

International Journal of Art and Design Education

National Society for Education in Art and Design

nsead

Belonging

Dialogues for a culturally responsive art & design education

Online Conference, Friday 11 - Sunday 13 November 2022



Conference Programme

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Welcome

We are delighted to welcome you to our annual iJADE conference, **Belonging: Dialogues for a culturally responsive art and design curriculum**, organised in partnership with University of Chester; Glasgow School of Art; Goldsmiths, University of London; Liverpool Hope University; Birmingham City University; Maynooth University; University of the West of England; The Education University of Hong Kong; University College London; University of South Australia; and the National Society for Education in Art and Design (NSEAD).

The conference will explore how we can design and deliver programmes and undertake research that can help to make art and design education more relevant to all learners, including their varied social worlds, identities and intersections, their backgrounds, heritage and lived experiences. The programme provides a platform for academics, teachers, students, organisations, practitioners and community members to critically explore these issues in art and design and contemporary education.

In the spirit of the conference theme, the event will again run over three days entirely online in order to make the conference accessible for speakers and delegates not based in the UK. Keynote presentations have been paired to create opportunities for dialogue and parallel papers grouped to facilitate discussion. We hope that the presentations and discussions during the three days are enriching and thought-provoking. We hope that you will be able to join us for the creative session with artist Liaqat Rasul and, new for this year, our research and writing / reviewing for publication workshops also.

Deborah Riding

Principal Editor, The International Journal of Art and Design Education
University of Chester

Michele Gregson

General Secretary, National Society for Art and Design Education

www.nsead.org/courses-advice/ijade-conference-2022/



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Friday 11 November

13:00 - 13:15 GMT

Welcome & guide to the 2022 online conference
Deborah Riding

13:15 - 14:15 GMT

Keynote sessions

Remarks on the Strategic Experimentation of Belonging and the Instauring of Cosmicities

Dennis Atkinson

Notes from the field - a research-based practice in focus

Sonia Boué

14:15 - 14:30 GMT

15-minute break

14:30 - 16:45 GMT

Parallel sessions

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-friday/>

The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.

16:45 - 17:00 GMT

15-minute break

17:00 - 17:45 GMT

Creative workshop

Let's Play: Creating Shapes and Textures

Liaqat Rasul

Join Zoom Meeting

<https://us02web.zoom.us/j/81909157273?pwd=OHIGdzlULzdWMXNxbTA1RzdKTGEvQT09>

Meeting ID: 819 0915 7273

Passcode: 947558

Friday 11 November

Keynote address: Dennis Atkinson

Remarks on the Strategic Experimentation of Belonging and the Instauring of Cosmicities

This short presentation explores belonging mainly in the context of education as a strategic experimentation towards what I call a convivial belonging. Belonging conceived not in terms of affiliation to established orders or modes of existence but as a metastable problematic that requires a continuous re-working in response to encounters with otherness that can lead to the instauration of new cosmicities and their as yet unknown potentials.

It presents a series of brief scenarios in which the notion of belonging is considered and which might have relevance for educational practices. Such scenarios include anthropological work on pluralism and multi-naturalism, John Keats' notion of negative capability, artist-teacher narratives and their emerging cosmicities, Etienne Souriau's work on instauration and the work-to-be-made, and instauring pedagogies of taking care.



Dennis Atkinson is Professor Emeritus at Goldsmiths University of London, Department of Educational Studies and the Centre for the Arts and Learning. He is visiting professor at the Universities of Porto, Gothenburg and Barcelona. He was Principal Editor of *iJADE* from 2002 - 2009.

He has published six books including *Art in Education: Identity and Practice*; *Art, Equality and Learning: Pedagogies Against the State* and *Art, Disobedience and Ethics: Adventures of Pedagogy*. His latest book, *Pedagogies of Taking Care: Art, Pedagogy and the Gift of Otherness* is published by Bloomsbury.

