34th World Congress of the International Society for Education through Art (InSEA)

7-11 July 2014 | Melbourne Cricket Ground | Victoria Australia

Diversity through Art | Change, Continuity, Context

Abstracts
Oral Presentations

Department of Education and Early Childhood Development
CITY OF MELBOURNE

www.insea2014.com
An evaluation of art educators' critical thinking and their attitudes towards democracy

Alakus, Ali Osman

Dicle University, TURKEY
aoalakus@gmail.com

For a contemporary education, it is fairly important to determine the attitudes of art educators towards democratic values within the framework of critical viewpoint practices during the process of art education and production of original art works. Democratic education medium contributes to the involvement of students in the lesson, developing their critical thinking abilities. At the beginning of the 20th century, the relationship that John Dewey established between democracy and education is fairly significant in terms of Art Education (Dewey, 1966). The aim of this study is to determine art educators' critical thinking and their attitudes towards democracy in respect of different variables. The study was carried out as a scanning model. The sampling of the study consists of 560 art educators serving as teachers in 400 state schools run by the MNE (Ministry of National Education) in the provinces of Turkey, namely Diyarbak, Gaziantep, Mardin, Batman, Siirt and Van. Of the participants, 65% are serving in the Elementary schools, 35% in the Secondary Education schools. The data of the study were analyzed in terms of gender, graduation, seniority, duty place, his attendance in the courses regarding democracy, the activities he has already participated in, such as seminar, conference and panel. In the analysis of the data, t-test and A nova were used. In the answers of the art educators, a positively significant correlation at a level of $p<0.01$ was determined to exist in almost all sub-dimensions of the rating scales, such as 'critical thinking' and 'attitude towards democracy'. However, any significant difference was not found between 'critical thinking' and 'attitude towards democracy' in view of the art educators' genders. In today's world, where it is no longer meaningful to discuss male-female discrimination, this finding towards the variable 'gender' can be said not to be important. In the study, in terms of sub-scales such as 'devotion to democracy', 'qualities of democracy' and 'negative view to democracy', the attitudes of female art educators were observed to be higher with respect to their male counterparts. In sub-scale 'democratic inclination', however, the attitudes of male art educators were determined to be higher than those of female art educators. Another significant finding of the study is that holistic rating scores towards the scale 'Critical Thinking' of both male and female art educators were found to be high and positive. As a result, it is concluded that art educators should internalize such concepts as 'critic' and 'democracy' so that they can produce innovative works while making art and can bring up contemporary individuals during art education process. The exhibition of democratic attitudes by Art Educators may increase the students' effective involvement in the courses. During the educational process, for the art educator to be tolerant to students' different views, to appreciate and to value them may encourage the students to
produce original works that are the product of critical thinking. These behaviours may also develop students’ democratic awareness. Only in this way can artists and art educators who believe in rule of law, respect human rights and internalize democracy be brought up. Keywords: Art Educator, Art Education, Attitude towards Democracy, Critical Thinking.
This paper presents an analysis of visual narratives created by students after visiting a historical exhibition and it also proposes a discussion and reflection from the History Museums exhibitions discourse view, whether they reaffirm the hegemonic culture through their displays, understanding them as visual cultural products. These reflections are part of my doctoral research which is being done at Instituto de Artes/UNESP in São Paulo, Brazil, supported financially by CAPES, about Museum Education in historical exhibitions, and at Museu Paulista, São Paulo, one of the oldest Brazilian museums, whose main theme is São Paulo History, the case study I am researching. It is worth to point out that Museu Paulista was built in the end of the nineteenth century, at the exact place where Brazil's Independence was proclaimed, in 1822. Initially, it was a Natural History Museum, assuming its vocation as a memorial in 1922, under Affonso Taunay's administration, who conceived an exhibition to celebrate the Brazilian Centennial Independence anniversary. This exhibition is presented by the museum and is also used as an educational visit journey. Here, I present the analysis of an activity that was carried out with 13 to 14-year-old students, from the State School Jorge Julian, a São Paulo public school, after their visit to Museu Paulista during the exhibition created by Taunay, 90 years ago. The exhibition presented a version of The Colonial History of Brazil from the view of São Paulo's elite. This activity, that I will call post-visit, was structured because I needed to know which memories are kept after one hour and thirty minutes of visiting a museum with an educational work. For this reason, I based my work on Douglas Falcão and John Guilbert's ideas about the “stimulated recall method” and also considered my professional experience as an educator. In the methodology used, after a first brief conversation using images of the mentioned visit, I suggested students to produce a visual narrative with any set of images selected by me: some images are part of the exhibition, others are historical paintings of the same period and others I searched on Google using the expressions “Brazilian Indians, slavery in Brazil, Brazilian immaterial heritage”. Also we used images from magazines. The goal was to make students talk about their own Brazilian History view. Divided into six groups, the students produced six different visual narratives. After that, they read the visual narratives to each other. The analysis of the process as a whole, focusing the narratives and their readings, was guided by some questions such as: how do they use the images? How do they tell the history with the same and similar images? Does the visit dynamics affect their making-meaning? How? What sort of different images did they use and how? To carry on the above mentioned analysis I count, mainly, on authors such as Eileen Hooper-Greenhill and George Hein on Museum Education and the making-
meaning; about the context of production and reception of the visual culture, Imanol Aguirre supports me. Also, Aguirre and Dennis Atkinson's ideas were the basis for the discussions about arts education and education as emancipation or stultification, in the view of Jacques Rancière's thoughts.
Pre-Service Art Teachers and a Special Needs Community: A Service-Learning Project

