Global Journal of Arts Education

Volume 04, Issue 1, (2014) 05-15

www.awer-center/gjae

# Role of research and professional practice in teaching art and design

**Nithikul Nimkulrat***, Department of Textile Design, Estonian Academy of Arts, Estonia pst 7, Tallinn 10143, Estonia.

**Suggested Citation:**

Nimkulrat, N. (2014). The role of autonomy in creativity development in fundamental courses in architecture education process. *Global Journal of Arts Education*. *4*(1), 05-15. Retrived on 3 May 2014 from http://www.world-education-center.org/index.php/gjae/article/view/3220

Received 28 December, 2013; revised 12 January, 2014; accepted 17 March, 2014.
Selection and peer review under responsibility of Prof. Dr. Ayse Cakir Ilhan, Ankara University, Turkey.
©2014 SPROC LTD. Academic World Education & Research Center. All rights reserved.

**Abstract**

Art universities today have become increasingly research-oriented. Lecturers and professors in art and design are demanded to conduct academic research and to maintain their profession creative practice, while keeping fulltime contact teaching with students. Although this demand seems to create a struggle to academic staff, it tends to benefit their teaching and students' learning. The aim of this paper is to shed light on the role of research and professional practice in teaching art and design, demonstrating ways in which the tutor's own research and creative practice may be used to support the teaching and learning of a design subject. The paper reflects on the author's own experience as a lecturer in textile design at a university in the UK with the support of literature on contemporary visual arts education. Based on this critical reflection, the author's research and professional textile practice have proven to be useful for teaching art and design students at the MA level. The tutor's knowledge gained from research and know-how accumulated from real-world professional practice can help students to understand the issues and the culture of their practice in a creative discipline. The approach of incorporating research and professional practice into teaching is recommended for the teaching of textile design in an art university in Estonia, where tutors' research and professional practice are still separately operated – the context in which the author is currently working.

Keywords: art and design, learner-centred, professional practice, research, teaching materials, textile design

*ADDRESS FOR CORRESPONDENCE: **Nithikul Nimkulrat,** Department of Textile Design, Estonian Academy of Arts, Estonia pst 7, Tallinn 10143, Estonia, *E-mail address:* nithikul.nimkulrat@artun.ee / Tel.: +372-626-7316

## 1. Introduction: Learning and Teaching in Art and Design and Research-Oriented Education

Students in art and design including the textile design discipline usually learn from their engagement with project work in studio practice (Shreeve, Wareing & Drew, 2009), i.e. learning by making material artefacts. They tends to approach their learning with the aim of gaining technical knowledge and skills, relating and differentiating their conceptual ideas and technical abilities from existing textiles or other design products, and translating the ideas using their skilled hands into material objects – the evidence of their projects' conclusion. This approach to learning is similar to the deep approach, discussed by Fry, Ketteridge and Marshall (2009) and Shreeve et al. (2009), that is used when students intend to achieve the fullest meaning from their studying. However, Shreeve et al. (ibid.) point out that students do not approach project work in an identical manner. Instead, they adopt one of the four strategies: 1) product-focused strategy aiming at technical skills, 2) product-focused strategy aiming at resulting products, 3) process-focused strategy and 4) concept-focused strategy. The tutor's role is to supervise and guide students undertaking a project what approach or strategy they should take to tackle their current problem arising in the project. These strategies are suggested not only directly through the supervision of students' projects, but also indirectly through other methods of teaching such as lectures and seminars. Although little employed in the textile discipline, lectures are still important for passing on information about existing, both historical and contemporary, textiles or other products and artworks created by practitioners in textile design and other related fields. The content of the lecture usually covers information about the work (product-focused), the technique and process (process-focused), the concept (concept-focused) as well as the general experience of the tutor if the lecture is about his or her own work. Transmitting and expanding information is the purpose of teaching that utilises the didactic approach like lecture, which falls into the instruction model (Carnell, 2007), where learning is passive and the tutor is seen as an expert (ibid., p. 36). The main advantages of lectures in textiles include creating awareness and updating information in the discipline, both forming the basis for the development of the students' individual project work. However, the lecture as a teaching method may not fully support students' learning in this practice-based discipline in which the students' actual experience with projects and their interaction with the tutor play significant roles. A lecture rarely facilitates the interaction and dialogue between the lecturer and students or the articulation of the students' experience in their studio practice. Alternatives to traditional lectures in which lecturers are the facilitators of process of questioning and learning are needed, in order to engage in dialogue with students (Tormey & Henchy, 2008). In order to encourage effective learning, effective teaching is necessary. According to Carnell's model of teaching in universities (2007, p. 36), the conceptions of effective teaching lie in the community dimension where the learners are seen as central and active, and learning is transparent and comes through dialogue, through which knowledge is constructed.

