



*
University of Brighton
Faculty of Arts

Forum

Drawing on All Resources: developing open educational practice in art, design and media



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**Full Programme
Abstracts and biographies**

16 May 2012

Faculty of Arts, University of Brighton, Grand Parade, Brighton, BN2 0JY

Aims of the day

Work undertaken by the Art Design Media Subject Centre suggests that the development of open educational resources and practices poses distinct opportunities, as well as challenges, for creative practice higher education (*Practising Open Education*, 2011).

Open educational practices may support staff/student, cross- and inter-institutional collaboration; provide opportunities to articulate the nature of creative practice higher education; raise individual, departmental and institutional profiles; and perhaps the recording, digitisation and sharing of skills-based resources may free up time to spend on other aspects of teaching.

Some of the challenges relate to unclear understandings of, and conflicting motivations for, the development of open educational practice. There are concerns about its relationship with, and impact on, established disciplinary teaching practices, staff roles and workloads. There are also issues about quality; the need for institutional policies, systems and provision of technical support; and the consequences of 'giving away' hard-won resources.

Discussions also raise questions about how burgeoning open educational practices relate to pressing issues of digital literacy.

This one-day forum, aimed at tutors and managers in creative practice higher education, will showcase the work of individuals, departments and institutions working towards more open educational practices in art, design and media disciplines. It aims:

- To capture, recognise and share the work of individuals, departments and institutions in developing open educational practices in creative practice higher education.
- To allow specialists in the OER field, to present examples and discuss current developments in the creation and use of licensed educational materials.
- To enable those attending the event to engage in open dialogue about themes and issues that are emerging around the creation and use of online teaching and learning resources.

Dissemination

We will be reporting on 'Drawing on All Resources' in Issue 18 *Networks* (to be published in July 2012).

We would like to invite you to write a short report (up to 500 words) on your experience of attending the event for inclusion in the event report. Please send all submissions to: Debbie Flint d.flint@brighton.ac.uk. The deadline for submissions is very short, so please send in your piece by **Friday, 25 May**.

Follow or participate in discussions about the event via:

Twitter: #droar @networkADM

Event blog page: <http://networksadm.blogspot.co.uk/p/drawing-on-all-resources.html>

Programme Morning

10.00 **Registration and refreshments** Foyer / Café

10.30 **Welcome and Introduction** Sallis Benney Theatre

10.40 **Keynote presentation** Sallis Benney Theatre
Moving Image Archives or Open Memory Resources?
 Paul Gerhardt, Archives for Creativity

11.15 **Refreshments** Café

11.30 **Parallel Sessions**

| Sallis Benney Theatre | CRD Room M57 | Boardroom |
|---|--|---|
| Session 1 | Session 2 | Session 3 |
| Experimental methods and approaches to the development of learning materials in Fashion Communication, and Woven Textiles for open source learning in creative practice Alison Harley | When OERs Go Viral: Getting OERs into the public domain Alex di Savoia | The Best Use of Infinity? Discussion led by Christoph Raatz |
| Getting to Grips – the Sequel Lucy Renton and Paul Postle | User Experience (a hidden barrier) in OER Adam Procter | |

12.30 **Lunch** Café

Programme Afternoon

| | | | |
|-------|--|--|--|
| 13.30 | Parallel Sessions | | |
| | Sallis Benney Theatre | CRD Room M57 | Boardroom |
| | Session 4 | Session 5 | Session 6 |
| | Mainstreaming OER Tim Seal | Developing design resources and flipping workshops Clare Harris | process.arts: open participatory education Workshop led by Chris Follows |
| | Collaborative Approaches to Learning Design John Casey | The Zandra Rhodes OER: creating a open educational resource from the Zandra Rhodes collection Tony Reeves | |
| 14.30 | Refreshments | | Café |
| 14.45 | Parallel Sessions | | |
| | Sallis Benney Theatre | CRD Room M57 | Boardroom |
| | Session 7 | Session 8 | Session 9 |
| | SP-ARK (the Sally Potter Archive) Sarah Atkinson and Clare Holden | PGCE students' research as a model for critical, reflective, developmental, pedagogic OER practice Paul Grivell and Paul Tully | The Question of Quality Discussion led by David Mathew |
| | Screen Search Fashion Jane Devine Mejia and Malcolm McInnes | OER in the Faculty of Art, Design and Humanities, De Montfort University Tina Barnes-Powell | |
| 15.45 | “Show and tell” and refreshments | | Sallis Benney Theatre |
| | A chance to see some developments in Open Educational practice and network with colleagues | | |
| 16.30 | Close | | |

