segment of the grade was attributed to class participation through community building in the form of wiki contributions. On the accompanying wiki page the instructor had posted:

For class participation, students are required to contribute to the on-going development of the class wiki. This wiki will be the central gathering point for working on ideas, building design knowledge and hosting resources for furthering class understanding.

This participation component was meant to steer the students towards using the wiki for leveraging the social connections available in their own learning community. Although not mentioned explicitly in the above quote, the collaborative nature of the wiki would be advantageous in expanding their own experience with the course and related concepts. None of the class members had ever used a wiki but most were versed in using social media platforms for enabling exchanges amongst friends and family. The wiki proposed a new paradigm in communication as the focus was course specific and involved a more socially explicit learning space. By stressing the importance of participation in the classroom, the notion of accountability towards themselves, peers and the class as a whole, was further emphasized. Value was placed on providing resources and input that could assist the class in furthering the course objectives, whether directly project related or more generally in their overall design education. Building of FAQs, calendar of events, design inspirations and technical help with the wiki and production software were some of the ways students supported each other's learning. By identifying their own needs and possible solutions, students were actively constructing a dynamic learning community by contributing to class knowledge.

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💬 How mobile devices enhance the learning on an art practice based masters course

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After 8 years of a successful fully online art practice based Masters course, the recent move to using skype as the key tool for group engagement has facilitated the opportunity for students and staff to connect from mobile devices. Previous tools were bound to the restrictions of desktop or laptop computers but Wheeler (2011) suggests that 'the future of learning is definitely smart mobile'. This paper will outline the structure used for this Masters course that builds a highly effective and supportive environment through a regular rhythm of synchronous chat sessions. It will explain the introduction of Skype as the key tool and how this has facilitated mobile learning. The focus on mobile also extends to other cloud based tools and drawing on a series of focus groups with current students the effectiveness of various tools will be examined.

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💬 Collaborative learning and "Unit X" at the Manchester School of Art, Manchester Metropolitan University

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Manchester Metropolitan University

This paper discusses the use of cloud technologies to support collaborative learning in the delivery of "Unit X". "Unit X" is an innovative learning and teaching strategy developed by the Manchester School of Art. It aims to promote, extend and develop the student experience by forming meaningful collaborative projects across subject disciplines but also by engaging external partners in student initiated projects. This cross disciplinary development won the School of Art the prestigious "Sir Micha Black Award for Innovation in Design Education" for 2012 which was presented at the Royal College of Art in March.

As the tools in the MLE (Moodle 1.9) did not address the pedagogical requirements of "Unit X" we needed to explore social media tools as an alternative vehicle. Primarily the MLE integration with the student record system meant collaborative spaces across programmes was not possible The project, at Level 4, utilises a number of integrated social media tools, in conjunction with the institutional MLE, to facilitate the student experience, communication between project stakeholders, facilitate collaborative student interaction and the formulation of assessment. Primarily the students information gathering phase is a team activity and is shared via a group blog, mainly via "Posterous" although some courses use "tumblr" or "blogger".

Training sessions were set up and a training scheme devised for 450 students and 30 staff over 5 days. They were all trained and set up on the blog platform with individual private reflective blogs shared only with tutors for assessment purposes. They were also set up with group collaboration blogs which it was hoped would provide a collaborative space for interchange and cooperation as well as facilitating project communication and organisation.

4 interns were employed for core support of the Unit. The administration and organisation utilised a range of cloud technologies to support and facilitate programme set up and delivery. The programme had a hub and spoke arrangement with central events and input being organised by the unit steering group whilst individual academic programmes enhanced the core delivery with tailored input relating to specific student initiated projects. Similarly external speakers, presenters and facilitators were utilised in sessions which needed coordinating. Google docs enabled live authoring of timetables which in turn were embedded into the MLE so version control issues were eradicated. Full history tracking was implementable and live current data was accessible immediately by the students.

5 teaching assistants were employed in supporting students on blogs in terms of the pedagogy of blogging for assessment and reviews. They also provided technical assistance in drop-in workshops throughout the Unit. Their feedback will be critical in reviewing arrangements for the next cohort as Unit X roles in to Levels 5 and 6 (and the subject of further research).

The demonstration outlines the scope of "Unit X", how cloud technologies have been employed to allow cross-disciplinary work and highlights issues of concern as the project progresses – for instance the diversification from "posterous" to other platforms by certain programmes created some information and pedagogical issues that needed adaptation.

💬 DIGITAL+DESIGN+DIALOGUES: Learning through near-synchronous collaboration

Paul Blindell, Joanne Pigott and Glynn Stockton
University of Huddersfield

_ABSTRACT+POSITION

The paper explores the potential of emergent digital technologies to extend and reposition the collaborative design process as a transformative social network of experiences and potentials. Through the use of near-synchronous cloud collaboration, the paper will explore the integration of social learning technologies within the context of the traditional design studio and suggests a hyper-collaborative learning future for art and design education.

_LIMINAL+SPACES

"*Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention and ceremony*" (Taylor, 1967, p.94)

Presented to first year students across the interior, product and transport design programmes at the University of Huddersfield, *Liminal Spaces* was a two week collaborative design brief which asked students to identify and improve the waiting experience; to explore the liminal (threshold) space which exists while we're waiting for a bus, a ticket or while travelling on the daily commute. This position of liminality was further developed within the student's own conception of learning, allowing students to see their own design education as a liminal position, betwixt and between dependence and autonomy.

_COMMUNITY+COLLABORATION+COMMONALITY

Collaboration within the design process is seen here as a series of design dialogues, surprises and mediations leading to a considered understanding of future experiences - but educational collaboration presents both opportunity and problem. The project team questioned how group experiences and research directions could be successfully captured and developed. They wondered how the nuances of dialogue and visual language within the collective discussions could be expressed and considered how each member of the team could jointly contribute to the collaborative creative process. Ultimately, the important driving force was a vision for learning and for collective design - that collaboration leads to a collision of potentiality.

