

MODULE HANDBOOK: 2025-2026

SEMESTER 1

MODULE: **Collaborative Dialogues**

MODULE CODE: ADAA7001

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FUTURE FARMERS ART COLLECTIVE: 2018. GORILLA GIRLS, Assembled 1985

Module Rationale – Collaborative Dialogues

The **Collaborative Dialogues (ADAA7001)** module is a 20-credit module that provides students with an introduction to collaborative practices. Students are organised into small groups, then tasked with producing a collaborative response. With time, groups should devise a collaborative name which demonstrates the ethos of the group.

The module is primarily taught through onsite weekly lectures that take place on Thursdays and Fridays (full time) and Fridays (part time), integrated with practical tasks. The aim is to apply theory with practice, including elements from co-existent perspectives and the thought experiment, where relevant.

Group tutorials are integrated into this timetable from 3.00 - 4.00pm on a Friday afternoon. At this point, you will be allocated a 30-minute group tutorial slot to discuss your work in progress with an allocated supervisor.

Throughout the module, you should aim to work collectively, negotiating aims and objectives through communication. You should research thoroughly; theoretically, philosophically, thematically, practically, and dynamically to ascertain the parameters of the project.

Students will be expected to find methods and approaches to practice, that enable them to produce a diverse body of work (portfolio) demonstrating material, practical and conceptual development. This should then be directed towards a considered and cohesive final outcome (presentation).

The final presentation need (should) not be a didactic dissemination of your experimentation and experience of collaborative practice but be more dynamic demonstrating your shared visions and aspirations. Risk and failure over safety and security are encouraged here, including, for example, performance or live events, installations and exhibitions or exposition of works, or future - orientated projects, ie. A new ethical - sustainable digital app. Interpret these as you wish, but with innovation and contemporary dialogues as your goal.

Considerations towards interdisciplinary and transdisciplinary method, as well as analogue and digital modes of working, (including, for example, employment of AI as an artistic method), can be negotiated here (and any other number of processes of your choice) to develop your collaboration with intent. This will involve challenging preconceptions, working conceptually, and making aesthetic decisions. Most importantly there should be a willingness to work as a composite whole.

Assessment Elements:

A Final Group Presentation - Reading Room. This will be 20 - 30 minute slot. You must determine how to use this time most effectively.

You must also submit:

A group portfolio of research and practice, indicating ways that you tried and tested ideas, and developed further to a final resolution. The portfolio can include both digital and analogue elements; games, maps, drawings, performances, situations, texts, and a collaborative manifesto.

Guidance for Students in the Completion of Tasks

This assignment will be assessed on grading criteria:

1.Engagement with Literature Skills (50)

For this, each student must submit a 2500-word questionnaire as a critical – analytical element (see template attached)

4. Practical Application Skills (30)

A group portfolio of experimentation (analogue and/or digital)

5. Transferable Skills for Life and Professional Practice (20)

COLLABORATIVE DIALOGUES PROGRAMME

[Note all Lectures/activities are held in the Reading Room unless specified]

Hand in: 12.00 noon Friday 12th Dec 2025 (FT)

Hand in: 12.00 noon Friday 6th Feb 2025 (PT)

Day/Date	Time	Leader	Lecture Title
Week One – Overview and Introduction and starting task			
Friday 14 th Nov	11.00 - 12.00	Shellie	Group list/Module Introduction, Handbook and Questionnaire. Distribute Groups
Week Two – Collaborative Practices and Methods			
Thursday 20 th Nov	9.30 - 11.00	Shellie	Lecture – Collaborative practices
	13.30 - 15.00	Shellie	Task – research and develop collaborative methods i/e World café/ meta - design tool kit - ‘me- we’ mentality Task - Application of methods through collaborative work
Friday 21 st Nov	10.00 - 11.00	Martin	Lecture - Culture Jamming
	11.00 - 11.50	Shellie	Lecture – Artivism and Activism
	12.00 –13.00	External Events	Linder (Talk), Glynn Vivian OR Corsio (Exh), Stiwdio Griffith
	13.30 –15.00	Shellie	Task - Develop a Collaborative Manifesto
	15.00 –16.00	Group Tutorials	With Supervisor
Week Three – Participation			
Thursday 27 th Nov	9.30 - 11.00	Shellie	Lecture – Short Collaborative Residencies, Projects, and happenings....developing a collaborative dynamic.
	13.30 –15.00	Shellie	Research Task – Consider the idea of ‘happenings’ as a theme/ process. Task – Develop and document ‘happenings’ as short collaborative response(s).
Friday 28 th Nov	10.00 –12.30	Shellie, Cath	Mini thread Event – developing and documenting work around a theme.
	13.30 - 14.30	Marilyn	Lecture – collaborative artists practices
	15.00 -16.00	Group Tutorials	
Week Four – Theory Informed			
Thursday 4 th Dec	9.30 - 11.00	Shellie	Lecture – developing themes and theory through applied collaborative practice. (questionnaire)
	13.30 –15.00	Shellie	Task - self-directed Collaborative project work (Cont)
Friday 5 th Dec	11.00 – 15.00	F/T	Self - directed Collaborative Project Work (not in reading room - tutor available from 12.00....)
	13.30- 15.00	P/T	(PK presentations – Reading Room- 9.30-12.00) Lecture – Collaborative practices/ collaborative methods
	15.00 -16.00	Group Tutorials	Independent Task – research, apply and develop.
Week Five – Self Directed Project Development			
Thursday 11 th Dec	9.30 -11.00	Shellie	Task – Self - directed Collaborative project work (to resolve)
	13.30 –15.00	Shellie	
	15.00 - 16.00	Group Tutorials	
Friday 12 th Dec (FT)	9.15 - 13.45	Assessing Staff	Presentations, Reading Room
Fri 12 th Dec (PT)	09.00 - 14.00	Non - contact	Invite to presentations/Independent Group meets PT