Keynote and presentations

10.30 – 10.40

Introduction and welcome

10.40 – 11.15

Keynote Presentation

Sallis Benney Theatre

Moving Image Archives or Open Memory Resources?

Dr Paul Gerhardt

Director, Archives for Creativity

In the current age of digital media the rich cultural resources captured in our audio and moving image collections need to be available for open educational practice. But the reality is that only a tiny fraction of these archives have become available. The reasons lie in a complex history of broadcasting and film making technology, intellectual property systems and distribution platforms. Such issues have a critical relevance to when and how these resources can be opened up to teaching and learning in many diverse subjects and disciplines, not just the arts and media studies. Above all, we need to consider how to apply to the medium of audio and moving image the pedagogic framework of inspiration, application, quotation, reference and creative re-working that we already accord to the medium of the printed word.

Biography

Dr Paul Gerhardt runs the independent consultancy, Archives for Creativity, (<http://www.archivesforcreativity.com>), working with cultural organisations, public broadcasters and archives to stimulate the educational and creative use of film, television and sound. His clients include the BBC, Arts Council England, the US Corporation for Public Broadcasting, LUX and Skillset. Dr Gerhardt's career in broadcasting spans the early years of Channel 4 through to senior management at the BBC. He was BBC Controller, Learning, and also Head of Commissioning for the BBC at the Open University. Dr Gerhardt originated and led the BAFTA award winning BBC Creative Archive project.

He co-chaired the Film and Sound Think Tank for JISC, Joint Information Systems Committee for Higher Education, (<http://www.jisc.ac.uk/whatwedo/programmes/filmandsound.aspx>) and was consultant producer for *The Nine Muses*, John Akomfrah's archive based feature film.

He was educated at the University of Hull and received his doctorate from Oxford University.

Session 1

Sallis Benney Theatre

Experimental methods and approaches to the development of learning materials in Fashion Communication, and Woven Textiles for open source learning in creative practice**Alison Harley**

Chair and Head of School of Textiles and Design, Heriot-Watt University

The ALTO (Arts Learning and Teaching Online) project in the School of Textiles and Design is focused on two distinctive specialist subject areas of creative practice – Fashion Communication that draws on the studio environment, digital communication and ‘location’ learning; and the ‘endangered subject’ of Woven Textiles that is dependent on the transfer of knowledge through traditional practice in a workshop situation. An account of the experimental approaches and methods used in the development of open source learning materials for both subject areas will be presented, alongside the challenges and perceptions of an emerging area of learning and teaching in design higher education.

Biography

Alison Harley currently holds the Chair and Head of School of Textiles and Design at Heriot-Watt University, and has worked internationally and in the UK. She has held senior academic leadership positions in small specialist institutions as well as in the wider university context. Alison Harley has led and collaborated on research, learning and teaching, and industry projects as well as on exhibitions and events with a range of design, education and industry professionals. During her career in art and design higher education she has gained substantial experience of constructing academic infrastructures to enable innovation in curriculum design and methods of delivery.

Getting to Grips – the Sequel**Lucy Renton**

Faculty Blended Learning Co-ordinator, Kingston University

Paul Postle

Visiting Lecturer on Design Studies and Design Joint Honours, Kingston University

In 2011, the Faculty of Art Design & Architecture at Kingston University London was involved in the ADM-HEA-led project *Practising Open Education*. They approached the problem of raising awareness and embedding OER practice in two ways. The first involved looking at how they might involve staff and students in the production of OERs and any infrastructure that might be needed to support this. The second was seeing if there would be value in getting staff and students to use existing OERs as part of the curriculum. It is this second strand (Getting to Grips) that they would like to talk about in this presentation; how they went about identifying a potential gap they could plug with OERs, assessing various platforms offering OERs and other freely available information, and how they have fared since in trying to embed their findings.