Universities including art universities have shifted towards research-oriented education. Art universities today are in the transition from art schools/colleges to universities. Although research culture begins to be pervasive in art universities, artistic culture inevitably remains strong. As a result, lecturers, professors and academic faculty members in art and design disciplines are demanded to conduct academic research and to maintain their profession creative practice, while keeping fulltime contact teaching with students. Although this demand seems to create a struggle to academic staff, it tends to benefit their teaching and students' learning.

This paper aims to examine the relationship between the tutor's teaching practice and his or her own research/professional practice. It expects to illuminate the role of research and professional practice in teaching textile design, demonstrating ways in which the tutor's own research and creative practice may be used in taught sessions to promote effective learning of a design subject in students. The paper reflects on my own experience as a lecturer in textile design at Loughborough University in the UK with the support of pedagogical research literature on contemporary visual arts education and higher education in general.

## 2. Relationship between Teaching and Research/ Professional Practice in Art and Design Disciplines

Teaching, research and scholarship are generally concerned with 'the relationship of the individual to the context of that learning' and knowledge is an 'individual construction' and a 'social construction' (Brew & Boud, 1995). Lecturers holding simultaneous activities that involve teaching, research and scholarship have to relate themselves to the learning context in which they can construct knowledge, individually and/or with learners. This role of academic staff is also recognised in art and design disciplines, in which creative practice is key, as can be seen in the following art and design subject benchmark statement for British higher education (QAA, 2008):

Staff engaged in research and scholarly activity in the subject play a major part in the delivery of all HAAD [The history of art, architecture and design] programmes; interaction between teaching and research makes a central and indispensable contribution to the dynamism of these disciplines. (p. 8)

In art and design, it is therefore important to incorporate research and professional creative practice into teaching as part of classroom activities and to encourage interaction between research and teaching.

In my teaching at the Loughborough University's School of the Arts between 2011 and 2013, I attempted to integrate both research and professional practice in all taught sessions, with the support of teaching materials relevant to the module content. In this paper, a set of teaching materials specifically prepared for two lecture/seminar sessions for students in the MA Art and Design Studio Practice programme are used to exemplify how teaching materials can support the integration of research and professional practice into teaching. The two sessions were for two modules namely Situating Practice and Exploring Materials, Processes and Techniques. Both modules had the same cohort of learners – the first-year MA students. The teaching materials include: 1) two sets of PowerPoint slides, 2) actual creative artefacts, 3) actual material used to create the artefacts, (4) my book and flyers about the book, 5) Link to my own professional website and 6) my published research papers, (see Fig. 1 & 2).

