



## **Igniting Creativity: Art, Education, Transformation and Change.**

The Igniting Creativity: Art, Education, Transformation, and Change conference aims to explore the powerful intersections between the arts, education, and policy-making, fostering innovative approaches to societal challenges. Through engaging discussions, workshops, and presentations, and performance. The conference seeks to inspire creative thinking in arts practice and pedagogy, while emphasising the critical role of the arts in shaping inclusive, forward-thinking policies, procedures, identities and vision. By bringing together artists, educators, policymakers, and thought leaders, we hope to cultivate a productive environment where creativity becomes a catalyst for transformative change, equipping artists, educators and their communities to navigate and address the complexities of a rapidly evolving world.

**Wednesday 8<sup>th</sup> January 2025 10am – 6.30pm**

**Northern School of Contemporary Dance**

Deadline for submissions: **noon, Friday 8th November 2024.**

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## **CALL FOR CONTRIBUTIONS**

### **Structure**

The conference will run across a full and varied day with drinks and performance on the early evening of Wednesday 8<sup>th</sup> January 2025. We will aim to create a programme where delegates can attend the full conference with a schedule that resonates with their work, practice or experiences the most.

### **Purpose of the conference**

The theme "Igniting Creativity: Art, Education, Transformation, and Change" reflects a profound exploration of how creativity, when nurtured through arts practice, education and performance, can act as a driving force for personal and societal transformation. The theme's true meaning lies in the belief that creativity is not just a skill but a dynamic process that fuels innovation, self-expression, and problem-solving across all aspects of life.

By "Igniting Creativity," the theme emphasizes the initial spark that awakens imagination and critical thinking, both of which are essential for personal and professional development, with creativity as the cornerstone of innovation—whether in the arts, sciences, education, or social initiatives. The conference aims to foster an environment where this spark can ignite and flourish, encouraging individuals to think beyond traditional boundaries and embrace bold, visionary ideas.

Art has always been a transformative force in culture, pushing the limits of how we perceive the world, a powerful medium through which individuals express unique perspectives, challenge norms, and inspire change. The inclusion of art in the theme highlights its integral role in shaping the way we understand ourselves and communities in which we live and work.

"Education" is the pathway through which creativity is nurtured and developed. Through the conference we aim to encourage focus on how educational systems and practices can be reimagined to cultivate creativity in learners, empowering them to become agents of change. Seeing education not as a transfer of knowledge but a dynamic process of shaping individuals who are capable of thinking creatively and critically.

"Transformation and Change" signify the ultimate goal of the theme: the belief that creativity, in art and education, leads to meaningful transformation. This transformation happens on multiple levels—personal, cultural, and societal. Fostering creative thinking and innovative practices, we can create environments ripe for change—be it in addressing social injustices, environmental issues, or reshaping how we engage with technology and one another.

Overall, the purpose of this conference theme is to inspire participants to consider how creativity can be harnessed within art and education to effect significant, positive change in the world. It invites educators, artists, policymakers, and leaders to engage in dialogues about how to cultivate creative capacities, transform educational practices, and leverage the power of art to create more adaptable, innovative, and socially conscious communities.

Through the activities during the day we endeavour to:

1. Explore the role of art making and teaching practices in consideration of citizenship, collaboration, social engagement and community.
2. Generate opportunities for knowledge exchange and networking for teachers, artists and sector leaders
3. Enable interdisciplinary dialogue around emergent themes of the conference
4. To identify and explore shared practices, ideas and perspectives across the arts, dance, and higher education sectors

## **Call for contribution proposals**

Proposals are sought against any of the conference themes, or through suggestion of your own theme, ignited from what is proposed.

We welcome proposals from individuals or teams from an institution or across multiple institutions as well as from students, student unions or other student bodies/groups. We particularly welcome submissions from practitioners working in and outside of Education, as well as policy makers, regulators, funding bodies and local authorities.

Our aim is that proposals represent the breadth of our artistic, educational and regulatory community.

## **Suggested themes for the conference**

There are a number of themes that we would like to explore. This list is by no means exhaustive, and we hope that proposals will enable many more to present themselves. We hope that the themes inspire and motivate your own thoughts, responses and contributions.

***The themes are identified in the headings with some 'maybe' suggestions to inspire.***

We recognise that proposals may so easily sit across a number of these themes, and this is great.

### **1. Creativity in Education: Rethinking Teaching and Learning**

How can creativity be integral to education and challenge more traditional educational systems?

Creative pedagogies that transform classrooms into spaces for innovation.

Fostering critical thinking and problem-solving skills through creative approaches.

Case studies of innovative teaching methods that emphasize creativity in various disciplines.