Biographies

Lucy Renton studied Fine Art at St Martin’s School of Art and the Royal College of Art, London, in the 1980s. She has worked in HE since 1990 mainly as a studio-based lecturer in Fine Art, with a specialism in Print. In 2006 she switched to a staff development and strategic role as the Faculty Blended Learning Co-ordinator, and has been involved in a variety of digital innovations and projects, most recently *Practising Open Education* for the ADM-HEA.

Paul Postle studied Graphic Design at Portsmouth in the 1980s. After moving to London he gained over twenty years experience as a successful freelance photographer in the music, book publishing and magazine industry. In 2010 he returned to education, graduating from an MA in Design with Learning and Teaching at Kingston University. Currently, Paul is a visiting lecturer on both Design Studies and Design Joint Honours at Kingston University. In 2011 he was awarded a SCORE (Support Centre for Open Resources in Education) short-term fellowship from the Open University, supporting his research into Open Educational Resources.

When OERs Go Viral: Getting OERs into the public domain

Alex di Savoia

Integrated Communications and Branding Lecturer, University College Falmouth & CEO, Aardvark Records

OERs from University College Falmouth's (UCF) Screenwriting Unit went viral in 2010, approximately a year after they were first made available as OERs. Whilst still very popular with budding international screen and scriptwriters, at the height of the viral period the course's OERs experienced in excess of 3,000 unique hits per day. Alex di Savoia will discuss the push-pull promotional strategy which led to this success – and the importance of putting multimedia OERs on established, popular online media, entertainment and social networking services that are known, trusted and widely used by the general public.

Biography

Alex di Savoia lectures in Integrated Communications and Branding at University College Falmouth (UCF). His industry background includes fashion PR, Fast-moving consumer goods (FMCG) advertising and the music industry. His professional life is split between his role as CEO of the international independent record label, Aardvark Records, and lecturing.

Alex has project managed two successful open education projects whilst at UCF: The Phase I UKOER project 'openSpace', a specialist open education courseware repository for creative HE-level subjects, and the Phase II UKOER project 'IPR for Educational Environments'. He is currently project managing the development and launch of a UCF-funded open education course 'Blogging for Educational Environments (B4EE)'.

Alex's research focuses on open education pedagogy, open education student persistence, self-motivated student study dynamics, online peer-driven learning communities, and eLearning instructional design.

User Experience (a hidden barrier) in OER

Adam Procter

Senior Teaching Fellow in Digital Media, Winchester School of Art, University of Southampton

More Open Education Resources (OER) and learning environments are being created and starting to mature and there are a number of barriers to learning and creator participation. One often overlooked barrier that has been given less attention, especially within OERs, is user experience (UX). UX is the way a person feels about using a product, system or service. We are creatures with emotional needs and, in the rush to get great content open and available sometimes the usability, the wow factor and good design principles get left by the wayside. I will demonstrate ways to think about UX for your OER and learning environments and why this is an important factor in helping engage learners with our educational materials.

'The real payoff comes when we can make that remarkability last. When we can make people continually feel our work is worthy of discussion. When—for weeks, months, maybe even years—the people who engage with our work continue to sing its praises to everybody they meet'— (Jared Spool in Walter, A. *Designing for Emotion*).

Walter, A. (2011) *Designing for Emotion, A Book Apart*.
<http://www.abookapart.com/products/designing-for-emotion>

Biography

Adam Procter is a Senior Teaching Fellow in Digital Media at Winchester School of Art and is also the Technical Services Officer, managing technical resources for the School. He is a member of the Creative Commons Network, a mobile app developer and open education resource and open technology enthusiast. He has lectured extensively on Creative Commons, copyright, and open source technology. His focus within the field of design is primarily new media, the web and

progressive web development. He is a keen advocate of web standards, accessibility, user experience and user-centred design.