Alexander, Amanda¹

¹University of Texas-Arlington, Arlington, TX, USA
amandaa@uta.edu

This research outlines and discusses a two-year service-learning project between pre-service art teachers and a special needs community. During the first year research questions were examined that include: How can pre-service art teachers, teaching in a community arts organization, better understand socially and culturally diverse contexts of art programs and the benefits of teaching the arts to others? How can these pre-service art teachers become more civically minded individuals? Focusing on the students themselves the first year, the second year consisted of an examination of the special needs community. Similar questions were researched: How can a special needs community benefit from learning to make art with pre-service art teachers? How can relationship building play a role in the benefits to the special needs community? The presentation will cover how this service-learning project provides an avenue for both students and the special needs community to benefit. An outline of both years will be provided with an examination of the two-year experience. This will lead to conclusions of how both sides were able to benefit from the service-learning research or not.
Preservation of Native Andean Cultural Heritage and Art Forms

Alexander, Amanda¹

¹University of Texas-Arlington, Arlington, TX, USA
amandaa@uta.edu

As globalization blurs borders and boundaries, how has cultural identity and art forms been altered and crafted? How are native identities and art forms being preserved? The intent of this research is to examine these questions by collecting and recording data based on the life of a Peruvian huaco (replicas of pre-Incan & Incan pottery) maker, Don Lorenzo, and studying his methods of creative production and art forms. The background literature for this study is mostly grounded in theories of postcolonialism and hybridization (Said, 1978; Bhabha, 1994; Hall, 1980; Spivak, 1990; Tuhiwai-Smith, 1999). Postcolonial and hybridization theories both work toward an understanding of the effects of colonization, mixing of cultures, and viewing the world not only from the colonizer’s perspective, but including the voices of the colonized as a form of knowledge and understanding. The theory of hybridization informs the research by thinking about and looking at the changes that globalization have had on Don Lorenzo’s identity and art forms through time. Also, how has hybridization informed (or not) his methods of reproduction and the art forms and designs of huacos? The aim of this presentation is to discuss and examine the contextual record of Don Lorenzo’s native culture and art forms using postcolonial theory as a means of innovative preservation as well as evaluate this form of preservation as an educational platform for students, academics, and various institutions involved in the arts. Understanding how native artists perceive, experience, and cope with the tensions of globalization and hybridization in preserving their work and the work of the past (huacos) provides a basis for continual discourse on the effectiveness of postcolonial theory, studies about material culture, preservation, and heritage. The research is a pilot study, but overall, the long-term goals seek answers to what preservation models are conducive to native knowledge and can be used for more generalizable, nomothetic theory. The model put forth in this study is innovative and will prove to be useful for preservation purposes across the globe.
Beyond the school gate: A retrospective study involving past winners and finalists of the UNE Schools Acquisitive Art Prize (UNESAP)