As a platform of commonality, the students were placed in mixed groups and asked to find, experience and record liminal waiting spaces over the first few days. In the subsequent period, each group would collectively explore their found problem, develop, negotiate, design and present additional (future) experiences within their liminal space. The process of designing and learning through collaborative engagement seemed an ideal place to explore new e-learning technologies - the traditional methods of collaborative creative development (sketching, conversation, notation) capture a collection of abstracted ideas, which become locked in the physicality of both the moment and the page. Conversely, our engagement with the ever-changing digital revolution presents a new social and hyper-layered context of links, connections, networks and dialogues, beyond the limitations of place and time.

Exploring this liminal position, the project trialed the use of PREZI not as 'a zooming' presentation tool, but as a creative canvas that allows students to interact, discuss, explore and connect a range of influences and visual ideas. It allows students to directly upload any drawing or piece of writing from a digital pen to an infinite virtual page, creating a collective design repository. Additional digital content; imagery, video, sound and hyper-linked information can then be integrated within the adapted flash technology, which allows hyper-media and drawn dialogues to co-exist within the same active process. The individual idea becomes part of a wider collection of ideas, juxtaposed against, and networked with, ideas which may collide and spark new avenues of creative learning and design.

Students were able to access this cloud technology from anywhere, and were able to work, as a community of individuals, in a near-synchronous manner on this single infinite canvass. The use of PREZI as collaborative tool created a design interface that allowed several students to become editors all at the same time, therefore allowing ideas to be posted and discussed within seconds without the need of being physically together. This near-synchronous relationship allowed the group to switch between the individual response and the collective idea – a series of reflections and surprises on each-others ideas and visual references. Each individual, as Schon suggests, was able " *to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon*

before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation (Schön 1983, p. 68).

During the intense (1 week) development stage, the project team were able to engage with each of the group PREZI's, to review progress and to actively post comments, add imagery and to upload digitally recorded feedback from earlier seminar sessions. Again, these commentaries were not tied to a specific time or place, and the ability to provide feedback while away from the studio proved popular to many student groups (excited by the idea that lecturing staff work as late into the night as they do).

_DIGITAL+BOUNDARY+SHIFTING

The use of these e-learning technologies is not a digital replication of our existing design tool set, but provides richer opportunities for students to respond and reflect on a wider range of experiences and research enquiries. As John Christopher Jones (1992) suggests, *boundary shifting* can be employed to re-position the original design problem within wider fields of inspiration; to move the exploration outside the problem boundaries (Löwgren & Stolterman, 1999). The infinite canvas allows a series of new fields beyond the original to be connected and acts as a continuous source of inspiration; allowing a series of seemingly unrelated design ideas, potentials and opportunities to oscillate throughout the creative learning and design process.

REFLECTION+CONCLUSION

The project suggests an exciting future for e-learning technologies within collaborative design and future projects are now in the planning process to support these developing notions of a hyper-collaborative field of learning within art and design education. Students are now selecting to use these e-learning methodologies to forward their own practice within the design studio and beyond . The use of social cloud-based technologies provides not only new creative potential, but supports a growing conception of learning as something which is achieved collaboratively; to be autonomous but not alone.

In the words of one collaborative group, "*Collaborative work is a lot more engaging…we learned that team co-operation and discussions lead to new ideas and we had fun along the way. We all learned that there is no need for a group leader if everyone is equally inputting ideas/visions and understanding. The group has learnt to be more open to new professional relationships and throughout the project we felt connected*".

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💬 Collaborative Learning Design – A Solution to the Crisis in Art Education?

John Casey

University of the Arts London

This paper/workshop reports on the experience of a collaborative open education project led by the University of the Arts London and explores how this relates to recent discourse about the perceived crisis in art education. In the UK this crisis is manifesting itself in poor student satisfaction ratings, steep drops in undergraduate applications and, of course, in the removal of government funding to support teaching. While craft-based 'making' courses such as ceramics and textiles are in danger of largely **disappearing** from UK arts undergraduate curriculums due to cumulative cost-cutting.

UK art colleges, have on the whole, been slow to embrace technology and offer open and flexible learning opportunities. They have remained educationally conservative with a teaching model that is locked behind closed doors and firmly anchored in the constraints of a physical location, which demands that learning can only happen at the locations, times and modes that suit teachers, administrators and management. The result is a sector at risk of becoming marginalized, with a reduced subject base and increasingly vulnerable to a rapidly changing economic and social environment.

The concept of jointly designing open learning resources and entire courses and then sharing them openly and freely with the world presents a powerful and subversive counterbalance to those tendencies towards a narrow and exclusive approach to art education. By positioning our work within a wider and growing global cultural and educational commons we can draw on powerful source of support (a form of counter cultural capital) that can help in creating a more inclusive and dynamic form of art education.

This paper/workshop describes the experience of collaborating within and between institutions to create open learning resources and courses and explores some of the key issues that this has thrown up including; revealing personal and institutional philosophical positions, technical infrastructure problems, digital skills needs amongst staff, the use of 'educational' language and the pedagogical design skills required for open and flexible learning. The paper/workshop examines the prospects for such collaborative open educational activities in playing a role in the development and reinvigoration of art education in a time of crisis.

💬Anatomy of Expression: Beyond the Screen and Into the Studio

Ketchum
Pennsylvania State University

We have designed and implemented a 15-week online undergraduate-level course that introduces the musculoskeletal anatomy of the head and its applications to art, forensic reconstruction, comparative zoology, and computer animation.

When we set out to design the course, we faced numerous challenges:
1.   **Online, yet Studio.** How do we develop a studio course in an online environment?
2.   **Cohesive and Integrated.** How do we present both artistic and scientific material in an integrated manner?
3.   **Interesting and Valuable**. How do we present course material in a manner that connects to students in a variety of disciplines?
4.   **Confidence and Success.** How do we create an online environment that fosters confidence and success despite the newness of the material to students?
5.   **Diversity.** How do we attract a wide range of continuing education and undergraduate students for strong sustained enrollment?

1. Online, yet Studio

The course is presented through an online interface that guides students through a linear progression of media and activities. Activities require that the student work step-wise between the online environment and hands-on projects. Online educational resources include readings, videos, image galleries, external links, rubrics, online submission tools, and an online studio in which students can display and comment on each others work. In addition to the online media, the course uses a paperback textbook, peer-reviewed articles, and weekly hands-on activities using a variety of materials.