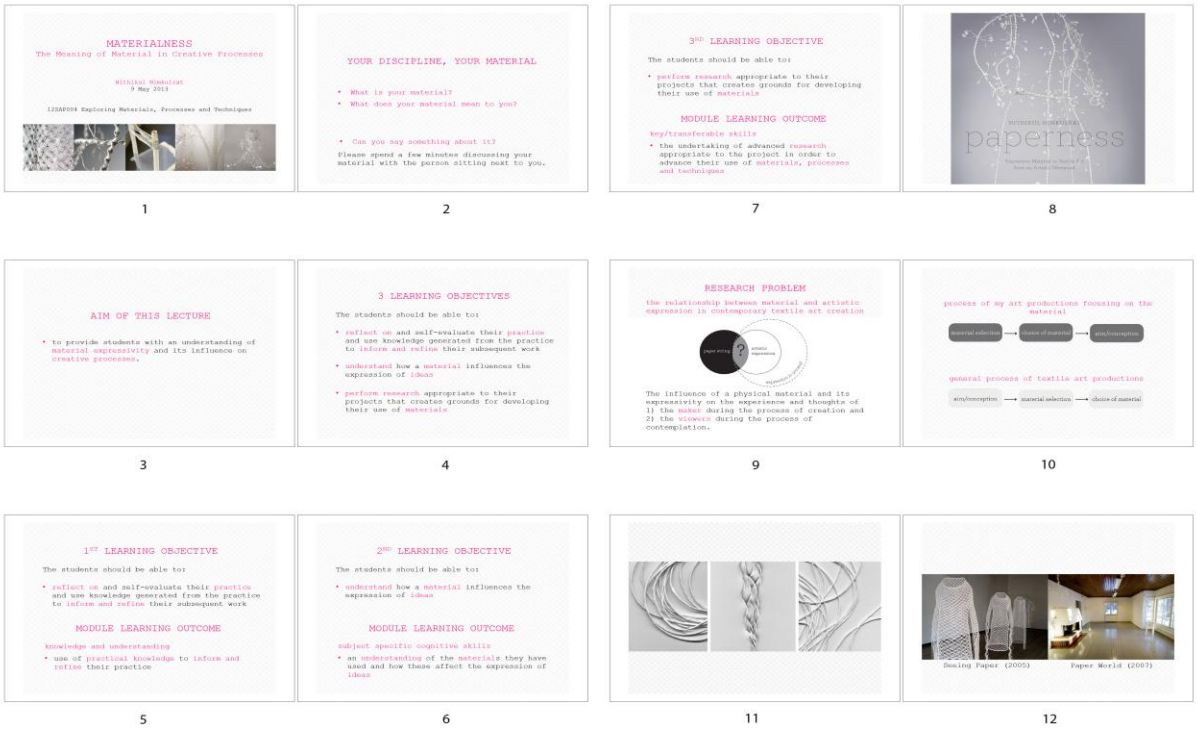



Fig. 1. samples of PowerPoint slides delivered in a session for the *Exploring Materials, Processes and Techniques* module




(a) (b) (c)

Fig. 2. (a) textile art installation resulting from my own textile practice and research – pieces in the installation are taken to the classroom as teaching materials; (b) the material used to create my artistic work; (c) my published PhD book

Both sets of PowerPoint slides, which contain not only text but also photographs and diagrams, present various topics evolved from within my PhD research, the content of which concerns material expressivity in textiles and my professional practice as a textile artist (see Fig. 1). The slides were used together with other teaching materials, such as art objects resulting from my own textile practice and research, the material used to create them and my published PhD book (Nimkulrat, 2009a) (see Fig. 2). All visual and tactile materials were expected to support verbal explanation, emphasising a main idea and encouraging students to seek further clarification in relation to their own practices. Although some images in both sets of slides are identical, the sessions' different topics differentiate how the imagery would be examined and used as teaching materials to facilitate verbal communication.

The art objects were displayed on the table and immediately accessible to students. The set up of the classroom aimed to not only create friendly learning atmosphere to students, but also invite them to participate in classroom discussion related to the art objects. Artefacts brought into the classroom as teaching materials were just completed for forthcoming exhibitions. This was aimed to make students feel as part of the world they would belong to after graduation and to motivate students' participation when they knew that what would be presented in a professional creative context had transferred into curriculum prior to the outside world, bringing the real-world practice to the classroom.

In addition, before each session, students in the cohort received a research paper with a topic related to each lecture's theme, i.e. the contextualisation of creative practice artefacts (Nimkulrat, 2009b) for the Situating Practice module, and for the Exploring Materials, Processes and Techniques module, the conduct of my practice-based PhD and how its main result has benefitted education, guiding students' creative practices and facilitating the articulation of their practices (Nimkulrat, 2010). Both research articles are available at the Loughborough's Institutional Repository, which means that students can easily gain access to the articles electronically. Giving students a research paper to read prior to the actual taught session was to prepare them with some grounded understanding of the topic they would be lectured. Throughout both sessions, I used the above teaching materials as communication tools to talk about my own research and professional practice in the teaching context. Utilising practice-based research in teaching postgraduate taught students in art and design makes the students develop a critical enquiry approach (Loughborough University Teaching Centre, 2011b), so that they understand and are able to articulate their own practices more profoundly.

In the first session (for the Situating Practice module), the teaching materials emphasised the connection between theory and practice of my practice-based PhD. They demonstrated how I utilised philosophy, phenomenology in particular, as the theoretical foundation to examine and discuss my creative productions and artefacts, and how I situated my creative practice in the art and academic worlds. The teaching materials exemplified how theories could enhance creative practice and how creative practice could at the same time help understand philosophical theories. Research and creative processes verbally explained were supported by the visual imagery of my work and text taken from my PhD or quoted from relevant literature.