In 2015 he received The Ziegfeld Award by The United States Society for Education through Art for outstanding international contributions to art in education.

Friday 11 November

Keynote address: Sonia Boué

Notes from the field - a research-based practice in focus

Layers, strands, frequencies and vibrations. Authorship, ownership and digital technology. Othering and the exoticisation and sensationalising of neurologies. These are some of my key concerns. I think in layers but uppermost in my mind is the impact of the written and spoken word in perpetuating inequality.

I have chosen to be quite personal in some of my reflections, to paint a picture of invisible disability, digital access, and exclusion in real life art spaces across a decade. I had planned to call my talk *Dismantling intellectual ableism - beyond the easy read text and the quiet room*, but this would have been reductive and boxed me in. It would've set up an expectation of linearity, which would be a burden for a brain like mine.

Words are famously reductive. We need them to signify meaning and yet words can also be a cul-de-sac. I'm concerned with the invisible intellectual ableism and cognitive bias that is so prevalent in the visual arts. I feel we need to demystify the intellectual and trust more in the unfathomable and the unspoken as equal forms of intelligence.

I will present instead a series of parallel and interrelated thoughts and experiences.



Anglo-Spanish artist [Sonia Boué](#) has a performative and responsive multiform visual arts practice. She is also a writer and a consultant for neurodiversity in the arts.

Situated between her studio, and online spaces, Boué's practice encompasses many forms to articulate a concern with home and the domestic as metaphors for exile and displacement. This touches both on the historic and the contemporary, and is often autobiographical. She is also at the forefront of neuro-inclusive research based arts practice in the UK.

Her work has been exhibited internationally and is held in digital form at Tate Britain, the BBC, and Bodleian Library in Oxford. She has performed in the UK, Ireland, and Spain.

'The Artist is Not Present' was a durational performance live streamed from the artist's studio, on 2 July between 12 - 6 pm. Boué inhabited and embodied a living Dadaist collage in her studio installation via the Instagram Live platform. Part of the event 'We are Invisible We are Visible', presented by DASH, the disabled led visual arts organisation.

Image: The Artist is Not Present © Sonia Boué 2022

Friday 11 November

Creative workshop: Liaqat Rasul

Let's Play: Creating Shapes and Textures

Unwind after a day of intense conference programme and use this creative session to allow your mind to let go and reflect on the day's content.

Beginning with meditation, Liaqat will lead participants through a playful and creative collage activity.

Grab any materials and tools you have to hand: paper, newspaper, invoices, receipts, tickets, old envelopes, punched card circles, scissors, stapler, sellotape, split pins, felt tips etc.



Liaqat Rasul is a gay Welsh dyslexic Pakistani male. He was born in 1974 in Wrexham, North Wales. Liaqat studied fashion, gaining a first-class degree, specialising in textiles. He spent a year in industry, working and studying in New Delhi, India. Liberty's in Regent Street, London, bought his graduating collection, and he ran the business Ghulam Sakina for ten years, creating beautiful textile clothing.

After Ghulam Sakina was liquidated in 2009, Liaqat decided to explore his life and career choices. He worked at the Roxy Beaujolais -run pub the Seven Stars, in Carey Street, while exploring art exhibitions and public art. A huge, heavy penny dropped in 2017, and Liaqat started making collages for friends. Small but vital art practice was initiated. Liaqat made a few pieces for commission, and in 2019 had his first-ever solo exhibition of eight pieces at the Tracey Neuls shop in Coal Drops Yard, London. The collage works are not a social or political statement; they are abstract and cartographic, made from old envelopes, stamped tickets, wooden coffee stirrers, misplaced printing on cardboard boxes, leftover yarn, swing tags, creased tissue papers, napkins, abandoned receipts, an old t-shirt chopped up, tatty found papers, packaging... marked with biro and felt-tip pens and stuck with PVA glue, sellotape on to card inserts and graphics on cardboard boxes left out in the street. Their bold, odd colours and real-world experiences create unique, buoyant collage tableaux.