2. Cohesive and Integrated

The course is divided into two halves. For the first half of the semester, students learn the anatomy of the head by building a forensic reconstruction of a human head out of clay and a life-like plastic skull. In this segment, each lesson involves both sculpting activity and a lab report. This lesson and submission formats provide opportunities for students who excel in either the sciences or art to excel, expand their understanding, and show their aptitudes.

3. Interesting and Valuable

During the second half of the semester, students take on a less-structured and increasingly self-directed project that involves their newfound knowledge of facial anatomy. This segment of the course offers four options from which students choose: Comparative Anatomy, Conceptual Anatomy, Portrait Sculpture, and 3D animation of the human head. The wide variety of options enables the students to use facial anatomy in a way that is meaningful to them as individuals. By sharing their work in the online studio, a broad spectrum of anatomical applications is revealed. The digital animation unit is the most popular unit. The likely reasons for this are twofold: the software and course materials for this unit are free, and it appeals to the sensibilities of popular culture. The comparative anatomy unit appeals to biology and anthropology majors, where the conceptual art unit draws many students with artistic interests across all disciplines. The portrait sculpture unit seems to attract fewer but seriously dedicated students.

4. Confidence and Success

Content: Within the lessons, detailed stepwise instructions are given, with photographs throughout. Led in small and discrete steps, students of any background can successfully complete the lessons. An embedded pictorial glossary, with links throughout the online content enables the use of scientific anatomical language without any intimidation.

Evaluation and Communication: Detailed rubrics are presented at the beginning of each lesson so that students clearly understand the goals and expectations of each lesson. Rubrics contain a relatively even mix of scientific and artistic criteria, ensuring fairness regardless of an individual student's of strength. The online rubrics also facilitate grading, so students can receive feedback on their work quickly. The instructor also provides individualized constructive critique for each submission. Communication for the course is primarily through email, which has proved to be accessible and convenient for both students and faculty. Face-to-Face office hours and informal course meet-ups have been scheduled, but are rarely attended by students. To-date students have preferred limiting interaction to the online environment.

Student Response: According to spontaneous voluntary feedback, as well as anonymous reporting at the end of each semester, students regularly meet course with enthusiasm and complete it with a sense satisfaction.

5. Diversity
The class is currently offered to students through local campus registration and Penn State World Campus registration. The course is listed as an Art Course, but is developed as a general education course that is available to all students. The class has been offered to over 120 students over 4 semesters, attracting students from departments ranging from fine arts, to engineering, to forensic science and psychology. The implementation of the course employs HTML, CSS, Drupal, and Angel CMS. The course is offered through the eLearning Institute at Penn State University.

Directions
- There has been relatively large attrition in the first two weeks of the course (~20%). We suspect that this has to do with students "holding" a place the course in case their schedule has room for it, and those who are not immediately comfortable with the online environment who opt for a traditional course. We continue to seek ways to reduce this initial attrition. Among our ideas are to send friendly email correspondence about the course ahead of the semester to build anticipation and ease concern, and softening any potentially intimidating content in the initial lessons.

- Due to the popularity and demand for the 3D animation unit, we are considering developing a similarly structured course for the entire figure that includes an expanded 3D animation section.

- There has been interest in using the course as a part of an online Forensic Science degree program at Penn State. A 2D forensic illustration module would be added to the existing course.

💬 iPad & Film Education in a Multi-Disciplinary Learning Environment

Andrew Lee
University of the Arts, London

A demonstration of the use of the iPad in supporting learning in film production, specifically in engaging multi-disciplinary groups with an unfamiliar area of practice. Using the iPad as the sole technical device to complete a short film production, negotiated, planned and directed live by the student group. This is part of an opening session of a series.

The session begins with examples of production planning, research and scheduling methodologies and an opportunity for the students to reflect on their current practices. They are asked to make brief notes during these first stages, thinking about visual references they notice as the session progresses - ideas for shots - what would they film if they had to cover the lecture as a video event?

Their ideas can be emailed or Tweeted during this introductory stage and moving from pre-production to production negotiated and expanded through group discussion. The shoot is then planned using storyboards drawn on the iPad and when agreed, the shots are filmed utilising the camera app.

The filmed material is then edited live, constructing the negotiated sequence. A basic music soundtrack and titles are added and the final short piece is uploaded to an online account. The production process complete, the film is viewed for immediate feedback and a link emailed to the students for continued reflection, again, all from the iPad.

The lack of 'camera' and 'editing suite' removes pre-conceived obstacles and techno-fear that may otherwise hinder the learning experience. The sole use of iPad aims to make the production technology invisible thus emphasising thought, research and concept over technical considerations.

Pedagogically, this approach offers a blended learning environment, aiming to make teaching values explicit from the outset, signaling to the students a collaborative and open approach to learning. The student group takes on a level of ownership, demystifying the production process and focusing instead on the conceptual base of filmed content.

Furthermore this approach encourages concentration and real-time visual deconstruction techniques. This begins to engage the students with notions of structure and film language in moving image construction. It also aims to show openness and a self-reflective teaching approach - a willingness to be 'directed' by the student body encouraging wider participation and constructive peer review.

The ability to complete a full, albeit condensed production journey also highlights the parallel lessons for scholarly productivity in their respective disciplines - demonstrations of production methodologies for email, search and social media based research and archiving, exploring innovative approaches to idea mapping and planning. These are transferable skills to multiple activities.

This approach aims to encourage group cohesion in a multi-disciplinary environment and embed the first stage of understanding approaches to creative production. This can be a single lecture but can also be placed as the introduction to further sessions that build on the individual areas in more depth to reinforce the methodologies covered.

💬 Yammering on: growing a constructive community to support and sustain lifelong learning

Tony Reeves
 University for the Creative Arts

Postgraduate students at the University for the Creative arts have high expectations that their experience will be life-changing, and integral to meeting these expectations is the creation of a strong and supportive community. During an intense, 12-months course students from a diverse range of backgrounds and cultures embark on a creative journey that exposes them to a rich, inter-disciplinary programme of learning. As part of their experience they will share and discuss their work and ideas with fellow students and tutors in order to develop their practice.

And then they leave. Their departure often brings an end to many of the personal and professional relationships the students have developed as part of their course, but more importantly these new graduates no longer have access to the constructive, critical voice of the Postgraduate community. Feedback from graduates has indicated that the inability to discuss their work formally or informally, online or in the café, often has a negative effect on their practice.