Assessment Timetable Friday 12th Jan. FULL TIME ONLY			
Presentations to take place in the Reading Room: 20 mins to 30 mins (max) per group			
Time	Group	Time	Group
9.15 - 9.45	Group One	11.45 - 12.15	Group Five
9.45 - 10.15	Group Two	12.15 - 12.45	Group Six
10.15 - 10.45	Group Three	12.45- 13.15	Group Seven
10.45 - 11.15	Group Four	13.15 – 13.45	Group Eight
Assessors	Rita (Yueyao Hu): Gavin Kirby: Robert Jones: Paul Duerinckx		
Moderators	Shellie Holden: Catherine Brown		

Week Six PART TIME ONLY			
Friday 16 th Jan	9.00 - 13.00	Shellie	Lecture – Short Collaborative Residencies, Projects, and happenings....developing a collaborative dynamic. Research Task – Contextual understandings - Consider the idea of ‘happenings’ as a theme/ process. Task - develop and document ‘happenings’ as short collaborative response.
	13.30- 15.00	Shellie	
	15.00 - 16.00	Group Tutorials	

Week Seven PART TIME ONLY			
Friday 23 rd Jan	9.00 - 13.00	Shellie	Lecture – developing themes and theories through applied collaborative practice. (questionnaire) Task - self-directed Collaborative project work
	15.00 - 16.00	Group Tutorials	

Week Eight PART TIME ONLY			
Friday 30 th Jan	9.00 -13.00 15.00 - 16.00	Shellie Group Tutorials	Task – Self - directed Collaborative work (cont)

Week Nine			
Friday 6 th Feb	9.00 - 12.00	Selected Staff	Presentations, Reading Room

Assessment Timetable Friday 6th Feb. PART TIME ONLY			
Presentations to take place in the Reading Room: 20 mins to 30 mins (max) per group			
Time	Group	Time	Group
9.00 - 9.30	Group Nine	10.00 -10.30	Group Eleven
9.30 - 10.00	Group Ten	10.30 -11.00	Group Twelve
Assessors	Shellie Holden: Catherine Brown		
Moderators	Hamish Gane: Rob Jones		

Focused Reading

Hackman, JR., (2011) *Collaborative Intelligence: Using Teams to Solve Hard Problems*. San Francisco, Berrett-Koehler Publishers.

Markover, D. & McArthur, A., (2015) *Creative Intelligence: Thinking with People who Think Differently*. New York, Spiegel & Grau.

Green, CW. (2001)., *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, Minnesota, Univ.of Minnesota Press.

Recommended Reading

Young, G, Sutcliffe, M (ed) McCann, G, Why Not Associates., (2013). *The Comedy Carpet Blackpool: a work of art by Gordon Young designed in collaboration with Why Not Associates*. Booth-Clibborn Editions.

Dooley, S. Witthoft, S. & Plattner, H., (2012) *Make Space: How to Set the Stage for Creative Collaboration*. New Jersey, John Wiley & Sons.

Bishop, Claire (ed.), (2006) *Participation: Documents of Contemporary Art*. London: Whitechapel; Cambridge, Mass.: MIT Press.

De Certeau., (1984) *The Practice of Everyday life*. USA: University of California Press Ltd.

Goddard, P., (2015) *Improving Agile Teams: Using Constraints to Unlock Creativity*, Bradford on Avon, Agilify.

Seno, E; Schiller, M; McCormick, C; Schiller, S., (2010). *Trespass: a history of uncommissioned urban art*. Köln: Taschen.

Olsen, C & MacNamara, S (2014) *Collaborations in Architecture and Engineering*. Routledge

Wark, M., (2008) *50 Years of Recuperation of the Situationist International*. New York, Princeton Architectural Press/Forum, New York.