Making art is an act of hope. Liaqat invites the viewer to experience his low-tech, textured works, eyes darting about to take in the many elements, in their own time, meditatively, diverted from smartphones and the persistent digital world. Liaqat aims to create bigger and bolder collages and fibre works. His art doesn't have to be in a frame or on a wall. It might be a large kinetic hanging sculpture, a piece of architecture, or a public art installation. Think tactile. Think analogue.

7 Saturday 12 November

10:00 - 10:10 GMT

Welcome & guide to the 2022 online conference
Deborah Riding

10:10 - 11:10 GMT

Keynote sessions

Why wasn't I told: The importance of First Nations Arts and Culture in "Truth telling" within cultural and educational institutions

Bianca Beetson

Decolonising research: standpoint theory, intersectionality and deep listening

Belinda MacGill

11:10 - 11:30 GMT

20-minute break

11:30 - 14:00 GMT

Parallel sessions

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-saturday/>

The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.

14:00 - 14:15 GMT

15-minute break

14:15 - 15:15 GMT

Research & writing for publication workshops

PROVE it: making your project a research project

Dr Anne Boultonwood, iJADE Editorial Team

Advice from an editor and reviewer for authors submitting papers

Dr Thomas (Tam) Cheung On, iJADE Editorial Team

Join Zoom Meeting

<https://us02web.zoom.us/j/81909157273?pwd=OHIGdzlULzdWMXNxbTA1RzdKTGEvQT09>

Meeting ID: 819 0915 7273

Passcode: 947558

Keynote address: Bianca Beetson

Why wasn't I told: The importance of First Nations Arts and Culture in "Truth telling" within cultural and educational institutions

In Australia we have a government who has a commitment to a First Nations led future through: Voice, Truth and Treaty. As organisations and institutions across the Nation prepare for legislative impacts which may transform the way they operate and engage with First Nations communities, cultural materials and knowledges. In Australia many of our artists have been leading the charge when it comes to truth telling, engaging with the archive to reveal the hidden histories of our colonial past. Sharing those stories in our public galleries, theatres, museums and libraries; and opening a dialogue with audiences about our truths as Aboriginal and Torres Strait Islanders peoples. As a tertiary arts educator who has embedded First Nations perspectives into the curriculum, I am regularly confronted by the number of students who say to me "But why wasn't I told" when confronted with truth telling within the curriculum. In 2022 why wasn't I told is no longer an excuse. In an era where self-education is easy with information at the tips of our fingers. What role does arts and cultural institutions play in the education of our audiences or is their role more about inspiring self-learning through encouraging deeper engagement with the artist stories. How does the education sector use First Nations arts and culture as a tool for deepening the conversations about truth of our colonial pasts.



Dr Bianca Beetson is a Kabi Kabi, Wiradjuri woman and has been a practising artist for over 27 years. Bianca works across a broad range of media including painting, drawing, sculpture, installation, photography, fibre arts and public art.

Bianca has lectured and directed the Bachelor of Contemporary Australian Indigenous Art (BCAIA) degree at the Qld College of Art, Griffith University and is currently the Director of Indigenous Research Unit. She was also a founding member of the seminal Aboriginal artist collective proppaNOW Aboriginal artist collective.

Bianca's current board and advisory group memberships include the board of trustees of the QLD Art Gallery/Gallery of Modern Art and its Aboriginal and Torres Strait Islander advisory panel. She is also a NAVA board member, a member of the Museum of Contemporary Art Artist Advisory Panel, on the board of Digi Youth Arts and a member of the Arts QLD First Nations Arts and Cultures Advisory panel.

Photo: Chloë Callistemon, courtesy of QAGOMA.

Artwork in background: 'Dibirdibi Country 2008' by Mirdidingkingathi Juwarrnda (Mrs Gabori), Brisbane City, 2021.