This presentation examines ways of creating and sustaining an online community to support and sustain these students' lifelong learning beyond the end of their course. Research was undertaken by the course tutors in conjunction with a Learning Technologist to identify appropriate methodologies and technologies that would facilitate a constructive, self-sustaining online community. Consisting of students, tutors and practitioners, the purpose of this community was to enable learning conversations, critical reflection and information sharing to continue indefinitely. The research team began by exploring the available internal tools before looking to external collaboration platforms to provide a suitable solution. In addition to choosing an appropriate technology, the team also investigated the complexities involved in growing and sustaining a functioning online community of engaged learners.

This research is challenging Postgraduate students to take control of their learning experience by encouraging them to share ideas and support each other through critical conversations.

💬 Collaborative Peer Assessment in Large Online Course Environments

Keith Shapiro
Pennsylvania State University

Online environments free educators from the limitations of physical classroom space yet provide students the potential of experiencing a robustly interactive learning environment. To achieve this, the online class-space can be an environment specifically designed to engage students in collaborative critical thinking as a method of learning.

Online environments also present the possibility of teaching large numbers of students without the need of the expensive physical infrastructures such as classroom facilities. Teachers often believe large class sizes present serious challenges that reduce or eliminate individualized teaching. However, online class space can be designed to critically connect students directly with each other's work regardless of the size of the class. In fact, it can be argued that, when designed properly, large online class environments can provide students with a greater level of critical feedback. An important key to achieving this is the use of peer assessment as a learning tool.

Research has shown peer assessment methods to be beneficial in the areas of feedback, reasoning ability, communication skills, and group work skills. Most importantly, in the large class environment, it is plentiful and has shown over time to be often as accurate as instructor or TA assessment.

At Penn State we have been experimenting with peer assessment techniques in our large-enrollment online photography course, Photo 100. This undergraduate general education course is comprised of students from every discipline. Our goal has been to help these students better evaluate the effectiveness of their digital photography under a variety of social contexts with different audience groups. Our large class groups, typically 400 to 500 bridging several sections, provide students with a diverse peer group demographic. This large group more closely resembles the modern multicultural and multidisciplinary audience for photographic work, which is more likely to be accessed through the Internet by varied audiences than it is anywhere else.

Since there is no single litmus test for the effectiveness of photographic work the critical intention of peer assessment in Photo 100 is to provide student with a clearer understanding of the communicative effectiveness of their photography across a broad spectrum of reviewers. Instead of relying on the critical evaluation of one (perhaps biased) instructor, we have developed unique applications that allows students to work in a virtual environment where they can show their photography to a large collaborative peer group, receive and give pertinent quantitative and qualitative critical evaluations, and statistically reveal the effectiveness of their photographic work across various sectors of the group. Thus, the peer evaluation method more closely relates to the challenges students will later face in understanding how various large and possible remote audiences will evaluate and accept their work, photographic or otherwise.

During my presentation I intend to discuss and demonstrate the techniques we are experimenting with in Photo 100, the relevant peer assessment and peer assisted learning research, and ways in which these techniques can span across other disciplines.

💬 The use of video for student evaluation and feedback in Art and Design subjects

Lynne Hugill
Clevland College of Art and Design

'Using video to bring feedback and evaluation from the written page to life'
This paper reports on the use of video for formative and summative feedback and student evaluation of art and design subjects. The study involved HE students at Cleveland College of Art & Design (CCAD) and shows how video can be used as a tool to increase collaboration between students and tutors, with the aim to increase learning. Initial findings show how students and staff enjoyed using the video for feedback and students gained improved feedback compared to in the usual written format. Tutors also gained an increased knowledge of the students development needs through the videoed student's responses. The positive student feedback prompted further investigation of the video as a tool for student evaluations of art and design projects. Further ongoing studies allowed students to practice essential presentation and communication skills, whilst evaluating their progress. During the project the focus was on video as a media to increase student and tutor collaboration to enhance learning.

Introduction

Cleveland College of Art & Design (CCAD) is the only specialist art and design college in the north east of England and one of only three in the UK, in the further education sector. The college has an FE campus in Middlesbrough and an HE campus in Hartlepool. The project centers on the HE provision which delivers BA and FdA courses in Textiles,

Photography, Entertainment Design Crafts, Graphics, Fashion, Film and Applied Arts. All the college's Higher Education courses are validated by Teesside University

The importance of feedback for effective learning is well known (Race, 2001[1]; Juwah et al., 2004[2]) but the type of feedback and the way it is given can be differentially effective (Hattie & Timperley 2007[3]). At CCAD students are given written formative and summative feedback during each module. A pilot was undertaken to evaluate the use of video feedback compared to written feedback on our BA and FdA fashion courses. During the pilot students choose to evaluate the video feedback also by video, this lead to trials of students using video as a media to evaluate their work. Design projects usually include a 'Crit' at the end of the project, tutors recorded student's presentations, allowing the students to be able to watch the video again and learn how to improve their performance.

Approach used:

In the first trial tutors gave summative feedback using an iPad to film and give feedback to students on a BA level 5 fashion project. Students were given headphones and a computer to listen to the feedback. In the second trial a Flip camera replaced the iPad to film and give summative feedback to a group of level 5 FdA fashion students. Students listened to the feedback again on a laptop with headphones. The FdA students evaluated this method of feedback using the Flip camera and shared their responses with the tutors.

 The student's use of the Flip camera as an evaluation tool inspired tutors to ask students to evaluate their projects using video. Screen Capture technology allows users to capture video and audio from the computer screen, which can be used as a communication tool between student and tutor. Using already available software 'Quicktime' for screen capture on the college Apple Macs, students were able to record evaluations of their projects for formative feedback. Student folders for individual access were set up, allowing students to share videos with tutors for the trial. Students could access the folders both on and off site. Tutors could evaluate student progress through accessing the videos. Where modules were taught by more than one member of staff, videos could be discussed to inform student Individual Learning Plans. Currently at CCAD although all courses use our Blackboard VLE, it is not used for grades and feedback. We would like to incorporate the use of video into the grade center when we upgrade our VLE early next year. Using Flip cameras with mini tripods, tutors recorded student's presentation of their work at the end of module Crit. Students was able to watch the videos and gain feedback on their performance.