In the second session (for the Exploring Materials, Processes and Techniques module), the teaching materials focused on providing students with an understanding of material expressivity and its influence on creative processes. They aimed that after the session students would be able to 1) reflect on and self-evaluate their practice and use knowledge generated from the practice to inform and refine their subsequent work; 2) understand how a material influences the expression of ideas; and 3) perform research appropriate to their projects that creates grounds for developing their use of materials. Presented through the PowerPoint slides (see Fig. 1), material expressivity as the focus of the session was taken from my PhD research that explored the relationship between material and artistic expression.

Elton (1986) suggests that research and teaching can nourish each other through the mediation of scholarship, by which he means 'new and critical interpretations of what is already known' (Elton, 1992). The incorporation of research and professional practice into teaching creates the overlapping of Boyer's four types of scholarship in academic practice (Boyer, 1990, pp. 16-25): the scholarship of discovery, the scholarship of integration, the scholarship of application and the scholarship of teaching (see Fig. 3).

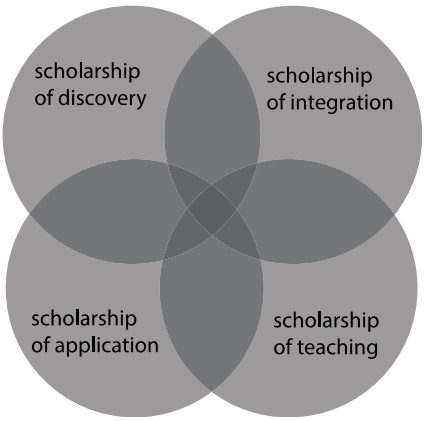



Fig. 3. Boyer's four types of scholarship. Diagram by Author.

In my own academic practice, the above taught sessions can demonstrate connection between teaching and subject-based research as well as professional practice that give rise to various forms of scholarship overlapping one another, as follows:

1) The scholarship of discovery lies in my PhD research, as it uncovers the expressivity of material in textiles and a concept called 'materialness' and the process of systematic inquiry. All findings were disseminated to teaching through text, images and diagrams used in the teaching materials, i.e. PowerPoint slides, book and research papers.
2) The scholarship of integration lies in my PhD research and teaching. In my research, knowledge in many disciplines such as art, design, philosophy, etc. was linked, synthesising new knowledge and understanding that were then transferred to students in the taught sessions. The research transparently presented to the students can enhance their understanding of research processes and the research context.
3) The scholarship of application lies in my creative practice that was informed by my PhD research. Knowledge from the research was applied to 'the real world' and presented

to students in the 'real world' education. Given as examples through the teaching materials, knowledge applicable to creative practices can help to enhance students' art and design practices and their understanding of the demands of the professional context.

4) The scholarship of teaching lies in my teaching sessions, in which I transformed the knowledge gained in my PhD into teaching materials and interacted with students. Seminar-style teaching used in both sessions generated conversation and interaction between the teacher and the students. Through dialogue in the classroom, the teacher can ensure students' understanding of knowledge in a creative discipline as unfixed but evolving through research.

The above account shows that research/professional practice and teaching in academia are not separated as they seem, but they are closely related and simultaneously benefit each other. Based on the dimensions of the 'teaching-research nexus' (Griffiths, 2004), my current teaching can be included in the dimension of 'teachers do research', in which I teach about my research, and in that of 'research culture influences teaching and learning', in which students and I can discuss research together in taught sessions arranged as seminars. Although I see that these dimensions have numerous benefits to my teaching, their possible drawbacks include my research being conducted without the involvement of students which means the research time was taken from my teaching contacts with students. Bearing this in mind, I aim to shift the dimensions of my 'teaching-research nexus' to incorporating the dimension of 'teaching and learning influences research' which utilises discussion with students to refine and develop research projects. As Garnett and Holmes (1995) point out, teaching and research are complementary forms of scholarship, when the teacher presents students ideas/data from research projects in a way that creates coherent meaning for both the teacher and students, and the students in return share own experiences and perceptions that help clarify or develop the ideas for research.