### **2. Art as a Tool for Social Change**

The role of art in addressing societal issues such as inequality, social justice, and environmental challenges.

Community art projects that ignite civic engagement and transformation.

The power of visual, performing, and the application of digital and performance arts in shifting cultural narratives and challenging the status quo.

How art can promote equality, diversity, inclusion, and equity.

### **3. Creative Leadership and Organisational Transformation**

The impact of creativity in leadership and organisational change.

How creative approaches to leadership can inspire innovation and adaptability in institutions.

Case studies of organizations that have embraced creativity to drive cultural or operational transformation.

### **4. Cross-disciplinary Collaborations: Fusing Art, Science, and Technology**

Projects that combine the arts with other sectors and subject areas to foster new forms of innovation.

The role of creative thinking in technological advancement and problem-solving of performance and education.

Interdisciplinary collaborations that push the boundaries of traditional academic or artistic fields.

### **5. Art Education and Empowerment**

The importance of arts education in fostering creativity and personal development in students.

The role of art in building emotional intelligence, empathy, and resilience in learners.

Art programs that empower underrepresented or marginalised communities.

How access to creative opportunities transforms educational outcomes.

### **6. Creativity in the Digital Age: Opportunities and Challenges**

How digital tools and platforms are transforming creative expression and artistic practice.

The impact of social media on creativity, collaboration, and audience engagement.

Balancing creativity with the challenges of technological overload and digital fatigue.

Virtual and augmented realities in the art and education sectors.

### **7. Cultural Heritage, Creativity, and Change**

Using art to preserve and reinterpret cultural heritage and traditions in modern contexts.

The role of creativity in reviving or sustaining indigenous and marginalised cultural practices.

How creativity can challenge colonial and oppressive narratives within art and culture.

### **8. Creativity and Mental Health: Healing through Art**

The role of creative arts in mental health and therapeutic practices.

Art as a medium for processing trauma, grief, and personal transformation.

Creative mindfulness and self-expression techniques to foster mental well-being.

How artistic engagement can promote resilience and community healing.

### **9. The Future of Creativity: Sustainability and Innovation**

How creative practices can contribute to sustainability and environmental awareness.

Creative problem-solving in the face of climate change and global challenges.

Innovations in sustainable materials, art, and design.

Future-forward thinking: how creativity can help us imagine and shape a sustainable world.

### **10. Redefining Creativity in the Workplace**

Encouraging creative thinking in corporate and professional environments.

The role of creative professionals in shaping the future of work.

Nurturing innovation through diverse, creative teams.

Overcoming barriers to creativity and collaboration in workplace settings.

### **11. Global Perspectives on Art, Education, and Transformation**

Exploring how creativity manifests across different cultural and geographical contexts.

Case studies from around the world showing the impact of creative educational or artistic projects on local communities.

Global challenges and creative solutions: how art and education can address pressing issues in different regions.

### **12. Youth Creativity: The Next Generation of Innovators**

Empowering young people through creative platforms and educational programs.

How creativity can inspire young leaders to engage in transformative change.

The role of art in building agency and voice in youth activism.

Case studies of youth-led creative initiatives addressing local and global challenges.

## **Session types:**

### **1) Interactive workshops sessions (45 mins)**

These will engage peers in activities and discussions in various formats. We will be looking for a range of inventive modes of delivery to engage participants in the most useful way to share, receive and respond to practice and dialogue. You should allow 5- 10 mins for formal or informal questions and answers where possible or make space for this in the more relaxed coffee and lunch breaks and networking sessions.

### **2) Lecture demonstration (60 mins including time for questions)**

These will engage peers in observation and discussions around the themes. Like 1. We will be looking for a range of inventive modes of delivery to engage participants in the most useful way to share, receive and respond to practice and dialogue. You should allow 10 mins for formal questions and answers

### **3) Roundtable discussion panel up to 45 mins**

Proposals in these categories will be prepared to move from a structured style to an open style panel. Your proposal should identify the theme and the key points you wish to share in order that the short listers can best find a panel which will best suit your input.

### **4) Oral presentation (15-20 minutes + 10 minutes for questions)**

Oral presentations allow the presenter to give summary and insight into a piece of practice or action-research or a project. Presentations may be completed or hitting a milestone of

progress. Presentations which are early on and presenting more of a pilot research project but need feedback should keep to the 15 mins option and continue dialogue outside of the presentation.

Please note that the facilitator will support presenters keeping to their agreed timeslot. A central theme will group 2-3 presentations in an allocated slot

### **5) Poster presentation (A1 or A0 size)**

Posters offer an exciting and alternative dimension in their approach to presenting topics for discussion and research. We are looking for eye-catching, stimulating posters (which could include graphics, drawings, text, pictures and imagery). All posters will be available throughout the two days on display, with two allocated slots where poster presenters can be available for conference delegates to ask questions and talk to authors. For this reason we do not accept poster entries from non-delegates.