Session 3

Boardroom

The Best Use of Infinity? Discussion

Christoph Raatz

Executive Secretary, Council for Higher Education in Art and Design (CHEAD)

This session will use Alan Clarke's article 'The Best Use of Infinity: Open Educational Resources and the Politics of Knowledge' as a starting point for discussion around ideologies underpinning open educational resources and practice.

Some of the ideas articulated by Clarke are outlined below - please read the full article before the discussion: <http://arts.brighton.ac.uk/projects/networks/networks-issues-1-15/selected-feature-articles-from-the-networks-archive>

Since their introduction by MIT in the late 1990s, OERs have become a phenomenon that have grown to a global network. The largest organised network is the OpenCourseWare Consortium (OCW), which comprises more than 300 universities in more than thirty countries. Facilitated by the internet, OERs provide new ways of learning, which force a new assessment of the politics of knowledge and the 'business' of education. In particular, using Jefferson's concepts of the 'fair use' intellectual materials and educational matter being in the 'commons', a strong argument can be made about universities' moral and ethical obligations to participate in a global culture of knowledge sharing and creation. Jefferson's 'commons' can be seen as synonymous with the modern concept of the 'public domain': a public place where anybody can place or access intellection or creative product.

Furthermore, the philosopher Ernest Gellner demonstrates that sharing knowledge is an essential element of 'organic' knowledge growth. Organic knowledge is profoundly social and seeks to understand through analyses of context and by viewing things in relation to one another. OERs are a powerful tool for organic knowledge creation.

OERs share many of the principles that underlie much of the internet and, specifically, the phenomenon of 'wiki' websites: openness, peering, sharing and acting globally. These principles are in certain conflict with notions of intellectual property. Consequently, the definition of OER includes the stipulation that resources have been released under an intellectual property licence that permits their use or re-purposing by others.

Despite the requirement to relinquish IPR, participation in OER networks can still be 'good business' for universities, as accessing a HEI's resources through OER does not include that institution's accreditation, while at the same time the HEI benefits from the association with the OER network through a raised profile.

Reference

Clarke, A. 'The Best Use of Infinity: Open Educational Resources and the Politics of Knowledge'. <http://arts.brighton.ac.uk/projects/networks/networks-issues-1-15/selected-feature-articles-from-the-networks-archive>. Date accessed 21/03/12.

Biography

As Executive Secretary of CHEAD, the Council for Higher Education in Art & Design, Christoph Raatz is the main representative of the association that comprises some 70 member institutions with degree or postgraduate provision in art and design, represented by their most senior academic concerned with art and design. He has overall responsibility for the management

of CHEAD and advises its Executive Committee on strategic planning to ensure that CHEAD continues to provide leadership and an inclusive, cohesive body for and on behalf of Art and Design higher education in the UK four nations, advancing knowledge and understanding in the sector and promoting the sector's interests to others.

Prior to joining CHEAD, Christoph was at the London School of Economics as the coordinator of a European Commission-financed, international research project in political economy. From 2003 to 2006 he then worked at Goldsmiths College as the project officer of the Writing PAD project, a major initiative designed to promote the adoption of models of good practice that encourage inclusive approaches to the purposes and possibilities of writing. Christoph is also an elected Fellow of the Royal Society of Arts.

Afternoon Sessions (before break)

13.30 – 14.30

Session 4

Sallis Benney Theatre

Mainstreaming OER

Tim Seal

Assistant Director, Support Centre for Open Resources in Education (SCORE)

OER can all too often be an individual / isolated activity; what does it mean to mainstream OER activity at an institutional level? The Open University has been working towards mainstreaming the creation of OER as part of the module production process. This session will take a brief look at the technicalities and motivations behind this activity, as well as the impact on projects that sit outside the 'standard' module production process. The presentation will use projects such as TESSA, SCORE and OpenLearn as case study examples.