**3. The Influence on Teaching of Pedagogical Research in Art and Design disciplines**

As a tutor in textile design, I have attempted to maintain both my creative practice and a scholarly approach to teaching by integrating my professional practice and research into my teaching. In order to seek appropriate strategy to do so, I have regularly learned new pedagogical approaches through educational research papers related to my own discipline. As Loughborough University Teaching Centre (2011b) points out, a lecturer's consultation with pedagogical literature can facilitate the grounding of teaching strategy in an established foundation.

Several pedagogical research papers have informed and influenced my teaching. Shreeve' s categories of tutors' identities (2009), which are based on the relationship between practice and teaching, shed light on understanding my own identity as an 'artist educator', in which my identity as a practitioner can be maintained alongside my identity as an educator in a creative subject. My role as an artist educator can simultaneously satisfy both my teaching and practice, especially when my practice can be integrated into my teaching materials. According to Shreeve (2009), an artist educator can support students' understanding of not only the skills of making, but also the meaning of being a practitioner in the world of professional art and design.

Searching and reading literature with a focus on teaching could be considered an informal exercise which aims to evaluate and improve my teaching practice. The exercise has been undertaken based on how my teaching can be transited to 'learner-centred' teaching (Blumberg, 2008; Weimer, 2002) while keeping in mind what learners would benefit from my own professional and research practices. According to Weimer (2002), to encourage learner-centred teaching, the teacher must design activities in which students can interact with one another and with the teaching materials and the teacher.

Having delivered a taught session for the Situating Practice module, I experienced that the majority of this student cohort consists of passive learners. Passive learning contradicts

reflective learning which is seen as a key attribute of study in Creative and Cultural Practice subject areas (QAA Scotland, 2010). Therefore, when designing a session for the Exploring Materials, Processes and Techniques module that would be delivered to the same cohort, one of my aims was to encourage interactive and reflective learning environment. Already in the beginning of this session, a PowerPoint slide posed a question for the students to work in pairs and then share their opinions to the rest of the group and the teacher (see Fig. 1). This activity introduced the aim of the session and learning objectives of the module. My own artefacts provided as teaching materials were placed on the table in a position to which every student could reach. Easy accessibility to the artefacts motivated the students to look at the material and techniques, which were used to construct the artefacts. The focus on material and techniques was the main idea of the module. In this session, the students' verbal and physical interaction with each other, their teacher and the teaching materials was therefore successfully promoted.

In my teaching, I have often taken my research and creative work as an example when explaining related subjects in art and design. The research-teaching nexus is therefore one of the educational research areas with which I have familiarised myself, in order to seek the best practice to engage students in classroom activities and in research. This topic has been widely defined in pedagogical research. For example, Griffiths (2004) identifies four models of teaching based on the tutor's research experiences, as the following: 1) research-led – the curriculum is structured around the tutor's research interests, especially research findings; 2) research-oriented – the curriculum emphasises the processes of knowledge production and inquiry skills; 3) research-based – the curriculum is planned around inquiry-based activities, rather than on the subject content; and 4) research-informed – the curriculum centres upon methodical inquiry into the teaching and learning process itself. The integration of the tutor's research experiences into student learning activities increases from 'transmission' in research-led teaching to 'interaction' in research-informed teaching. Similarly, Healey and Jenkins (2009) suggest the following strategies to engage students with research: 1) research-led – learning about current research in the subject area (e.g. students given exercises on research papers, students interviewing academic staff about their research); 2) research-oriented – developing research skills; 3) research-based – carrying out research and inquiry (e.g. students reflecting and improving previous semester's projects); and 4) research-tutored – involving in research discussions (e.g. students joining research discussion lists).

Based on the above accounts, my taught sessions aforementioned can be considered research-led whereby students in the cohort learnt about my research through my research articles and questions posed to them about my research before the sessions. The findings of my research were presented and discussed in the sessions. The teaching of these modules was also research-oriented, because the content of the PowerPoint slides covered the issues of research processes including inquiry methods and documentation methods which the students could adopt and use in their research and creative projects.