Results

The student feedback on the use of video for summative and formative feedback was very positive and all students in the trial preferred this method to written feedback. In each trial two tutors were involved in the feedback. Projects consisted of a sketchbook, final A3 boards and in the FdA project, also lingerie final garments and branded packaging. The tutors were able to point to specific areas for development, which the students found clearer than written comments. The video also recorded an overview of each project, which allowed the students to revisit the project, evaluate and reflect. Students liked the option to replay the videos and view the comments away from other students and staff. A surprising result of videoing the work was the impact on the tutors, when comparing student development needs, some tutors found that where videos had been used they could recall students work and ILP's easier than projects where written feedback was given. The use of the Flip camera as a tool proved a better option than the iPad. The Flip camera's ease of use and software improved workflow. The iPad was heavy to hold when recording compared to the Flip camera. Students could easily film and view videos using the Flip camera and due to low comparative cost we were able to purchase several cameras for student use. Some tutors were reluctant to use the video, but after recording the videos did could see clear benefits. Initially the recordings took longer than written feedback, but with practice tutors were able to record more quickly and with further practice this could be more comparable with time taken for written feedback.

The initial trials of using screen capture software for student evaluations are still ongoing at this point. Level six students have submitted videos for formative feedback on their fashion illustrations for their Final Major Projects. Tutors who taught on the module were able to view and discuss the work together to give more united feedback. The trials will continue to include evaluations of the Final Major Projects, allowing students to practice critical thinking and presentation skills preparing them for the workplace. Tutors will be able to use the evaluations for marking.

Level four BA and FdA student presentations were videoed and tutors were also able to record comments for students to review. Initially some students were not happy about the use of the video, but could see the benefits of watching the performance and been able to learn from experience. As presentations are an essential part of a fashion designers role, this method also helped students be more organised and better prepared for the crit.

Conclusion

The results from our initial studies on video for feedback and evaluation are extremely positive. Students reported increased learning from the feedback and a better understanding of their development needs. The tutors who took part could also see more benefits with the use of video. From the videoed evaluations, tutors gained a better understanding of the students, which improved student/tutor relationships. The college will continue to develop efficiency and workflow of the use of video and the integration into the VLE.

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💬 Type-a-Day: Achieving Continuous Engagement with Graduate Students used to 140 Characters

Claudia Roeschmann

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Throughout history, young adults have been the early adopters of new technology. It comes to no surprise that in today's rapidly changing world of computers and mobile devices, university students are active users of the most advanced technology available. In a time when "books" are less and less associated with the print media and "communication" is dominated by "less than 140 character" blurbs, educators in the Visual Communication Design discipline are increasingly challenged to find ways to continuously engage students and foster creativity, especially in topics that may be perceived as "out of date" by the tech-savvy adolescent of today.

Reading and writing has changed little throughout history, and as such have been the cornerstones of academia for centuries. The recent advent and evolution of mobile computing technology has brought changes to these basic elements of communication that rival the invention of movable type printing. The influence of technology continues to change literacy – effective teaching therefore requires an adaptation to those channels by means of the same technologies.

The assignment "Type-A-Day" is an example of how the use of multiple channels can enhance the teaching of traditional design skills while increasing the students' engagement in the context of a graduate typography class. The underlying principles, however, are curriculum agnostic.

Part of the course required the students to engage in online forum conversations. Merely transferring traditional discussion into the virtual world was apparently still not working after two projects. To remedy this situation the following assignment was designed:

Type-A-Day required daily online participation from each student for twenty-one (21) days after a face-to-face kick off meeting. They were asked to pick a sentence with a maximum length of ten words to use as a typographic element within a set given space of five inches. The students then received a daily prompt via e-mail which asked them to explore the organization of the words within the space while exploring different design principles.

The result was a variety of compositions in which contrast, hierarchy, legibility, and order of reading came into play. The students were allowed to choose their preferred online method to showcase the results of the daily assignments. This included using the university online platform, the student's blog, or website. After the daily exercises were completed, the students were tasked with combining and showcasing the assignments in the format of their choosing. Some chose a traditional book format, while another presented the assignment as a 3D puzzle.

During the Type-a-Day assignment students were given the option of three jokers, which allowed them to skip three daily postings, which were rarely used. The enthusiasm this assignment generated established a rhythm of participation that continued for other assignments after this assignment was over.

Even when teaching traditional design principles, it is essential for Visual Communication Design educators to embrace and incorporate new media and methods into the curriculum, and not shy away from changing communication channels in order to realize the highest knowledge transfer potential.

💬 Using Pocket Worlds for self-directing learning and reflection

Owen Kelly

Aalto University

At last year's DoEL conference I discussed the initial stages of a long experimental project. This was intended to develop 'pocket worlds' using free and open source software, including Apache, MySQL and OpenSim. These worlds can be carried from computer to computer on a USB stick, and each provide a single-person world. In a future version, these will be able to be networked through a server-based social hub.

The project has developed into two separate areas of research. The first, known as Snowcastle Valley, aims to construct a world that children between the ages of nine and twelve can use on their own to build, discover and explore. The intention here is that the world will yield to logical inquiry in ways that will enable the users to learn without being taught. In particular they will learn how to learn. Arguably many children already do this through games like Pokemon, but our intention is to create a similar arena in which the strategies and the knowledge are more obviously generalizable.

The second are of research is known as Heart-Land-Mass, and is intended for adults. Our concerns here are similar but wider. These worlds will yield to logical inquiry, but they will also provide areas for reflection and meditiation. Users will be able to upload their own media into specifically designed 3D galleries where they can assemble and reassemble memories and recollections into meaningful collections, similar to the way people in previous centuries used commonplace books.

Both of these approaches adopt theoretical models based upon Gestalt Therapy and Transactional Analysis; and upon the realisation that rationality is inherently two dimensional while emotionality is always three dimensional. They are transdisciplinary, and are being conducted in partnership with interested parties. Snowcastle Valley is being developed with the assistance of the staff and students of a junior school in Helsinki. Heart-Land-Mass involved cooperation from the Sports Psychology team at Arcada who are looking for active athletes to work with us.