Biography

As Assistant Director of the Support Centre for Open Resources in Education (SCORE) Tim Seal is responsible for coordinating and managing the day-to-day activities of the Support Centre; developing, implementing and managing SCORE project operations, as well as engaging with partners across the sector. His background is in educational technology design and development. Tim has worked in the field of OER over a number of years having come to SCORE from the Open University's Learning and Teaching Solutions unit where he worked in media projects producing high quality learning materials. Previously to that he worked on a major UK project at Queen Mary University disseminating cutting edge biomedical research to learners aged 9 -16 through the development of a combination of online OER and real life interactive experience.

Collaborative Approaches to Learning Design

John Casey

Project Manager, ALTO Project, University of Arts London

This presentation reports the experience of the ALTO UK project in devising a simple effective methodology and media format to help busy front-line art and design teachers engage with creating, sharing and using open educational resources. Inspired by the example of the Open Textbook movement in the USA, Africa and elsewhere as well as the experience of the OpenCourseWare movement created by MIT, the project has joined these techniques to create 'Open Course Books'. Traditional learning resources such as lecture notes, etc. can be scarce in these subject areas, with the result that there can be 'gaps' when trying to create OERs along the lines pioneered by OpenCourseware at MIT and OpenLearn at the OU. This open course book is our response to these challenges, it gives us a relatively easy way to create and share representations of our courses for people outside our institutions.

Biography

John Casey is the project manager of the ALTO UK JISC OER Phase 3 project (<http://alto.arts.ac.uk>) based at the University of the Arts London. This is notable in being a partnership between the public and private sector that includes universities, technical colleges, publishers and IT companies. The vision of the project partners is to develop a service to support a sustainable ADM OER community in the UK that is engaged in the co-design, development and sharing of OERs. To support this, the project is developing a technical infrastructure for a national online/offline community of art, design and media teachers and students. Previously, John was project manager for the Jorum project (<http://www.jorum.ac.uk/>) where he was instrumental in guiding Jorum to becoming an open repository service and in the adoption of Creative Commons Licences. John has experience in the legal issues and staff development aspects of e-learning and has researched and published on these subjects.

Session 5

CRD Room M57

Developing design resources and flipping workshops

Clare Harris

Part-time Technical Demonstrator, Graphic Design and Illustration, University of Brighton

Clare Harris is a 'Design Thinking' tutor at the Open University and a technical demonstrator at the University of Brighton. Her work focuses on the ways that online tutorials might be used as part of blended learning on Graphic Design and Illustration degrees and she is interested in projects that experiment with ways of supplementing her teaching with other kinds of learning resources.

In this presentation she will discuss the development of two learning resources, which drew on her observations of Level 4 students' recurring problems with software use and of gaps in teaching provision. Using a questionnaire to establish what topics and format would be the best to pursue, and drawing on work on e-learning in Higher Education and on the principles of successful resource design, she created a stand-alone set of tutorials and a visual aid to be used in face-to-face (F2F) workshops.

Biography

Clare Harris works with undergraduate students in Graphic Design and Illustration, running workshops in digital design, web design, book design and digital publishing. She also runs seminars for postgraduate students in digital imaging, typography and book design. She is a Tutor for the Open University's 'Design Thinking' module. Having recently finished her PGCert in Higher Education she is continuing to explore the use of blended learning in Design Education. She was recently a prize-winner in the Adobe Higher Education Educators' Choice Awards for Arts and Media.

The Zandra Rhodes OER: creating an open educational resource from the Zandra Rhodes collection

Tony Reeves

Academic Developer in Learning Technology, University for the Creative Arts

The Zandra Rhodes Digital Study Collection project is a collaborative venture between the University for the Creative Arts and the Zandra Rhodes studio. Zandra Rhodes is the chancellor of the university and this project will provide unique open online access to images of 500 of the designer's most iconic and landmark costumes. These will be selected out of a total of 2,500 garments by Zandra Rhodes and will cover her entire creative career from the late 1960s to the present day.

From this substantial collection of innovative fashion designs, 25 key works will be chosen to build an Open Educational Resource (OER) that can be used to enhance learning and teaching. In

addition to digital images of the chosen dresses, the OER aims to use primary and secondary source material in digital format to create a rich learning object that can be shared, repurposed and reused.