Hattie and Marsh (1996) suggested the following strategies to foster the relationship between teaching and research: 1) emphasising the construction of knowledge by students instead of the imparting of knowledge by tutors; 2) constructing assignments that reinforce deep rather than surface learning; 3) ensuring that a staff member teaches all levels; and 4) making sure that students experience the process of artistic and scholarly abilities. Accordingly, I aim to place emphasis on how taught sessions are delivered that would strengthen the relationship between research and teaching. If the content of a session has some link or relationship to research, the engagement of students in the session is the tool to promote deep understanding of the subject studied. The tutor in return will gain some students' perspectives that may advance the tutor's own research project. Students have to be placed in the centre, whereby the tutor is not the person who talks about the research, but that who introduces research to students and facilitates the discussion taken place in the session. Although the session for the Exploring Materials, Processes and Techniques module broke down students' passive learning, more active students' participation in a taught session can still be achieved, through the careful tailoring of the session to encourage students' active participation in their own learning process. The achievement of students' active learning may yield immediate feedback on the tutor's artistic

and research practices which the tutor can take into account to improve his or her subsequent research and professional practice.

**4. The Influence on Teaching of Engagement with Learning Communities in Art and Design**

Although I have taught in higher education for several years, teaching practice may vary from one country to another, and even from one institution to another. From my teaching experience as a fulltime academic staff member in three universities in three different countries in Europe (Finland, UK and Estonia), it is important for a tutor to seek advice regarding different aspects of teaching practice in a specific institution through informal contact with colleagues in the same department and through informal and formal contact with staff in the teaching support unit and colleagues from different departments. During my employment at Loughborough University, when I encountered problems or situations (e.g. passive learning environment as discussed earlier) in which I thought my teaching skills needed improvement, I always asked for the immediate suggestions from colleagues who had taught the cohorts or similar subject areas before. Classroom situations became case studies which I employed to generate discussion not only with relevant pedagogical research but also with experienced colleagues. They were of great help and influenced my teaching practice.

In art and design disciplines including textiles, not only teaching-related communities of practice, such as colleagues and committees within the department or the university, but also professional communities, such as professional artists/designers and companies outside academia support discipline-based teaching,

With regard to professional communities – in addition to my teaching sessions discussed in the previous sections, I regularly organised guest lectures by professional textile artists and designers for modules within the BA (Hons) Textiles: Innovation and Design programme, which I was the responsible examiner and/or involved in as the key tutor of the pathway (multi-media textiles). Because of guest lectures, '[p]ractice is brought into the world of teaching through the practitioner tutor's use of their knowledge to help students to understand the issues and the culture of their practice' (Shreeve, 2009). Shreeve et al. (2009) also stress the importance of 'artists talks' that they allow students to engage in conversations with professionals and gain insights into the actual world of practice. As professional artists and designers have gained their skills in current and emerging industries, they tend to not only pass on to students the skills of making, but also help them 'understand the emotional and affective aspects of being a practitioner' (ibid., p. 157). Guest lecturers thus leave the influence of professional learning communities on students through their teaching.

In art and design disciplines including textiles, students commonly take a year out in industry. Work placements can be identified an effective way of improving students' knowledge of their possible future workplace and career, the result of which includes the increase of students' employability (Allen, 2012). Based on my observation, students who have been on work placements tend to be self-confident and be able to communicate their ideas rather fluently. Allen (2012) also points out that in the current economic situation, only qualifications may not be enough, as employers increasingly expect to see in their future employees a good record of previous work experience. Being a practising textile artist myself, I can bridge students with professional practitioners using my own personal contacts gained within international textile art communities where I belong.

Accordingly, the knowledge in professional creative communities seems to be embedded in professional practice and practitioners in the real world. How disciplinary communities regard the nature of knowledge is one of the fours aspects influencing the development of research-teaching nexus discussed by Jenkins, Healey and Zetter (2007). The other aspects includes: 1) how disciplinary communities regard the nature of knowledge; 2) research and teaching; 3) forms of pedagogies and curricula within the discipline; 3) the characteristic of research activities and their professional agencies. This implies that disciplinary communities play a significant role in not only teaching alone but also in the relationship between research and teaching. A view on

research and teaching nexus can be seen in Networks 05, the magazine of the Art Design Media Subject Centre (ADM-HEA) (2008): 'Research activity and structure is shaped by project-centered [sic] learning and learning-by-doing, learning and research activities are shaped by practice.' The HEA report on examining the relationship between teaching and research by Healey and Jenkins (2009) points out that the conceptions of research in the arts are seen through the undergraduate final-year research projects in which students focus on producing new knowledge in the form of artwork or other forms of creative artefacts and reflecting on their processes. De Freitas (2007) adds that students' final projects can be complemented by independently researched dissertations.