The concerns of our partners parallel ours but have their own distinct features. The teachers at the junior school wish to explore the use of the pocket worlds as a means of teaching and verifying soft skills such as logical and lateral thinking, inductive reasoning, and problem solving. The sports psychology team wish to look at the use of the worlds as tools to promote the relaxed consciousness needed for mental training, as well as exploring the possible uses of the world for actual mental training sessions.

The paper will discuss the theoretical background to the project in some detail, with reference to source material, and to other research in the areas the project covers. It will describe the processes by which we are developing the contents of the world, and show examples of the world as it has existed at various stages of development.

The pocket worlds are intended to lie outside the boundaries of any specific curricula, and to meet the increasing demand for learning know to learn, for knowing about how knowledge arises, and how we can improve our skill at being skilful.

💬 In the Wake of SNS Challenger: Rephotographing Collectively

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In 1872 the British scientific research vessel HMS Challenger began a voyage around the world gathering data on the depths, temperature and organisms of the oceans. Alongside the charts, temperature tables and specimen jars obtained was a collection of over 500 photographs created by three photographers who served successively throughout the expedition. While the contributions of HMS Challenger to marine science have been researched in depth since its return to England in 1876, only a few scholars have undertaken an analysis of the cultural significance of Challenger's images (Codling, 1997; Brunton, 2004; McLeod, 2008; 2009), and my practice-led research looks to build on their understanding.

Central to the research is the combination of two fields of interests: the act of rephotography, a genre of photography defined as finding locations from which historical photographs have been taken and then making new photographs from exactly the same vantage points (Klett et al, 2006: p4); and the use of a custom-designed social network site titled "SNS Challenger". Through the process of rephotographing the locations in the original Challenger images with the help of participants from around the world, the hope is to learn more about the effectiveness of online collaboration.

Since the project began in 2009, continual collaboration with participants has led the project to touch upon a variety of contexts. This presentation addresses participants' use of rephotography on "SNS Challenger" within the context of developing skills through e-learning. Following a concise introduction to the practice of rephotography–from its origins as a scientific method through to its recent popularity as a genre of photography–this paper will describe the contributions (photographs, blog posts and comments) of three participants from Gibraltar, Cape Town, and the Philippines, who have each used the project as a vehicle for helping their development of visual/digital skills: Gus, a IT Systems Manager, used the project to practice computer generated 3d modeling; Eleanor, a marketer, used the project to aid her development with photography as a casual visual research tool; and Kathy, an HR Manager, used the project to push herself to be more creative. Drawing upon the descriptions of their contributions to the project, a case will be made for the combination of rephotography and custom-designed social network sites as a potentially powerful tool, for developing visual literacy and digital skills in the 21st century.

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💬 Innovating the collaborative future of global fashion business

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With the increasingly ubiquitous nature of social networks and cloud computing, users are starting to explore new ways to interact with, and exploit these developing paradigms. Social networks are used to reflect real world relationships that allow users to share information and form connections between one another, essentially creating dynamic virtual organizations. (Chard et al, 2010) The reality within the fashion industry is that business practices are evolving at an unprecedented rate in accordance to Generation Y's dedicated and intuitive use of web 2.0 technologies and social networks that now demands of fashion education a re-thinking of the relationship between technology and learning.

The future employment of graduates, calls for new innovative thinking from skilled and digitally aware learners who have the capacity to participate in learning throughout their life by using technologies of their own choosing (JISC, 2009). The challenge for educational practitioners is to embrace digital technologies to harness the collective skills, knowledge and effort of all those involved in our learning communities and to transform practice to more accurately reflect the way we live and work (JISC, 2011).

This research outlines our vision of, and experiences with, creating a digital social community of design business learners, looking specifically at possible digital mechanisms that could be used to create a dynamic cloud infrastructure in a social network environment (see fig 2). The poster presents an exploratory case study (Yin, 2002) undertaken as part of postgraduate research. It documents the phases of the first two years of the intervention within the intermediate level module Global Fashion and Textile Sourcing. A transformational strategy was adopted to create a collaborative community of learning. This is based on a conceptual Product Lifecycle Management system (see fig 1) as a framework to test and support theory and practice in the fashion and textile industry.

The project aims are:

To establish multi-disciplinary, collaborative learning spaces that mimic professional practice and demonstrates the interconnectivity within global sourcing networks thereby providing an immersive, learning experience to challenge students to acquire knowledge and skills and use digital technologies appropriately.

To stimulate a dynamic connection with the global industry and its resources at the macro level through active participation in the creation and sharing of knowledge within a 'global sourcing' community at a micro level

To embed an understanding of the diversity of graduate employment opportunities that enables students to shape their own 'graduate identity' (Holmes, 2001) and lay claim to it through reflection and articulation of their skills with examples from business practice.

In the pilot, learners were randomised in interdisciplinary product development teams with a brief to connect design, finance, buying, retail, and management concepts and experiences within a digitally-connected learning community. Each learning team used personal mobiles with online social networking spaces/ e-learning tools: Blogs, Facebook, Pinterest, Twitter, Wiki, Prezi, SkyDrive, Wix.com and other free open source tools to record, edit, share, construct and present ideas around the communication of product development data.

It is envisioned that the future direction for the project will reach out into business communities and provide conduits to SME (small and medium enterprises) to create a community of learners, educators and industry communicating, learning and working together through open and flexible use of digital technologies and e-learning technologies.
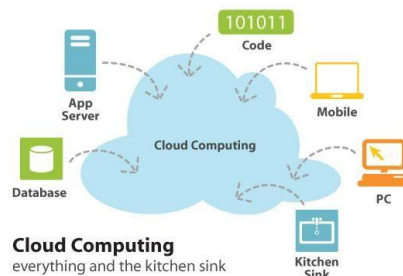

Figure 1. CONCEPTUAL PLM SYSTEM   Figure 2. CLOUD COMPUTING...

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💬Citizen Science.

Using Urban Sensing for design projects in Urban Planning, City Governance and Community Design.

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Through this paper we wish to present an on-going research and education project which, through the last three years, has produced a number of diverse, tangible results in the domains of Urban Planning, City Governance and Development, Community Design and peer-to-peer Urbanism, with direct impacts on the methodologies and practices of Social Media Studies, User Generated Content research, Collaboration and Community Building research.