This presentation explores the complexities of digitising the collection and tracks the team's progress in creating an engaging OER.

Biography

Tony Reeves is an Academic Developer in Learning Technology at the University for the Creative Arts (UCA). His role at the university involves working with staff to help enhance student learning through the use of technology.

While teaching Music Technology at the University of Hertfordshire and Southampton Solent University, Tony became increasingly interested in exploring the potential for online technologies to enhance student engagement. In his current role Tony works with academics and course teams to explore the use of blogs, wikis, podcasts and other learning technologies.

Tony led UCA's strand of the 2009 JISC Open Educational Resources project, which led to the creation of a suite of educational videos exploring printmaking, sand-casting and ceramics manufacture. Tony's current research focuses on the growth and development of online communities and their impact on student learning.

Session 6

Boardroom

process.arts: open participatory education workshop

Chris Follows

Project Manager, DIAL Project, University of the Arts London

Abstract

In this workshop Chris Follows will lead a hands-on demonstration / discussion of and relating to University of the Arts London's (UAL) perspectives on developing open participatory education and social media content groups and networks through *process.arts* (<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. Chris will summarise UAL's experience of developing *process.arts* from grassroots innovation to an institutional service.

Background

process.arts emerged from grassroots activity; since 2006 it has maintained a sustainable and independent system of development, through agile web development. The project fully relies on individual and group participation and is managed and developed through a combination of voluntary participation, research secondments and fellowships. The project has never been an official institutional service and no one is employed to support the site. The overall concept is to encourage 'open practice', cross-college communication and knowledge sharing within UAL, and wider engagement with alumni, industry and the sector. It's hoped over time, and through promoting sites like *process.arts*, participation in open educational web environments will become more accepted in academia and participants will begin to embed open participatory education practice into existing day-to-day practice.

Participants are encouraged to create accounts on *process.arts* prior to the workshop at <http://process.arts.ac.uk/user/register> and please bring along some images, text or video resources to upload if you can.

Biography

Chris Follows has worked at the University of the Arts London for seven years and has been researching and developing practice-based Art and Design open educational media content

communities since 2007. Chris is currently Project Manager to *DIAL* (digital integration into arts learning) (<http://dial.myblog.arts.ac.uk/about-dial/>), part of the JISC UK Developing Digital Literacies programme, (<http://www8.open.ac.uk/score/fellows>), *SCORE* Fellow at the Open University, web environment coordinator for *ALTO & ALTO UK* (<http://blogs.arts.ac.uk/alto/alto-uk/>)(JISC UK OER programme) and the initiator process.arts (<http://process.arts.ac.uk>). Other projects include *NAM: Conflict and Media* (<http://blogs.arts.ac.uk/conflictandmedia>). Chris is a painter and works in his studio, an artist run space in Stockwell, London (<http://www.amacstudios.org/>).

Afternoon Sessions (after break)

14.45 – 15.45

Session 7

Sallis Benney Theatre

SP-ARK

Dr Sarah Atkinson

Principal Lecturer in Broadcast Media, University of Brighton

Clare Holden

Development and Outreach Coordinator, Adventure Pictures

The SP-ARK archive (Sally Potter Archive) provides a unique example of the successful marriage between the principles of open educational resources and open archives. SP-ARK is an interactive online project based on the multi-media archive of world-renowned film director Sally Potter. Over the past five years, the archive has been developed to a Beta-testing level, and includes the intuitive visual navigation of one of Potter's films, *Orlando* (1992), and all of the related assets. Users are able to view and annotate a myriad of materials including film clips, scripts, storyboards, still images, location and developmental paperwork. This presentation provides insights into the evaluative case study, which is currently being undertaken in conjunction with a number of Universities into the pedagogic potential of SP-ARK. It investigates the collaborative potential between open educational practices and online open audiovisual archives within the wider context of OERs and policy issues surrounding their access, use and licensing.
<http://www.sp-ark.org>