Alter, Frances

1University of New England, Armidale, AUSTRALIA
falterm2@une.edu.au

This paper reports on the findings from the first stage of a longitudinal research study that tracks the life trajectories of a group of young people who at some time in their lives were UNESAP winners and finalists. UNESAP is a project that began ten years ago with a specific goal in mind - to raise the profile, status and interest in the visual arts in regional and rural schools throughout New South Wales. There have been a total of around 600 finalists and 50 winners (5 winners each year in different age categories) altogether over the last ten years which allowed for a potentially large population sample for future research. A group of 25-30 participants (aged 18 to 25) were recruited for the pilot study. These participants, now in the early stages of their careers and tertiary studies were surveyed in order to learn whether they continued to engage in visual arts practice, had gone on to further training in the arts and creative media, or had contributed in any way to the creative industries sector. Creative industries are key drivers of modern economies, however, analysis has traditionally advanced a market-failure model of arts and culture (Potts, 2012). This negative socio-economic paradigm can have an adverse effect on post secondary school students career choices and continued engagement in the arts. Participants in this study offered valuable insights into their motivations to pursue arts-based careers as well as their understanding of the challenges and limitations that face those who desire a career in the Arts. A key aspect of this oral presentation will be to consider the significant contribution of arts education and training to the growth of Australias creative industries sector and its importance in the digital age to the countrys economy and culture. Findings from the study highlight the fact that the Arts have an enormous capacity to promote individual creativity, skill and talent and that this creative talent can have a positive impact not only on creative industries, but on the capacity for individuals to adapt to future life challenges.
Understanding the four temperaments for arts teaching

Appleton, Cath¹

¹Camp Mountain, AUSTRALIA

cath.appleton@bigpond.com

Understanding how people act and behave is essential for developing ways to teach art effectively. The concept of the four human temperaments was described by the ancient Greek scientists. Rudolf Steiner further developed these ideas and put them to practical use in the 'Steiner School' in the 1920s which has now become a world wide educational system. Here the four temperaments are described as derived from the Classical thinkers. Using this understanding Steiner made simple suggestions how these temperaments could be handled in the classroom. He describes the importance of such an understanding to have the right impact on the student. A number of Arts Teachers from the Samford Valley Steiner School have been interviewed to illustrate how these considerations have impacted their teaching strategies. We can now bring this understanding of temperaments to add to our considerations of diversity. The more we consider the needs of the individual the more successful their learning in the arts will be. A Prezi has been produced to support and illustrate this oral presentation.
Approaches between transdisciplinarity, creative process and art education

Araujo, Samara¹

¹ University of Brasilia, Brasilia/DF, BRAZIL
samara_araujo@yahoo.com.br

Transdisciplinarity has emerged as a possibility to transform thoughts and attitudes in the evolution of practices in science, research and education, in tune with the contemporary context. This approach crosses the boundaries of different areas of knowledge to promote dialogue, considers the relationship of the parts and the whole, as well as the interdependence of living systems. One of the main objectives of transdisciplinarity in education is the formation of full human beings, not fragmented. The purpose of this paper is to highlight some characteristics of creative processes that may contribute to develop a transdisciplinary posture. The aim is to identify how art uses a variety of lenses to build a multiple perception of reality, to investigate when the contradictory becomes complementary and to check how inherent complexity of systems is presented in art processes. Art teaches how to deal with the uncertainties and ambivalences, shows how divergent thinking contributes to creativity and autonomy and value the process as much as the final result. The intention is to show similarities between art and transdisciplinarity in order to explore these characteristics more and more in education. These practices and learnings can contribute a lot to the formation of sensible human beings, situated in the world we live in and prepared for the challenges of the contemporary world. Art education and transdisciplinarity are powerful allies in the evolution of education and also in relations among people in the world.
Virginia Commonwealth University Art Foundation Program’s innovative curriculum introduces first year art and design students to a wide range of media in an intellectually rigorous studio-based experience. From the pencil to the laser engraver, traditional and new technologies are treated as tools to best realize an idea and are given equal weight in the Program. I propose discussing the curriculum and the successful implementation of this teaching philosophy. Both the successes and the challenges that come hand-in-hand with realizing this pedagogical approach will be addressed.
Education is in a constant state of flux, as educationalists we embrace the dynamism of constructive change but often lost is a consideration of how continuity can be preserved throughout the transition. The paper will examine the developing philosophical and pedagogical tensions within art, craft and design provision in secondary schools. It will be considered as to whether art, craft and design’s success in promoting inclusion and equality of opportunity, has, in fact, undermined it’s claim to academic and intellectual rigor. Has this led to the re-emergence of a ‘reductionist’ ideology that views art, craft and design as a ‘soft’ subject that fulfils a vocational role outside an ‘academic’ curriculum? A resulting dichotomy has emerged between the philosophical aspirations of a progressive and divergent vision for arts education and the practices adopted within schools; a more objective functionality of ‘making’, skill and technique as oppose to investigating the more ‘problematic’ and subjective issues associated with imagination, expression and the construction of meaning? The dichotomy between education policies that are seen not to value the arts within a new ‘academic’ curriculum framework is, seemingly, at odds with a developing focus on the ‘creative industries’ as a driver for economic growth. This raises significant questions for teachers, artists and society as a whole:

- As educators, how are we to address these growing divides?
- Is passion enough to justify and defend art, craft and design’s role in the curriculum?
- How do we overcome society’s increasing idealization of product, as a justification of itself?
- Will the focus on ‘employability’ change the role of art, craft and design?