Saturday 12 November

Keynote address: Belinda MacGill

Decolonising research: standpoint theory, intersectionality and deep listening

Visual methodologies provide a pedagogical framework for deconstructing moments in history. Art offers ways to decolonise curriculum through visual thinking and deep listening (Miriam-Rose Ungunmerr-Baumann). This lecture discusses art works that provide counter-narratives to colonial continuity and insights into racialized policy frameworks and bio-politics. The socio-political context of the colonising narratives and the role art played in the construction of the Australian nation will be outlined. While conclusions refer to recent collaborative, generative and creative works (Baker, 2018; Rigney 2007) that provide a pedagogical frame for re-thinking the historical misrepresentations and omissions of Aboriginal and Torres Strait Islander peoples.



Dr Belinda MacGill is a Senior Lecturer at the University of South Australia Education Futures and a full member of the [Centre for Research in Educational and Social Inclusion](#) (CRESI). Dr MacGill's research interests draw upon the fields of Indigenous education, culturally responsive pedagogy in arts education, postcolonial theory, visual methodologies; and critical race theory. Much of her work is focused on decolonisation through arts based pedagogies and creative methodologies.

Her recent research projects have explored the potential of virtual reality in combination with creative and embodied strategies to develop a strategic response to bullying. She runs institutes on Creative and Body-Based Learning (CBL) for developing effective, inclusive pedagogies for all learners. Dr MacGill was Chief Investigator on the project 'Creative learning through dance: Exploring effects on mental wealth across generations'. She was also recently Chief Investigator on a project to evaluate the 'WillPOWER Bilingual Program' - an interdisciplinary education program, delivered specifically to Aboriginal students to increase student engagement, school attendance, and academic outcomes.

Dr MacGill's research output includes numerous articles and book chapters but her contribution extends to non-traditional forms such as art exhibits and art magazines. She has published a broad range of articles concerned with postcolonial receptivity, teaching in the contact zone, critical pedagogy and feminist art theory. She has also authored several book chapters including recently, 'Decolonization, Ethics of Care and Arts Education' in the book 'Reimagining Just Education', and the chapter 'Dialogue across difference: Global conversations on teacher identity and the ethics of care' published in the book 'Drama for Schools' in 2020.

Saturday 12 November

Research & writing for publication workshops

PROVE it: making your project a research project

with Dr Anne Boultwood

Good educators are always evaluating their practice, and looking for ways to raise their students' performance, as well as improve their experience. This is especially so in art and design, where teachers bring their own creativity to their teaching, developing innovative methods and approaches. When we develop a new approach, it makes sense to share it with others, so that they too can adopt it and incorporate it into their own practice. And what better way to do this than by publishing. iJADE is committed to publishing new projects in art and design education, and encourages educators and teachers to share and profile their work through the journal. One of the issues that we sometimes encounter, however, is that the way the project is presented misses some of the crucial elements that make it publishable research.

In this interactive workshop, I will explore the significant aspects that make a project a research project. If you're planning a project, or just have an idea for a project, please bring it along. Using the PROVE it acronym as a guide, I will talk through the stages you need to go through.

Prepare

Decide at the outset what you want to find out, for example, does this new module improve my student' performance.

Record

Decide how you will measure the difference your project will make.

Observe

Collect the data as you go along. It should be detailed and specific.

Verify

Analyse the data systematically, and come to a justified conclusion.

Explain

Make sure that all these elements are included when you write your paper.

Suitable for those new to research or early career researchers.

Saturday 12 November

Research & writing for publication workshops

Advice from an editor and reviewer for authors submitting papers

with Dr Thomas (Tam) Cheung On

This workshop will go through the editorial and reviewing process of submitting a manuscript to the International Journal of Art and Design Education.

From creating an account with the journal submission electronic system to seeing your paper published, and from writing the very first paragraph to addressing the last comment of reviewers, what can an author do to facilitate the work of editors and reviewers? The speaker will share his experience in the capacity of an editor and a reviewer, in particular about the ways in which manuscripts are handled and decisions are made, and the challenges, difficulties as well as the rewards of taking up these academic roles.