Additionally, research communities can also indirectly influence teaching. As most lecturers in academia are also active in research, they always keep themselves updated with new information, discussion or debate about areas which are of their special research interests. As a researcher whose research interests surrounding design, craft and the communication of tacit knowledge, I have followed discussions relevant to my own research areas through the following JISCmail discussion lists: DESIGN-RESAERCH, PhD-Design, Craft and EKSIG (Special Interest Group in Experiential Knowledge). When discussions taken place electronically in these lists leave some impact on my research, my teaching will inevitably be influenced, as I tend to integrate my research into the practice of my teaching.

## 5. Conclusions and Future Application of Research and Professional Practice in a New Educational Context

Teaching in higher education has become more complex, demanding and challenging than before. A teacher has many roles to play as academic faculty at a university. In art and design disciplines, an academic staff member is not only a teacher, but also a researcher and a professional artist/designer. Having worked in higher education for nearly a decade, I have inevitably taken this challenge and realised how these roles may be played together and yield benefits to students. This paper has demonstrated through the reflection on my own teaching in which I attempted to integrate research and professional practice into the delivery of taught sessions to MA students in Art and Design Studio Practice at Loughborough University in the UK. My research and textile practice have proven to be useful for promoting active participation and effective learning. The paper has shown how the lecturing method has been developed using the learner-centred approach, so that the method is no longer passive but rather interactive through dialogue with and between participating learners. Subject based (practitioner) research and practice can inform and support teaching. The successful incorporation of my research and textile practice in my own teaching implies that the tutor's knowledge gained from research and know-how accumulated from real-world professional practice can help students to understand the issues and the culture of their practice in a creative discipline. Teaching materials, which are carefully selected with the learner-centred approach in mind, can make the incorporation of the tutor's research and artistic practice into teaching possible. Actual art objects in the classroom environment is inspirational and the approach to using the materials will provoke thought in the students and motivate them to interact and participate in a classroom discussion between the lecturer and students and between the students themselves.

Bringing in visiting lecturers can provide students with alternative approaches and thought. This is important, because while the course tutors make use of their own research/creative work in their teaching they must use it as a starting point and encourage their students to look at other research models and other forms of practice, including more commercial practice forms. However, very careful preparation is needed when first using such speakers to ensure that they give the learning experiences the course or module intends for students. Contacts beyond the tutor's university including commercial contacts and fellow academics, artists or designers can provide a variety of support to teaching and learning activities. For example, commercial/ professional contacts may offer placements that are valuable for students in developing work related skills.

In my present capacity as the Head of the Department of Textile Design at the Academy of Arts in Estonia, one of the current responsibilities is the redesign of curricula delivered within the Faculty of Design. Although the Academy demands all academic faculty members to perform research and creative practice in addition to teaching, they tend to operate research and practice separately from teaching. The approach of incorporating research and professional practice into teaching will be recommended for teaching activities within the Faculty. I expect to bring in the integration of research processes and skills into curriculum and module design and delivery already at the undergraduate level. This integration may take place in the form of specific lectures and seminars, using small group discussion linked to whole group analysis in seminars – in a similar way that I performed at Loughborough University. Developing a student-centred teaching approach will be key, in order to develop a reflective form of thinking (deep learning) in students. Making the learning environment a positive one is also crucial. Positive learning environment may be attained by providing students with preliminary reading, examples of work to inspire and guide discussion as well as encouraging students to bring some approaches into their own practice.

**References**

Allen, K. (2012). Higher education work placements in the creative industries: good placements for all students? *Networks, 16*. Retrieved from http://arts.brighton.ac.uk/projects/networks/issue-16-january-2012/higher-education-work-placements-in-the-creative-industries-good-placements-for-all-students

Art Design Media Subject Centre (2008) Research teaching linkages enhancing graduate attributes. *Networks, 05*, 35.

Blumberg, P. (2008). *Developing learner-centered teaching: a practical guide for faculty*. San Francisco, CA: Jossey-Bass.

Brew, A., & Boud, D. (1995). Research and learning in higher education. In B. Smith, & S. Brown (Eds.), *Research, teaching and learning in higher education*, 30-39

Carnell, E. (2007). Conception of effective teaching in higher education: extending the boundaries. *Teaching in Higher Education*, *12*(1), 25-40.