Fisher, E, and Fortnum, R., (2013) *On Not knowing: How Artists Think*. London: Black Dog Publishing

Deepwell, Katy., (2020) *Feminist Art, Artivisms and Activisms*, Valiz:Amsterdam

Hartle, Stephanie; and White, D., (2024) *Visual activism in the 21st Century, Art, Protest, resistance in an uncertain world*, Bloomsbury, London (Library Online)

Duncome, D and Lambert, D., (2021) *The art of Activism your all purpose guide to making the impossible possible*, OR books.

Kester, G H (1998)., *Art, Activism and Oppositionality*, Duke University Press, Durham North Carolina, US

Fox, A and Macpherson, H., (2015) *Inclusive arts practice and research – A critical Manifesto*, Routledge: Oxfordshire.

Background

Brotchie, H. & Matthews, H., (Eds) (2005) *Oulipo Compendium*, London, Atlas Press.

Dougherty, B; Celery Design Collaborative. (2008) *Green graphic design*. New York: Allworth.

Journals

CoDesign: International Journal of Co-creation in Design and the Arts/Multi: the RIT journal of plurality and diversity in design/Scope/Creative Quarterly/Afterall/TANK

Useful Web links

<http://scholar.google.co.uk>: <http://www.tate.org.uk/learn/online-resources/glossary> ;

<http://www.tate.org.uk/research/publications/tate-papers-issues> ; <http://www.ubu.com>

www.academia.edu/www.culturemachine.net/ www.designingcollaboration.com/ www.publicartonline.org

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AIM(S)

- To widen the student's outlook and experience concerning ways in which disciplinary or trans-disciplinary peer-group/team dialogue can enhance the creative project, as well as engaging in the wider more participatory experience of personal creativity.
- To engender dialogues across creative fields, stimulating the cross-fertilisation of ideas and practices in the concept and execution stages of creative projects and to foster a team dynamic in the minds and experience of the student.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- critically analyse the creative process of others and be able to negotiate complex partnerships that prove to be mutually productive;
- take responsibility for planning and developing an innovative approach within a partnership or collaborative team environment;
- systematically and creatively evolve of a 'Futures' oriented concept through each stage of a project and effectively communicate the conclusions of this process to specialist and non-specialist audiences.

INDICATIVE CONTENT

- The engagement of all students in the final presentation of the 'thought experiment' module across the **A** and **D** (*Art and Design*) routes through the module in order to identify potential creative partners.
- Group meetings in which to initiate negotiations within the broad peer group in order to build creative and potentially productive teams and partnerships.
- Lectures and seminars on collaborative practice, multiple creative perspectives, strategies and methodologies, including case studies from across a broad spectrum of art & design.
- Potential collaborative 'spaces', both physical and non-physical, and their contribution to the creative process, including case studies and presentation modes.
- Dialoguing and creative team workshops supported by tutorials, group tutorials.
- Exploration of digital platforms for collation, communication and dissemination of group concept ideas.

LEARNING AND TEACHING STRATEGY

Developing upon the 'Thought Experiment', and prior to the independent Explorative Praxis, this module establishes and formalises opportunities for collaborative dialogues. These are developed within this module, initially through lectures and seminars, which will encourage the students to engage with and discuss the concepts, principles and practices of their student colleagues. Tutorials and seminars will develop upon practical examples that will be used to support the application,

discussion, and critical evaluation of collaborative practice. Where appropriate, case studies from creative industries will also be used to develop understanding and application of techniques. In addition students will negotiate and take personal responsibility for their alliances, communicating productively, planning and bringing concepts to fruition under monitored conditions, enabling them to learn from mistakes and enhance their skills in creative and collaborative dialogue.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	-	-
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Portfolio (5000 word equivalent / 10 elements).

Exemplar

A collaborative research venture, with each student's contribution presented as a portfolio of creative work (digital or analogue) with a defined documentary element (e.g. blog, journal, etc.) comprising of references, analysis, personal records and critical evaluation to quantify the creative process and the nature and effectiveness of individual and collaborative activity. Collaborations will be communicated through appropriate formats to professional standards utilising contemporary media and techniques – this in itself will form part of the challenge for students, as they work together to enhance dialogues across medium specific pathways, as well as virtual platforms. The outcomes of collaborations will be communicated at a trans-disciplinary 'event' using any appropriate and effective communication modalities, which will be delivered virtually.

Assessment Summary

Activity type	Percentage
Written exam	-
Coursework	100%
Practical	-
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module embeds the 'Future Fit Framework' (2012), which focuses upon employability and enterprise. The module will prepare students to 'cope with, manage, and shape social, economic and ecological conditions characterised by change, uncertainty, risk and complexity'. Students will achieve this through collaborative group working, dealing with complex issues that they will have to negotiate with fellow students and reach professional outcomes through their work. The 'UNESCO Five Essential Pedagogic Approaches' will also be embedded into this module, in particular an emphasis upon Participation and Participatory Learning and partnerships. Again, these will be achieved throughout collaborative group work.	