Biographies

Dr Sarah Atkinson is Principal Lecturer in Broadcast Media at the University of Brighton, UK. Sarah launched and developed the Broadcast Media course provision, part of the Media Studies subject area, in the University's Faculty of Arts, at the University's campus in Hastings. This includes a suite of well-regarded course offerings in the field of media practice and production. Sarah has grounded these developments at the interface between the academic world and the professional media industries, emulating industry conditions in all teaching and assessment approaches. Sarah's research examines storytelling through digital practice and converging technologies. Following her practice-led PhD *Telling Interactive Stories*, she has published articles around the area of interactive film and cinema and her interactive film *Crossed Lines* has been exhibited internationally. She is currently undertaking an Open University SCORE fellowship (Support Centre for Open Resources in Education) and is the higher education consultant for SP-ARK.

Clare Holden is the Development and Outreach Coordinator for Adventure Pictures. She has worked on a number of digital film projects, which include a film education project for the UN and outreach engagement for the independent film network, 'Shooting People'. Clare has also secured a number of film distribution sponsorship deals with the likes of Skype, Ben & Jerry's, Salesforce and Yudu Media which resulted in an award-winning film, produced by the UK based non-profit 'Peace One Day', being distributed to 21,000 high schools in the USA and all 6,000 high schools in the UK. Clare also curates film and video exhibitions with a focus on public encounters with moving image. Her last exhibition took place as part of White Night 2011 supported by Brighton and Hove City Council and Art Republic.

Screen Search Fashion

Jane Devine Mejia

Collections Development Manager, Screen Archive South East, University of Brighton

Malcolm McInnes

Subject Leader Fashion and Textiles, University of Brighton

This presentation is about *Screen Search Fashion*, an online resource that provides a thematic guide to aspects of 1920s and 1930s fashion and dress as depicted in film from Screen Archive South East's (SASE) collections.

The selected themes guide you through the collections, using stills and clips from the archive. These enable you to discover more about the different types of clothing worn, and their historical and design contexts. There are links to records in the Screen Search online database, where the films can be explored in further detail, as well as links to related resources held in archives, libraries and museums.

This resource is the result of a year long, CETLD-funded project, carried out at the Royal College of Art and Screen Archive South East, at the University of Brighton.

<http://www.brighton.ac.uk/screenarchive/fashion/index.html>

Biographies

Jane Devine Mejia is a collections development manager at Screen Archive South East (SASE), University of Brighton. Her work focuses on teaching and learning with archive film, including projects with undergraduate and postgraduate classes. She uses Web-based social media, such as Community@brighton, as part of the initiative to expand use of SASE's collections within higher education.

Malcolm McInnes is leader of the Fashion and Textiles course, University of Brighton. He has designed women's and menswear collections in Italy, and launched his own labels in Milan to an international market. Fashion as narrative is an underlying strand of interest in his research practice, which is concerned with alternative representation of fashion other than the catwalk and photographic imaging.

Session 8

CRD Room M57

PGCE students' research as a model for critical, reflective, developmental, pedagogic OER practice

Paul Grivell

Course Leader, Contemporary Photographic Arts, Northbrook College Sussex

Paul Tully

Course Leader PGCE (Post Compulsory), Northbrook College Sussex

In the context of the critical, questioning and reflective ethos of the post-compulsory PGCE (Art & Design) at Northbrook College, this JISC funded project establishes an Open Practice framework in order to provide opportunities for student researchers to propose, test, question, evaluate and disseminate evidence-based pedagogic research in a range of contexts grounded in their practical experience as student-teachers.

However, the project does not aim to generate further re-useable resources, but rather seeks to develop an adaptable structure to enable the networked development and implementation of reflective, critical pedagogic practices/case-studies through dialogue and dissemination modes which utilise both 'virtual'/on-line and 'real-world'/face-to-face forms of communication. This

approach enables the development of context specific research practices and their implementation as solution-focused outcomes, in the broader critical context of networked peer discussion. Through this process the research comes to inform college-wide (and beyond?) cultural change and adds to existing knowledge through networked dialogue - for example in staff CPD, conference presentations and course team implementation and feedback.