The paper will explore the rapidly changing art and design educational landscape within England and consider the implications for Art, Craft and Design education in Australia.
A passage from India: Lessons learned in an ancient land

*Ashworth, Elizabeth*¹

¹*Nipissing University, North Bay, Ontario, CANADA*

liza@nipissingu.ca

Recently, I had the opportunity to visit India to study art education practices in public and private elementary and secondary schools. This presentation will include details about that research trip, data collection, findings, discussion items, suggestions for change in curriculum and practice, and future plans for not only research trips to India but also links between Canadian and Indian schools. Despite spending a short time in Delhi and Jaipur, I learned much from my school visits to inform my practice as an art educator. Lessons included how to integrate heritage arts into diverse subject areas to preserve Indigenous art forms, eco-friendly use of recycled materials for art assignments, and similarities between ancient Indian designs and Canadian Aboriginal art. Rapid change is impacting everything in India and educators there are concerned that, within a generation, their indigenous culture will disappear due to influences from the West. One way they are dealing with this concern is to embed heritage arts, including traditional design, drawing, painting, and printing practices, into their elementary and secondary curricula. While in India, and after I returned home, I considered similar heritage concerns in Canada, based on the strong influence of American popular culture here, including the need to preserve the arts of our Aboriginal peoples. When I visited schools in Delhi and Jaipur, I noticed they used recycled materials to not only teach art but also other subjects. Each school had a large storage room full of various materials from which teachers could select items for mixed media artworks, tools for mathematics and science, and/or collage pieces for language studies. Rarely did they use store-bought materials for classroom use. As well, I found many design similarities between the art of India and that of Canadian Aboriginal peoples. Indian line drawings including ancient symbols, for example, mirrored some Woodland Aboriginal painting styles from central Canada. As well, ancient Indian sculpture and architecture were similar to those of the Haida from Canada's west coast region. From observations and interviews, I learned much about Indian culture and how to change my approach to preparing teacher-candidates for their future classrooms. I now, for example, encourage teacher-candidates to integrate visual arts into all other subjects, embed much Aboriginal culture into their lessons, use recycled materials for most art projects, and explore design similarities between and among various countries. As well, I plan to forge links between schools visited in Delhi and Jaipur and those in my home region in Canada, plus return to India in order to spend more time learning about their art education practices.
cathARTic: A journey into arts-based research