The project, called ConnectiCity, uses technologies and techniques which allow to capture real-time information from social networks (UGC, User Generated Content), and then to process such information using a variety of techniques such as Natural Language Processing and GeoParsing/GeoReferencing/GeoCoding to create real-time systems which enable to observe and analyze the topics discussed by citizens in the different areas of cities, with a focus on important themes such as Ecology, Mobility, Security, Tourism, Diversity, Health, and the multiple forms according to which individuals express their emotions, desires, wishes, expectations and visions about wellness, happiness, sense-of-place and innovation.

These systems dedicate high levels of effort to the assessment of the diversity which characterizes contemporary cities: all information is harvested in multiple languages (currently 29 languages are supported) and the systems offer the opportunity to observe cities from a variety of customizable perspectives.

The theoretical background of the project comes from the ideas expressed by researchers such as Keving Lynch, Michel de Certeau, Matthew Zook, Mark Graham, David Morley, Denis Cosgrove, Jim and Nancy Duncan, Richard Schein, Setha Low, Denise Lawrence-Zunigais, Homi Bhabha, Almo Farina and Derrick de Kerckhove.

In 1960 Kevin Lynch introduced us to his vision on the ways in which we perceive our cities. He describes a city in which moving elements are just as important as static ones: a geography made not only through buildings and roads, but through the movements of people, the processes of their daily lives, the unfolding of human activity, emotions and desires.

This approach identifies the city as an act of collaborative construction which is performed at multiple levels, as "millions of people of diverse class and character" become "builders who are constantly modifying the structure [of the city] for reasons of their own".

This observation allows us to gain deeper understandings about the ways in which people perceive and organize spatial information as they navigate through cities, as city dwellers perform these kinds of tasks in consistent and predictable ways through the construction of mental maps, in perfect harmony with the the the "Practice of Daily Life" described by de Certeau, according to which the tasks we perform in our daily routines outline the ways in which individuals navigate everything, from city streets to written texts.

Multiple researchers – Cosgrove, Duncan & Duncan, Schein – have observed the collaborative and constructivist map-making processes in the city, forming the idea of urban experience through networks of multiple, fragmented and temporary data and information generated by human-place interactions and collaborative dynamics.

Furthermore it is now clear how buildings, neighborhoods and urban environments are continuously re-negotiated, re-configured and re-programmed by individuals and social groups, each with their own identity, needs, and world views. The encounter of these processes, at the interstices of our cities, bears fundamental value, as it is here that intercultural, intersubjective and collective experiences take place, as suggested by the studies of Setha Low, Denise Lawrence-Zunigais, and Homi Bhabha.

The usage of mobile devices and ubiquitous technologies alters our understanding of place.

As Morley observed, these devices and technologies allow us to traverse urban spaces – with their cognitive, aesthetic and moral significance – and to benefit from the use of a critical tool in the management of our space and time, in the construction of boundaries around ourselves, and in the creation of sites of fantasy and memory.

This modality represent a direct, personalized intervention into the design of space, in both its form and function, creating a definite shift in the definition of (urban) landscape: from a purely administrative one to one which is multiplied according to all individuals which experience that location; a lossless sum of their perceptions; a stratification of interpretations and activities which forms our cognition of space and time, in ways which are very similar to the ones suggested in the theories of John Eberhard and Almo Farina.

De Kerckhove in 2001 discussed the augmentation of architecture, to include the concepts created for the World Wide Web and, thus, expanding our possibilities for awareness and consciousness through the wide and ubiquitous availability of multiple sources of information which are hyperlinked to the physical elements of our reality.

Operating in this direction, it is possible to imagine and design a form of disseminated intelligence which can be coagulated in multiple ways by actors traversing cities and using mobile devices and ubiquitous technologies to enact novel forms of reading and writing of spaces, symbols and configurations, moving fluidly across digital and physical domains.

The ConnectiCity project aims at confronting with this scenario by establishing methodologies, technologies and practices which can be used to observe cities in real-time, and to propose novel scenarios of the domains Urban Planning, City Governance and Community Development, enacting innovative forms of citizenship in which the citizen is more active and aware, and is included in the participation to peer-to-peer processes which involve fellow citizens, administrations and organizations.

The paper will present the technologies and methodologies designed and developed in the research process, and the ways in which they have been used in learning projects to design and develop, together with students and researchers, multiple significative use case scenarios leveraging the opportunities described in the theoretical and methodological sections.

💬 BioDigital Design & Architecture e-Learning

Dennis Dollens

Universitat Internacional de Catalunya

This paper discusses aesthetic transformations and generative emergence for design e-learning involving biological, environmental, and urban sources when researched for morphological data. Its primary focus is design and architecture but much here may be applied to art, sculpture, and poetry. When visualized scientifically, for example with microscopes, scanning electron microscopes, or supplementary research, and considered theoretically via complexity theory — analog and digital data support experimental aesthetic, structural, biological, and bio-robotic systems as environmental co-intelligences, structures, components, and actuators for deployment in, and aesthetic expression of, tall buildings, environmental shelters, and product design.

Resulting theoretical and practical design and buildings (see attached illustration) are, in this paper, illustrated by a series of stereolithographic (STL) components, models, and renderings as proof-of-concept used in teaching studios for biodigital design based in natural and digital systems. This experimental program is being developed at the Universitat Internacional de Catalunya, (Barcelona) for the Máster Universitario en Arquitectura Biodigital, and as PhD research in the Moray House School of Education, University of Edinburgh. Systems and aesthetics are oriented in terms of autopoiesis, cognitive extension, biomimetic design, and systems theory as they underpin academic programs considering generative design systems as paradigms of nature, and digital systems as cognitive extensions of humans. Systems are briefly tied into the discussion of technology as a cognitive bridge between designers, nature, and e- and m-learning, where various AI systems (including smartphones and apps) are understood as prosthetic and neocybernetic design partners — and, projected as collaborative with student research.