Elton, L. (1986). Research and teaching: symbiosis or conflict. *Higher Education, 15*, 299-304.

Fry, H., Katteridge, S., & Marshall, S. (2009). Understanding student learning. In H. Fry, S. Katteridge, & S. Marshall (Eds.), *A handbook for teaching and learning in higher education: enhancing academic practice* (3rd edition), 8-26

De Freitas, N. (2007). Activating a research context in art and design practice. *International Journal for the Scholarship of Teaching and Learning, 1*(2). Retrieved from http://digitalcommons.georgiasouthern.edu/cgi/viewcontent.cgi?article=1050&context=ij-sotl

Elton, L. (1992). Research, teaching and scholarship in an expanding higher education system. *Higher Education Quarterly, 46*(3), 252-268.

Garnett, D., & Holmes, R. (1995). Research, teaching and learning: a symbiotic relationship. In B. Smith, & S. Brown (Eds.), *Research, teaching and learning in higher education*, 49-57

Griffiths, R. (2004). Knowledge production and the research–teaching nexus: the case of the built environment disciplines. *Studies in Higher Education, 29*(6), 709-726.

Hattie, J. and Marsh, H.W. (1996). The relationship between research and teaching: A Meta-Analysis. *Review of Educational Research, 66*(4), 507-542.

Healey, M., & Jenkins, A. (2009). *Developing undergraduate research and inquiry*. York: Higher Education Academy. Retrieved from: http://www.heacademy.ac.uk/assets/documents/resources/publications/developingundergraduatefinal.pdf

Jenkins, A., Healey, M., & Zetter, R. (2007). *Linking teaching and research in disciplines and departments*. York: Higher Education Academy. Retrieved from http://www.heacademy.ac.uk/assets/documents/LinkingTeachingAndResearch_April07.pdf

Loughborough University Teaching Centre. (2011a). *New lecturers' course: unit 1 teaching and supporting students*. Loughborough: Loughborough University.

Loughborough University Teaching Centre. (2011b). *New lecturers' course: unit 3: research, scholarship and professional practice*. Loughborough: Loughborough University.

Nimkulrat, N. (2010). Material inspiration: from practice-led research to craft art education. *Craft Research, 1*(1), 63-84.

Nimkulrat, N. (2009a). *Paperness: expressive material in textile art from an artist viewpoint*, Helsinki: University of Art and Design Helsinki.

Nimkulrat, N. (2009b). Craft designer as researcher: theorising design from practical perspectives. In J. Verbeke, & A. Jakimowicz (Eds.), *Communicating (by) design* (pp. 483-491). Brussels and Göteborg: School of Architecture Sint-Lucus and Chalmers University of Technology.

Quality Assurance Agency for Higher Education. (2008). *Subject benchmark statement: art and design*. Gloucester: Quality Assurance Agency for Higher Education. Retrieved from http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/ADHA08.pdf

Quality Assurance Agency for Higher Education Scotland. (2010). *Research-teaching linkages: enhancing graduate attributes – creative and cultural practice*. Glasgow: Quality Assurance Agency for Higher Education, Scotland. Retrieved from: http://www.enhancementthemes.ac.uk/docs/publications/enhancing-graduate-attributes-creative-and-cultural-practice.pdf?sfvrsn=14

Healey, M., & Jenkins, A. (2009). *Developing undergraduate research and inquiry* (p. 152). York: Higher Education Academy.

Shreeve, A. (2009). 'I'd rather be seen as a practitioner, come in to teach my subject': identity work in part-time art and design tutors. *International Journal of Art and Design Education, 28*(2), 151-159.

Shreeve, A., Wareing, S. & Drew, L. (2009). Key aspects of teaching and learning in the visual arts. In H. Fry, S. Katteridge, & S. Marshall (Eds.), *A handbook for teaching and learning in higher education: enhancing academic practice* (3rd edition), 345-362

Tormey, R., & Henchy, D. (2008). Re-imagining the traditional lecture: an action research approach to teaching student teachers to 'do' philosophy. *Teaching in Higher Education*, *13*(3), 303-314.

Weimer, M. (2002). Learner-centered teaching. San Francisco: Jossey-Bass.