Suitable for prospective authors and those who may be interested in becoming a reviewer for the journal.

Sunday 13 November

11:00 - 11:10 GMT

Welcome & guide to the 2022 online conference
Deborah Riding

11:10 - 12:10 GMT

Keynote sessions

How can Art and Design education play a key role in the transformation of our institutions and pedagogies?

Helena Goode

'Black because it has power in it.....'

Rose Sinclair

12:10 - 12:30 GMT

20-minute break

12:30 - 15:00 GMT

Parallel sessions

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-sunday/>

The programme of Parallel Sessions is organised based on common interest themes where possible. Please follow the link for the session schedules.

15:00 - 15:15 GMT

15-minute break

15:15 - 16:00 GMT

Film premiere

*Dame Magdalene Odundo in conversation with Marlene Wylie,
President Elect of NSEAD*

Introduced by Michele Gregson

Join Zoom Meeting

<https://us02web.zoom.us/j/81909157273?pwd=OHIGdzlULzdWMXNxbTA1RzdKTGEvOT09>

Meeting ID: 819 0915 7273

Passcode: 947558

Sunday 13 November

Keynote address: Helena Goode

How can Art and Design education play a key role in the transformation of our institutions and pedagogies?

Join Helena Good, Director of Daydream Believers as she shares some of the insights and challenges from the new Creative Thinking qualification which is being offered in the senior phase of secondary schools across Scotland.

The Creative Thinking qualification has challenge-based learning at its heart and using Daydream Believer's free online Playlist of resources, they are empowering students to tackle real-world challenges created in partnership with organisations like LEGO, The Ellen MacArthur Foundation, and Glasgow School of Art.

Helena will share some of the insights, experience and student work created through the State of Being challenge written by Acrylicize Agency in London as part of the qualification. This well-being challenge supports students to design three permanent artworks that provoke thoughtful conversation, give a sense of openness and inclusivity, and are activated throughout the year.

In creating a space where professionals in the business and education community participate and shape teaching and learning, Helena Good believes we have the power to transform institutions and pedagogies.

Join the conversation and see do you agree.



Helena has been working in education for over 30 years. Throughout this time, she has sought to develop how employers and educators work together to create our future workforce.

In January 2017 Helena launched [Daydream Believers](#), a unique programme of engagement supporting educators, employers, and designers to create resources that put creativity at the heart of education.

In May 2018 Helena was recognised by the British Interactive Media Association (BIMA) in their BIMA Top 100 Awards.

Helena worked as a college lecturer for 27 years and in November 2020 she was awarded the UK TES Lecturer of the year award.

Sunday 13 November

Keynote address: Rose Sinclair

‘Black because it has power in it’

“Black because it has power in it” words Althea McNish used in an interview to describe the different colours she applied to her designs and why, red was her favourite, and grey was a ‘none’ colour.

The first retrospective of the work of iconic designer Althea McNish, described as the first designer of Caribbean heritage to achieve international recognition, opened to critical acclaim at the William Morris Gallery in April 2022, nearly two years after her passing.

Althea from the outset at her arrival at the Central School of Printing in 1951, set out to prove that she could know everything there was to know about ‘serigraphy’ (silk screen-printing) and therefore use the technical acuity she acquired to push forward with the creative freedom she knew she wanted to apply to her textiles designs. Thus creating a range of textiles, mural and wallpapers and much more that challenged design parameters and would have contemporaries following her approach to colour.

Forty years ago Althea presented her work at the NSEAD national conference and it was described as a highlight - 40 years on, I want to re-present her work in a retrospective and reflective space, revisiting her quote ... “Black because it has power in it” .