Prototype models, animations, and renderings are simulated first as software plants or trees in L-systems, Xfrog, Generative Components, ParaCloud, or sometimes from student's physical, sculptural models made of leaves, sticks, shells, bones, etc. Projects are drawn in hand and digital sketches, CAD systems, and rendered/animated in various programs. The paper has a theoretical point-of-view regarding biological autopoiesis, systems, environment, and aesthetic generation in the sense of cognition-to-digital symbiosis. But to clarity, this is a theoretical and teaching/learning discussion through which students approach biomimetic design using smartphones and apps while exposed to design emergence aided by AI, bio-robotics, mobile technologies, and emergent nature for extrapolating inspiration, materials, forms, and systems. In this light the teaching is recursive between student + technology + environment. The images included below give a sampling of the aesthetics and natural structures developed by the author as program illustrations; they include cellular and morphological hybridization and they are paired with illustrations of student work.

  Research for this project involves assembling iOS and Andriod apps as well as social media sites and apps appropriate for classes conducted remotely in urban and/or natural settings. The presentation will illustrate how apps are interrelated and structured as studio extensions for in-field design e-learning and how they relate back to class discussion, student communication, desktop CAD systems, and advanced fabrication machines. In addition to noting specific free apps such as Adobe's SketchBook, the use of mobile mapping and GPS tracking involving Google Earth, Google Maps, OpenStreetMaps, MapMyRide, and TweetDeck's GPS photo and location abilities, will be reviewed. They are considered in a long trajectory as related to design in urban contexts, situated research, sustainability, infrastructure, landscapes, phenomena such as graffiti and squats, understanding the city, and the idea that urban cartographies are, in themselves, design generative. And further, that mobile e-learning may be viewed as handed down to current

generations through theories of urban occupation and observations from Benjamin's flânier to Debord's Situationist dérive.
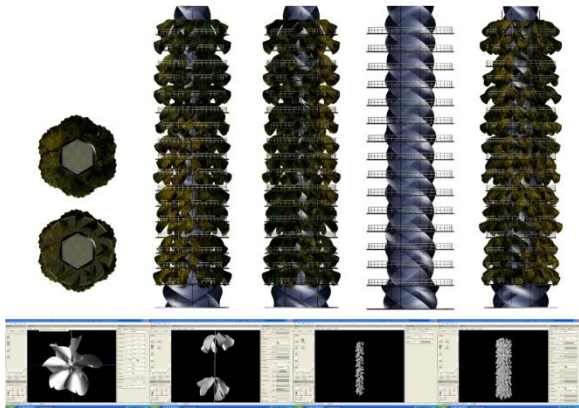
💬 The use of technology for teaching and learning in CAAD

Authors; Pedro Neto, Andrea Vieira, Bruno Moreira, and Lígia Ribeiro

Faculdade de Arquitectura da Universidade do Porto

This paper is the result of a research project that began in 2007 – 2008 in the Faculty of Architecture of Porto University (FAUP), which had as aim to adopt a blended learning approach integrating the Centre for Spatial Communication and Representation (CCRE) (http://web.ccre.arq.up.pt) for teaching CAAD to students of Architecture Graduation course in the the 3rd year. The objective is first to evaluate critically how the use of the collaborative platform CCRE worked as a catalyst for engaging the students with their own learning process and for approaching the students and teachers.

Second, to understand how this technology has helped to create a new teacher/student interaction, making communication much easier and giving to the students a more active role in the learning process. The paper begins with a short introduction of the program and pedagogical strategy in CAAD and then describes the strategy and model applied in the case study for teaching, referring also the type of digital material and learning tools that were used. Finally, the most significant results for each case study are discussed and a set of conclusions will be drawn in the light of last case study.

The results , besides other things, highlight how the learning process that rises from the creative use of an open collaborative platform as CCRE and facebook with a blended learning approach strengthens the teacher's capacity to work as a team and helps to open the university to its city and people. Finally, these results are used to inform the first stage of I&DT project Digital Architectural Representation and Communication (DARC) that aims to create a software platform capable of fulfilling the needs of identified market areas directed to the creative industries, design communication and architecture. The focus here is to the diverse interactive computer visualization possibilities and interactive collaborative work for the E-Learning industries for Arts, Design and Architecture.

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BioDigital Design & Architecture e-Learning

💬Using Pocket Worlds for self-directing learning and reflection

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At last year's DoEL conference I discussed the initial stages of a long experimental project. This was intended to develop 'pocket worlds' using free and open source software, including Apache, MySQL and OpenSim. These worlds can be carried from computer to computer on a USB stick, and each provide a single-person world. In a future version, these will be able to be networked through a server-based social hub.

The project has developed into two separate areas of research. The first, known as Snowcastle Valley, aims to construct a world that children between the ages of nine and twelve can use on their own to build, discover and explore. The intention here is that the world will yield to logical inquiry in ways that will enable the users to learn without being taught. In particular they will learn how to learn. Arguably many children already do this through games like Pokemon, but our intention is to create a similar arena in which the strategies and the knowledge are more obviously generalizable.

The second are of research is known as Heart-Land-Mass, and is intended for adults. Our concerns here are similar but wider. These worlds will yield to logical inquiry, but they will also provide areas for reflection and meditiation. Users will

be able to upload their own media into specifically designed 3D galleries where they can assemble and reassemble memories and recollections into meaningful collections, similar to the way people in previous centuries used commonplace books.

Both of these approaches adopt theoretical models based upon Gestalt Therapy and Transactional Analysis; and upon the realisation that rationality is inherently two dimensional while emotionality is always three dimensional. They are transdisciplinary, and are being conducted in partnership with interested parties. Snowcastle Valley is being developed with the assistance of the staff and students of a junior school in Helsinki. Heart-Land-Mass involved cooperation from the Sports Psychology team at Arcada who are looking for active athletes to work with us.

The concerns of our partners parallel ours but have their own distinct features. The teachers at the junior school wish to explore the use of the pocket worlds as a means of teaching and verifying soft skills such as logical and lateral thinking, inductive reasoning, and problem solving. The sports psychology team wish to look at the use of the worlds as tools to promote the relaxed consciousness needed for mental training, as well as exploring the possible uses of the world for actual mental training sessions.

The paper will discuss the theoretical background to the project in some detail, with reference to source material, and to other research in the areas the project covers. It will describe the processes by which we are developing the contents of the world, and show examples of the world as it has existed at various stages of development.

The pocket worlds are intended to lie outside the boundaries of any specific curricula, and to meet the increasing demand for learning know to learn, for knowing about how knowledge arises, and how we can improve our skill at being skilful.