



KNOWHOW VERKLAG

E U f u n d e d L e o n a r d o d a V i n c i p i l o t p r o j e c t



A 30 month project with partnership of 6 art schools in Europe lead by The Reykjavik School of Visual Art focused on creative teaching / learning in the studio environment of art schools

MYNDLISTASKÓLINN

Í R E Y K J A V Í K

KNOWHOW

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www.knowhow.is

DATA COLLECTION

The data will be collected through a combination of the following research methods:

- participant observations (supported with some video and photographic evidence)
- individual semi-structured interviews
- questionnaires (administered as part of interview sessions and/or through the project website)
- analysis of institutional/departmental documentation

The use of several case-study methods allows for a triangulation of data, verifying information with different sources and eliciting multiple perspectives. This approach reflects the collaborative manner of the learning and teaching styles encountered in the institutions and promotes a shared and genuine understanding of the research process and outcomes.

The field research commenced in November 2004 and will continue until December 2006.

The collected data will be collated and re-presented to partners as literary narratives inviting the participants' feedback. The analysis and interpretation of the data will be an ongoing thread through the research process, with emerging theories being explored in subsequent field visits. The results of Project KNOWHOW will culminate in a publication that will suggest methods of combining pedagogical theory with "making", inviting other practitioners in the field of education to incorporate these methods into their own practice.

DISSEMINATION

Integral to the success of Project KNOWHOW is the ongoing dissemination of the research findings. To this end, partners will be organising interim conferences, seminars and symposia intended to attract audiences that would facilitate the achievement of the project aims. The research team is committed to seeking publication opportunities in local and (inter)national contexts e.g. professional journals and periodicals, in addition to conference presentations.

Information about the project, progress and results is accessible online through the project website:

The project publication will be available in 2007, launched within the context of an international conference. The conference will be used to bring together practitioners and policy makers from across visual arts and vocational training education.

It is anticipated that the outcomes of this research will influence the development of learning and teaching practice in creative studio environments, and also impact upon the pedagogy of vocational education. Thus, the profile and status of making-integrated pedagogy will be raised and supported within institutes of higher and further education.

RESEARCH OUTLINE

CONTEXT

As practising artists and teachers Myndlistaskolinn staff were convinced of the effectiveness of making-integrated learning and teaching. Professional curiosity about this particular method of learning led to the creation of Project KNOWHOW. Project KNOWHOW is a research project with the aim of evidencing the nature of making-integrated learning and teaching, and of sharing this method with other practitioners in the field of education.

The European Commission, through the Leonardo da Vinci Programme, has prioritised the research and dissemination of new forms of learning and teaching and basic skills in vocational and educational training. Project KNOWHOW seeks to articulate the pedagogy of the studio in a manner accessible to practitioners from within these other learning and teaching contexts.

The pedagogy of the studio environment is centred on a series of apparently simple communications. These communications, if they are to be effective for learning, demand an understanding of the making process and the relationship between maker and materials, tutor and student. Using these relationships as a method of learning and



teaching, art schools have successfully facilitated the cognitive and creative development of their individual students. It is this harnessing of the creative imagination, individuals learning how to learn, which could be of interest and value to those working in the areas of vocational and educational training.

Project KNOWHOW is an EU funded Leonardo da Vinci pilot project focused on the creative pedagogy and practice within the studio environment. The research seeks to make explicit the learning dynamic that exists between student, tutor and "making" within ceramic studios of art schools, thus contributing to an epistemology of learning and teaching which is, as yet under-represented in Further and Higher Education. The focus of the case studies will be principally that of ceramic studios. It is anticipated however, that the findings of the research will be applicable and transferable to other disciplines and contexts for learning and teaching e.g. vocational and educational training.

The research will be developed over a period of 30 months (November 2004 – May 2007).

AIMS

The principle aim of Project KNOWHOW is to articulate the existing pedagogy of the studio i.e., the relationship between learning, teaching and making, in a manner accessible to other education practitioners.

In achieving this aim, this research will have made explicit the unspoken interface that lies within the learning/teaching/making dynamic. This explication will be made evident in visual and textual formats, and in the professional dialogue generated between practitioners.

OBJECTIVES

- to observe and record the interaction of tutor/student with ceramic materials in order to articulate the existing pedagogical practice of each partner institution
- to analyse this practice in order to investigate the importance of the engagement with materials to the process of learning and teaching
- to interpret the analysis in a manner that is accessible to other practitioners
- to suggest pedagogical methods of integrating "making" with learning and teaching practice in order to develop the learning skills of students

OUTCOMES

- The intended outcomes of Project KNOWHOW are as follows:
- That a wide range of key players in the education sector will know of the project initiative and will be interested in following the project and post-project developments.
 - That information on creative learning/teaching techniques in the studio environment will be easily accessible to interested parties.

- That funding authorities will be prepared to invest more in implementing non-verbal learning techniques than they have been prepared to do to date.

PARTICIPANTS

Each participating institution provides ceramic courses for students at Further and/or Higher Education levels. Tutors within these establishments have a mixture of part/full-time teaching commitments, but are all practicing artists. The term "artist" is used to define those individuals engaged in the production of creative and aesthetic artworks: in this context, synonymous with craftsman.

- The Reykjavík School of Visual Art (Myndlistaskolinn) Reykjavik, Iceland
- Iceland Academy of the Arts (Listahaskoli Islands) Reykjavik, Iceland
- The Glasgow School of Art, Glasgow, United Kingdom
- Cumbria Institute of the Arts, Carlisle, United Kingdom
- International Ceramic Studio/University of West Hungary, Silicate Dept., (Nemzetközi Kerámia Stúdió) Kecskemet, Hungary
- Estonian Academy of Arts (Eesti Kunstiakademia) Tallin, Estonia
(translation in brackets)

RESEARCH METHOD

The aims and objectives are such that the research is concerned with the everyday learning and teaching practice within ceramic studios. "Practice" is further defined as the relationship between student, materials and tutor. The meanings of these relationships are situated within the experiences of the individuals involved. For this reason, ethnographic research methods have been identified as the most appropriate for generating and gathering evidence.

The research uses a multi-site case study method involving tutors and students of ceramics departments in the six aforementioned European Art Institutes of Further and Higher Education.

The research is designed to gather a range of perceptions on the learning, teaching and making interface and will reflect the experiences and responses of learners and teachers, and the observations of the research team.

