

## Where can I find out more about Project KNOWHOW?

The primary source of information regarding Project KNOWHOW is the dedicated website: [www.knowhow.is](http://www.knowhow.is). A visit to the website will provide links to each of the partner institutions and provide updates on the progress of the research.

Each of the Partners are involved in dissemination events across Europe, such as this one, in an effort to share the scholarship of the research and to generate a professional dialogue across cultures and education systems. To date, Project KNOWHOW has been presented at national and international events in each of the Partner countries, Iceland, Estonia, Hungary and the UK as well as the Netherlands. Presentations are to be made in Germany, Finland, England before the end of 2005. Our intention is to share our findings and enter into dialogue with colleagues across education contexts.

Disseminating KNOWHOW, its progress and results, offers practitioners the opportunity to reflect on and perhaps illuminate their individual learning and teaching practice and to provide insights into the creative pedagogical practice of others.

### In conclusion

A wealth of information and experiences cannot be shared within a brief like this. Please do not hesitate to contact us if you need further information on Project KNOWHOW. [www.knowhow.is](http://www.knowhow.is)  
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# 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



**KNOWHOW**  
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[www.knowhow.is](http://www.knowhow.is)

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**

# P r o j e c t K N O W H O W

f o c u s i n g o n a n o v e r v i e w o f t h e P r o j e c t

## What is Project KNOWHOW?

Project KNOWHOW is a pedagogical research project focused on understanding and articulating the relationships between learning, making and teaching within the studio environment. The studio environment studied in the project research is principally that of ceramics departments in art institutions across Europe.

Within educational research there is growing interest in the importance of creativity within learning and teaching practice. This educative dynamic encompasses the experiences of both student and tutor. KNOWHOW aims to understand this dynamic and to re-present the inherent stories of the studio-learning environment. Whilst the phrase “non-verbal learning” is frequently used to explain the acquisition of knowledge through tactile experience, (and indeed is used in the formal title of Project KNOWHOW), it is becoming clear that it is a phrase that does not do justice to the complexity of communications involved in studio learning and teaching.

## Who is involved in Project KNOWHOW?

There are six art institutions involved, selected from four European countries: Iceland, Estonia, Hungary and the United Kingdom.

- The Reykjavik School of Visual Art, Iceland
- The Iceland Academy of the Arts, Iceland
- The Estonian Academy of Art, Tallin, Estonia
- The International Ceramic Studio, Kecskemet, Hungary
- The Glasgow School of Art and the Cumbria Institute of Arts , United Kingdom

The institutions were chosen in order to meet the funding criteria specified by the Leonardo Programme but also providing a variety of socio-cultural contexts for the research. Each institution has a particular role within the research as well as being individual case study sites.

Project KNOWHOW is managed by the lead institution, Myndlistaskolinn: The Reykjavik School of Visual Art. The researcher is based in the Glasgow School of Art.

## Why is Project KNOWHOW important?

The importance of KNOWHOW is centred on what it can reveal to the education community about the nature of learning and teaching relationships and the significance of the making experience within that dynamic.

KNOWHOW is distinguished from other research in terms of context, method and content.

Contextually, KNOWHOW works across cultural boundaries. Each partner institution brings a richness of educational history and experience to the research. The unique combination of partner countries presents an opportunity to extend our common understanding of both the educational practice and culture of others.

The creative research methods of KNOWHOW reflect the creative nature of the practice being



observed. This commitment to creativity in method, process and outcome is a unique aspect of KNOWHOW. Project KNOWHOW is emerging as a significant piece of educational research that employs narrative at each stage of the research process.

In terms of content, generating insights about the significance of creative practice within learning and teaching could impact on the education experiences of individuals far beyond the ceramic studio. The themes emerging from the field data are likely to be of interest to educators and policy makers across education sectors.

## How is Project KNOWHOW funded?

The work of Project KNOWHOW is made possible primarily through the Leonardo da Vinci Initiative within the European Union Education and Culture Programme. It is funded for a period of 32 months until May 2007. Each partner institution contributes to the funding package in terms of finance, pedagogical and administrative resources.

## How does Project KNOWHOW happen? (What are the methods?)

The research methods adopted by Project KNOWHOW are drawn from case-study traditions with an emphasis on the methods of narrative inquiry. Narrative Inquiry is about gathering and representing the storied experiences of individuals.

The researcher has made preliminary visits to each institution. These visits have recorded episodes of learning, making and teaching practice. From these written and visual field notes certain research themes are emerging. Aspects of these emerging themes will be pursued in the next stage of the research process.

## What are the emerging themes of Project KNOWHOW?

At this stage of the research process the key themes appear to be centred on:

- the personal professional practice of the tutor to the students' learning experiences within the studio
- the emotional structure of the studio environment: the ethos
- the physical interaction of student, media and tutor

The next stage of the research process will be to investigate and interrogate these themes further. Video observation of specific studio interactions will be supported with semi-structure interviews with tutors. These methods are intended to generate more specific data for greater in-depth interpretation and analysis.