Rose Sinclair is a Design Lecturer (Textiles) in Design Education, at Goldsmiths, University of London. Here her work looks at how technologies play a part in the aesthetics of the practice of crafting and making. Her PhD doctoral research focusses on Black British women and their crafting design practices, exploring textiles networks such as Dorcas Clubs and Dorcas Societies, and forms of participatory craft.

Rose’s textiles practice through participatory immersive workshops has appeared in localized pop-up shops, installations and presentations in the V&A London, The Bruce Castle Museum, House for an Art Lover, The Broadway Theatre, and Timespan in Helmsdale, Scotland. Her research work on Dorcas Clubs was featured in ‘Craftivism: Making a Difference’ on BBC4 (Feb 2021). She is co-curator of the first retrospective of the work of Althea McNish; showcased from 2 April - 11 Sept 2022 at the William Morris Gallery in ‘Althea McNish: Colour is Mine’ and now touring at [The Whitworth in Manchester](#) (21 Oct 2022 - 23 April 2023). This exhibition is part of a three-year research project supported by the Society of Antiquaries through its Janet Arnold Textile Award.

Sunday 13 November

Film premiere

Dame Magdalene Odundo in conversation with Marlene Wylie, President Elect of NSEAD

Filmed in partnership with The Fitzwilliam Museum, Cambridge, and the National Society for Education in Art and Design

Dame Magdalene Odundo is one of the greatest ceramic artists working today, with a global reputation, and is a Patron of NSEAD. In this film, in conversation with NSEAD President Elect Marlene Wylie, she discusses the education, places and people that have shaped her learning, including the collections at The Fitzwilliam Museum during her studies at the Cambridge School of Art.

Introduced by Michele Gregson, General Secretary, NSEAD.

Presenter guidelines

The guidance below is intended for both experienced and new presenters. Please read through carefully to ensure the smooth running of Parallel Sessions during the conference.

Preparing and giving your presentation

When giving your presentation you may find the following suggestions useful:

- Each session includes four papers and each presenter / paper has a 28-minute slot: approx. 20 minutes for the presentation and 8 minutes for questions. You may prefer to shorten your paper to allow for more questions.
- Please note that the sessions only allow for a two-minute changeover time between speakers, so you will need to be prepared beforehand for a quick handover.
- Keep the number of slides manageable (you are unlikely to be able to use 30 slides in a 20-minute presentation) and keep the amount of information on each slide succinct and relevant for your audience. As a general rule, the font should be at least 18-point and animations or transitions should not be distracting or hinder the legibility of the text.
- Session Chairs will be asked to keep a tight rein on time to ensure a fair distribution between presenters. Please ensure you rehearse and check the time of your presentation prior to the conference. We recommend keeping a clock or watch next to you during your presentation so you can see how much time you have remaining.
- To engage your audience, please ensure your presentation is specific to the iJADE conference, rather than using a presentation you have previously prepared for another event.

Sharing presentations and videos

Prior to the conference, please test your presentation and check the settings for video and audio sharing through Zoom.

In particular, Mac users may have to set permissions to share their screen via System Preferences:

'System Preferences' > 'Security & Privacy' > select the 'Privacy' tab > select 'Screen Recording' in the left-hand menu > Select 'zoom.us' (this may appear automatically or click on the + button to search for an app).

In the break prior to your session, please check that your presentation is open on your computer and functioning properly. As previously mentioned, sessions will be running to a tight schedule and we request your cooperation in keeping delays to a minimum.

Sharing a PowerPoint presentation in Zoom

1. Before the session, open the PowerPoint file you want to present. Nothing else should

be open on your Desktop.

2. Join the Zoom meeting - you will be automatically transferred to the correct Parallel Session breakout room by the Conference Coordinators.
3. Do not start screen sharing until instructed to by your Session Chair. When the Session Chair invites you to begin your presentation, click 'Share Screen' in the meeting controls.
4. Select 'Desktop' then click 'Share'.
5. The green border around your screen indicates that screen sharing has begun. A screen sharing menu bar will be available at the top of your screen - if you cannot see this, move the mouse to hover in this area for it to appear.
6. You can present your PowerPoint as you would normally, by clicking the 'Slide Show' menu tab > select 'From Beginning' or 'From Current Slide'.
7. At the end of your presentation remember to click 'Stop Share'.
8. The Session Chair will then moderate a brief Q&A with the delegates in your session.

