

Fowler, Martin ORCID: <https://orcid.org/0000-0002-0128-4231> (2024) Know Thyself: The stories we tell ourselves about ourselves. In: National Association for Fine Art Education NAFAE Annual Conference: The Art of Resistance, 4 September 2024, University of the Arts, Canterbury, UK. (Unpublished)

Downloaded from: <http://insight.cumbria.ac.uk/id/eprint/8413/>

*Usage of any items from the University of Cumbria's institutional repository 'Insight' must conform to the following fair usage guidelines.*

Any item and its associated metadata held in the University of Cumbria's institutional repository Insight (unless stated otherwise on the metadata record) may be copied, displayed or performed, and stored in line with the JISC fair dealing guidelines (available [here](#)) for educational and not-for-profit activities

**provided that**

- the authors, title and full bibliographic details of the item are cited clearly when any part of the work is referred to verbally or in the written form
  - a hyperlink/URL to the original Insight record of that item is included in any citations of the work
- the content is not changed in any way
- all files required for usage of the item are kept together with the main item file.

**You may not**

- sell any part of an item
- refer to any part of an item without citation
- amend any item or contextualise it in a way that will impugn the creator's reputation
- remove or alter the copyright statement on an item.

The full policy can be found [here](#).

Alternatively contact the University of Cumbria Repository Editor by emailing [insight@cumbria.ac.uk](mailto:insight@cumbria.ac.uk).



UCA, Canterbury

**Wednesday September 4<sup>th</sup>, 2024**  
**UCA Canterbury, Kent.**  
**10:00-16:00**

The **National Association for Fine Art Education** invites you to our annual conference on The Art of Resistance.

The Art School is changing, has changed and will continue to change. The art school has an ability to be agile in reproducing itself in an expanding range of platforms, amongst social and political contexts and against sector metrics that challenge us to work in different ways. Within the University sector, the fabric of an Art School takes different forms, but the concept and attitude of the original 'Art School' still prevails. Meanwhile, instances of self-organisation and collective action, independent spaces for art making and exchange, and educational activism, are becoming an urgent necessity for enabling cultural inclusion. Increasingly, there are multiple cross-overs and prospects for local partnerships that are evolutionary and dynamic. There are numerous ways in which we have all learnt and are learning to make things happen in delivering a student experience which is inclusive through varied curriculums which are expansive and challenge the parameters of what we do.

There are characteristics present and common to each Art School scenario:

- Precarity, in the sense of vulnerability as we are all affected by factors beyond the immediate community of practice (and by an openly hostile political agenda)
- Defiant passion, a mission and ambition that is lived by people who won't be deterred from what they understand to be critically important and valuable
- Innovation and creative ways of operating within structures and systems, often taking the form of alternative approaches

In the current climate, it would be tempting to focus our concerns onto the way that marketisation and the application of economic norms have effectively diminished the reliability of resourcing and the richness of the social offer at the heart of art education. However, in the final analysis, the true core of everything are the people who drive, inspire, make and enable.

- **Artist activists and artists who teach,**
- **Educational activists and teachers who create,**
- **Maker activists and technical experts who share,**
- **Social activists and organisers who produce collective action.**

Typically, such people are those who can't 'put it down', who can find ways of adapting and 'working with', who can look forward, who carve out opportunities, who can challenge boundaries, who seek political agency for those they don't know, and who find strength in the cultural richness that we can and should disseminate.

Our gathering at Canterbury, Kent will focus on innovative, disruptive and/ or alternative ecologies of practice that exist within and beyond the Art School. This year's conference provides an opportunity to bridge initiatives and connect experiences, particularly those which point to visions for the future, resilience and resistance and positive action. Each in our community has a multitude of positive anecdotes, examples, and successes; stories that aren't frequently told or, more likely, become obscured by the intensifying struggle to defend access to cultural and creative means.

Once again, the background to this conference are the urgencies and crisis's that continue to challenge and destabilise UK post-statutory education in Fine Art:

*'Ministers will cut funding for performing and creative arts courses at English universities next year, .....*

Guardian report, 03 May, 2024

*'... 44 institutions currently affected by redundancies. Stated job losses are around a thousand but many more are concealed behind non-specific announcements of "voluntary severance schemes."'*

World Socialist Web Site, 02 April, 2024

However, in preparing for a future alternative, it is important to reflect on and take strength from what members across our community are already achieving with their students and learners. At our 2024 conference, and as a network, we are primarily interested in practice and projects; in how people are producing and how educators and fine art practitioners are responding to challenge.

To join NAFAE please visit our website: <https://www.nafae.org.uk/>

## **Art of Resistance**

National Association for Fine Art Education  
Annual Conference @ UCA, Canterbury, Kent  
Wednesday 4 September 2024

<b>Time</b>	<b>Activity</b>	<b>Who</b>
10.00 -10.20	Assemble (refreshments)	
10.20 – 10.30	Welcome / Introduction / Context	<b>Paul Haywood and Rebecca Court</b>
10.30 – 10.50	Manifesto on Art Education and Current and Future Possibilities.	<b>Guy Mayman and Paul Jones</b>
10.50 – 11.10	Future Educational Models. The Future of Fine Art Education. Proposals, Alternatives, Politics.	<b>Jenny Walden</b>
11.10 – 11.30	Pedagogies of teaching art and challenging the power relations between educator and students.	<b>Jo Neil</b>
11.30 – 11.40	<b>Break</b>	
11.40 – 12.00	Alternative Art Education and Collaboration Between Educational Providers.	<b>Richard Hudson-Miles and Jackie Goodman</b>
12.00 – 12.20	Inwards looking/Outwards facing - sketch for a tool kit for the critical artist-teacher'	<b>Dom Heffer</b>
12.20 – 12.40	“Cheerful and Militant Learning” in Bradford: Reviewing the Pedagogy of Albert Hunt	Gavin Butt
12.40 – 12.50	Plenary	
12.50 – 13.50	<b>Lunch</b> Presentation: Collaborative practices, the Studio as a Space of Creative Uncertainty; How Artists Teach	<b>Danica Maier, Maggie Ayliffe, Andrew Bracey, Joanne lee, Laura Onions</b>
13.50 – 14.00	NAFAE group introduction	<b>NAFAE team</b>
14.00 – 14.20	Special Operations	<b>Rose Butler</b>
14.20 – 14.40	Pedagogies of Art Education	<b>Dean Hughes</b>
14.40 – 14.50	<b>Break</b>	
14.50 – 15.10	'The stories we tell ourselves about ourselves	<b>Martin Fowler</b>
15.10 – 15.30	Art School, Art Gallery and the City: Collaborative Practices, Influential, Experimental, Future Possibilities.	<b>Maggie Ayliffe, Becky Thompson and Rob Elkington</b>
15.30 – 15.40	Plenary	
16.00	<b>Close</b>	