Posters should be professionally printed and sent or brought to NSCD ahead of the conference for display. Only the following orientation and sizes can be accepted:

- Landscape – A1.
- Portrait – either A1 or A0.
- We cannot accept posters smaller than A1 in size.

### **6) Low tech Performance (10-20 minutes with minimal lighting)**

The art form says it all. We would welcome short performance pieces which appropriately align themselves to the themes and topics of the conference. If selected, our technical team will be in touch to discuss the minimum requirements needed for the piece to be seen. We would prefer that you are available on the evening of the Tuesday 7<sup>th</sup> January to tech your work. Please note the max 15-20 minutes duration is fixed and we request that candidates ensure they have the running time precise. However if you have much shorter work, we may be able to accommodate this during the programme.

Deadline for proposal submissions is: **Friday 8<sup>th</sup> November 2024 4pm**  
**Return to conference web page to submit your proposal.**

## **Important dates**

**Tuesday 23<sup>rd</sup> September 2024** – Call for submissions open

**Friday 8<sup>th</sup> November 2024** – Deadline for submissions

**Monday 25<sup>th</sup> November 2024** – Lead presenters informed of submission outcome

**Monday 2<sup>nd</sup> December 2024** – Presenters to send in their picture and biography and amended abstract for publicity. Conference opens for delegate booking and presenters will be emailed an early-bird registration code.

**Monday 9<sup>th</sup> December 2024** – conference programme finalised and published and promoted.

**Tuesday 10<sup>th</sup> December 2024** – final pre-conference information sent and received with presenters.

**Tuesday 7th January 2025** Conference bookings close

For further information and an informal chat please contact: Darren Carr, Director of Higher Education at NSCD [Darren.carr@nscd.ac.uk](mailto:Darren.carr@nscd.ac.uk)

**When submitting your proposal you should have the following information ready to submit via the online form:**

<b>Title of your submission:</b>
<b>Lead contact name</b>
<b>Lead contact email</b>
<b>Presenter names (if different from lead contact)</b>
<b>Higher Education Institution name or independent artist or company name:</b>
<b>Proposal type:</b> <ul style="list-style-type: none"><li>• Interactive workshop session up to 45 mins</li><li>• Interactive workshops / Lecture demonstration up to 60 mins with time for questions</li><li>• Oral presentation 15-20 mins plus 10 mins Q&amp;A</li><li>• Poster presentation (A1 or A0 size)</li><li>• Performance (10- 20 mins with minimal lighting requirement)</li><li>• Roundtable discussion 45 mins</li></ul>
<b>Abstract:</b> No more than 150 – 250 words <i>This will be used for publicity purposes</i>
<b>Presenter Biography / Biographies</b> (max 150 words each)
<b>Maximum capacity requirements:</b> e.g. studio workshop up to 30 participants or up to 6 people in small space or unlimited NSCD to decide on capacity
<b>Layout request of space:</b> <ul style="list-style-type: none"><li>• Small space theatre style layout</li><li>• Large space theatre style layout</li><li>• Small space with opportunity to situate a small number of people</li><li>• Unknown NSCD can decide</li><li>•</li></ul>
<b>What equipment and resource needs will you have:</b> e.g. computer and projector, flip chart, mats, post-it notes etc
<b>Additional requirements:</b> These may include accessibility, access, or other additional requirements that will enable you to attend and present your session.

## Conference Terms and Conditions

Any presenter or delegate will be asked to sign up to our terms and conditions as part of the conference proceeding. As forward notice of this please be aware that the following terms and conditions apply.

Delegates are required to:

- I. agree to the collection and storage of personal data, as outlined in NSCD's Privacy notices;
- II. attend the in-person conference for a minimum of one full day to present their session should it be accepted into the conference programme. Please note, presenter places are not free of charge, but are offered at a discounted rate.
- III. agree to information about themselves, their co-presenters, their institution and their session details being promoted externally on the web-based conference programme.
- IV. permit their slides and relevant resources from the session to be posted after the conference on NSCD's website and in any conference proceedings.
- V. allow their session to be photographed or filmed during the conference at NSCD's discretion.
- VI. allow their and their co-presenters' details (name, email address, institution, Biography – no longer than 100 words) to be shared with delegates during the conference on NSCD's conference web page.
- VII. permit the recording of their session for potential hybrid or virtual delivery of the conference, to be either live-streamed or circulated as a resource to conference delegates.

If you are uncomfortable agreeing to these conditions, you should select no. If you would like us to contact you to discuss your concerns, please note this on the proposal form.