Sharing videos in Zoom

1. Before the session, navigate to the video you wish to share and keep the file folder or web page ready. Nothing else should be open on your Desktop.
2. Join the Zoom meeting - you will be automatically transferred to the correct Parallel Session breakout room by the Conference Coordinators.
3. Do not start screen sharing until instructed to by your Session Chair. When the Session Chair invites you to begin your presentation, click 'Share Screen' in the meeting controls.
4. Select 'Desktop', and tick the boxes to 'Share Sound' and 'Optimize for Video Clip' (bottom left). Then click 'Share' (Mac users may be prompted to give permission to Zoom for audio sharing, if this has not previously been enabled).
5. The green border around your screen indicates that screen sharing has begun. A screen sharing menu bar will be available at the top of your screen - if you cannot see this, move the mouse to hover in this area for it to appear.
6. You can now maximise the file or web page and begin playing your video clip.
7. At the end of your presentation remember to click 'Stop Share'.
8. The Session Chair will then moderate a brief Q&A with the delegates in your session.

For more information about sharing videos and PowerPoint presentations through Zoom, please see the guidance available online: [Zoom Help Centre](#)

We strongly recommend testing your presentations and videos in Zoom prior to the conference.

If you have any questions or problems on the day, the Conference Coordinators will be available via email (ijade@nsead.org) or can be contacted through the chat function.

iJADE conference edition

The conference edition of the journal is produced in the late Autumn each year and is available online only. For more information about The International Journal of Art and Design Education, including author guidelines and a link to the Wiley Online Library, please visit:

www.nsead.org/publications/ijade

Nomination of papers for publication

A selection of authors (max. twelve) will be asked to write up their papers as articles to be published in an online conference edition of iJADE, provided they have not been published or submitted elsewhere. To ensure the selection reflects the views of conference delegates, the iJADE editorial team would like to invite each delegate to nominate up to five presentations.

Please nominate the papers that you think would be of interest to the wider international audience of the journal, and which you think are thought-provoking and well organised. It is the content of the paper, not the delivery, which is important here. You are at liberty to comment on these papers, if you would like to give reasons for your choice: we are grateful for your help and guidance.

The editorial team will add their own choices to the collated results and will then approach the selected authors, inviting them to submit a fuller version of their research in an article to the journal through ScholarOne, conforming to the usual requirements. Invited articles will follow the normal process of review and publication cannot be guaranteed.

Note: If you are presenting you are asked not to nominate your own paper. Please also indicate during your session if your work is likely to be published or submitted elsewhere, which would preclude publication in our journal. Thank you.

An online survey link to nominate your preferred papers from each parallel session will be circulated at the end of the conference.

Join our team

Would you like to be involved in The International Journal of Art and Design Education? We are currently welcoming expressions of interest for editors and reviewers with quantitative expertise.

Please contact the editorial team via ijade@nsead.org for more information.

Useful information

Weblinks

Conference website:

www.nsead.org/courses-advice/ijade-conference-2022/

Friday 11 November - Programme:

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-friday/>

Saturday 12 November - Programme:

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-saturday/>

Sunday 13 November - Programme:

<https://www.nsead.org/courses-advice/ijade-conference-2022/ijade-programme-2022-sunday/>

Contact

Conference co-ordinators: Emma Arya-Manesh & Diane Quinn

ijade@nsead.org

During the conference, the co-ordinators can also be contacted through the chat function in Zoom.

www.nsead.org/courses-advice/ijade-conference-2022/



#iJADE22

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Research into Education,
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With support from the Paul Hamlyn Foundation (PHF) Backbone Fund