Biographies

Paul Grivell is Course Leader, Contemporary Photographic Arts at Northbrook College and he also lectures on the PGCE course. Paul's recent research includes *Workbook Frame Lock: A Transitional Survey and Critical Analysis of Student, Approaches to Creative Process Documentation in Photography and Visual Art Education* with Claire Scanlon which has been published in the University of Brighton's Partnership magazine. He recently co-authored a case study with Claire Scanlon: *Autographic Photographic: developing critical analysis through slow doing and embodied thinking*, published in *Networks* issue 16. He is a CLT Learning & Teaching Fellow at the University of Brighton and he has an MA in Media & Communication.

Paul Tully is Course Leader PGCE (Post Compulsory) at Northbrook College. He was previously ILT Champion, Staff Development Manager, Quality manager and ITT Lecturer. He has an MA in Education.

OER in the Faculty of Art, Design and Humanities, De Montfort University

Dr Tina Barnes-Powell

Head of Postgraduate Studies and Research Students, De Montfort University

Early on within the *Practising Open Education* project the Faculty agreed that an OER was any type of learning or teaching material that was freely available for anyone to use. This inclusive definition was developed so that it encouraged and enabled the maximum amount of academic and professional service staff to engage with, and support, the developing initiative.

The development of OER also had the potential to support a number of elements within the University's emerging vision, including the commitment to 'develop a creative learning environment', to 'be a truly international university' and to 'be (...) driven by innovative projects'.

Engagement in this project has helped the Faculty to:

- ensure that academics engage more effectively with each other;
- support students and academics in creating and producing resources;
- improve the quality and diversity of our learning materials;
- promote the reputation of the Faculty;
- promote our courses to international audiences;
- prevent individuals' re-inventing materials/resources/activities;
- support the diverse needs of our learners;
- widen access to HE resources;
- advertise the range of expertise that is accessible within the Faculty.

Biography

Dr Tina Barnes-Powell is Head of Postgraduate Studies and Research Students in the newly merged Faculty of Art, Design and Humanities at De Montfort University, Leicester.

In 2011 she was responsible for aligning all existing and newly proposed postgraduate (PGT) programmes into a common structure to support economy of delivery, administration and management. These proposals would not have been possible without the development of OER.

Currently she is extending the new PGT structure to incorporate existing and new Humanities PGT programmes. The curricula framework that she has developed has enabled the Faculty to move toward greater flexibility in organizational structure as well as curriculum delivery.

Engagement with the *Practising Open Education* project has allowed Tina to engage with the process of making HE art, design and humanities learning more agile, adaptive and imaginative. It has also enabled the Faculty to take the first steps in establishing a cohesive postgraduate art, design and humanities community within the new faculty, which will ultimately enrich the student experience.

The Question of Quality Discussion

David Mathew

Learning Technologist, Centre for Learning Excellence, University of Bedfordshire

Among the many thousands of OERs available, what percentage will be of a good quality, and what exactly do we mean by 'good quality' in the context of OERs? How do we judge? What are the criteria? If a student visits an OER repository, how does he or she know that the resource is of a good quality, beyond an appraisal of the way it looks (or sounds)? Is the material up-to-date and factually correct? Has it been written with a student or an educator in mind, and does it make any difference in the OER environment? Above all, how do we ensure that quality is maintained if more and more resources are uploaded every day? A simple look at any OER repository will show that a very wide range of quality is available, and how do we know that anyone is completing the relevant maintenance?

Biography

David Mathew works in the Centre for Learning Excellence at the University of Bedfordshire, UK, and as an independent researcher and writer. His wide areas of interest include psychoanalysis, linguistics, distance learning and online anxiety. With approximately 600 published pieces to his name, including a novel based on his time working in the education department of a maximum security prison (*O My Days*), he has published widely in academic, journalistic and fiction outlets. In addition to his writing, he co-edits *The Journal of Pedagogic Development*, teaches academic writing, and he particularly enjoys lecturing in foreign countries and learning about wine.

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