Ashworth, Elizabeth¹

¹Nipissing University, North Bay, Ontario, CANADA
liza@nipissingu.ca

This presentation explores my first foray into arts-based research: cathARTic, a 216 square foot mixed-media tapestry illustrating my lived experiences as a Canadian doctoral candidate at the University of Glasgow from 2005 to 2010. The work includes layers of dissertation pages, research notes, photographs, and memorabilia pertaining to the professional and personal aspects of that doctoral journey. Arts-based inquiry provided a way for me to create an artistic interpretation of those lived experiences to help me understand them better, plus share them with a wide audience. I used, as a framework, Barone and Eisner's (1997) basic concepts that underlie arts-based inquiry: creation of a virtual reality, presence of ambiguity, use of expressive language, use of contextualized and vernacular language, promotion of empathy, personal signature of the researcher/writer, and presence of aesthetic form. As well, I used their criteria for judgment (2012) in order to assess its quality as a work of arts-based research: incisiveness, concision, coherence, generativity, social significance, evocation and illumination. The planning, creation, and assessment of cathARTic helped me to explore the doctoral journey process in an artistic format, plus informed my practice as an art education professor. I now, for example, include more visual inquiry projects within my courses. As well, I share this work with teacher-candidates considering future graduate studies, or those already pursuing them, who may be inspired by it as an innovative and alternative model for their research.
Human beings are natural storytellers and evidence of storytelling, often through visual form as been found in most civilisations. Telling and sharing stories is a way of understanding the world and ourselves. People also have a basic need for story in order to organise and make sense of our experiences. In the education sector particularly, story is seen as essential for teaching and has been described as “the very stuff of teaching, the landscape within which we live as teachers and researchers, and within which the work of teachers can be seen as making sense” (Elbaz, 1991, p. 3). Stories provide a sense of continuity with a rapidly changing world and therefore it is essential that important stories are not forgotten. One of these stories is the creation of The Parliament House Embroidery (PHE) which was a combined effort from each state and territory embroidery guild in Australia. The design was chosen from a competitive process with the artist Kay Lawrence’s chosen to commemorate Australia’s Bicentenary and the opening of Parliament House in Canberra on 9 May 1988. The PHE, although a key commissioned work in Parliament House, was the only gift accepted by the Parliament House Construction Authority’s Art Advisory Committee. This presentation explores the interpretation of Lawrence’s design by the guilds in addition to the educational relevance of the themes in the PHE, including awareness of indigenous issues and the environment, which in retrospect have become even more important 25 years after its completion. The concept of design and implementation of the PHE occurred during an important era in Australian arts. Bell (2006, pp. 22 - 23) has noted that the twenty years from 1965 to 1986, formative years in Lawrence’s training, were characterised by “radicalism, social upheaval and change, generational conflict, the exploration and politicisation of gender issues, war and global concerns for the state of the environment, all fuelled by increased access to information and the accelerating availability of new technologies”. Bell contended that there was a revival of crafts practice which responded to these pressures through forms of protest using subversion and satire. The themes inherent in the PHE provide rich exploration for arts educators, both within the Arts and across a number of other curriculum areas. The overarching theme of Lawrence’s design of the PHE was a direct response to the design brief of the competition. In the brief the Reception Hall area where the PHE is located was to represent the Australian land as a “conditioner” of values in confrontation with which [the] British ideals began to be forged and altered during the period of settlement into new Australian values. Lawrence notes the landscape “would have to be a central element in the design, especially as it had been such a powerful force in our literature and art, fundamentally affecting the way we see ourselves” (Berg, 2013, p. 85). The PHE draws on the tradition of commemorative embroideries to illustrate
significant events that have occurred in history. The location of the PHE in Australia’s Parliament House also provides it with important context. The powerful themes within the PHE, the process of its creation through voluntary labour, mostly by women, and the decade in which it was created all contribute to its importance as an arts education curriculum resource. This presentation will discuss how arts educators can utilise the PHE and continue its story, even in the midst of rapid policy changes. References Bell, R. (2006). The crafted object 1960s-80s. Artonview, 47, pp. 16 - 23. Berg, M. P. (2013). Interwoven: The commissioned art and craft for Parliament House. Canberra, ACT: The Department of the Senate, the Department of the House of Representatives and the Department of Parliamentary Services. Elbaz, F. (1991). Research on teachers’ knowledge: the evolution of discourse. Journal of Curriculum Studies, 23, pp. 1 -19.
Urban Aboriginal Youth: Presence and Identity in the Museum

Baird, Jill

UBC Museum of Anthropology, Vancouver, CANADA
jill.baird@ubc.ca

This oral presentation will offer the findings of a study undertaken at the UBC Museum of Anthropology in 2013. This research is part of a larger Canadian study, The Citizens of Tomorrow project that examines the curricular and pedagogical issues in community educational contexts, media arts centres and museums. As an anthropology museum on the west-coast of Canada, the Museum of Anthropology (MOA) at UBC is actively looking into ways to engage urban Aboriginal youth and reflect on how this engagement can make changes in the museum and whether urban Aboriginal youth’s concepts of the relevancy of museums changes through the process. This presentation features a Canadian museum-based research project which is both ethnographic and auto-ethnographic. This study looks at the changing nature of the curriculum provided to the summer Aboriginal students in the Native Youth Program at MOA and the impact of their increasing engagement in visual arts, media arts and museum exhibits. Urban Aboriginal youth are one of the most marginalized populations in Canada and programs which use art and new media to engage them in their urban communities are on the increase. MOA has a major Northwest Coast First Nations ethnographic and visual art collection that is used in combination with workshops on digital film making, photography and artist engagements to expose Aboriginal youth to their ancestry and the power and potential of communication through the arts. The Native Youth Project is a 34 year-continuous-running public program at MOA. The program is adapted each summer and draws on museum and community resources and relationships to offer an intensive 7 week work-study experience for Aboriginal high school students ages 14 to 18. In this study, the researcher choose a range of methods to engage participating students in conversations about their experiences at the Museum and beyond including interviews, daily coffee conversations, show & tell of their art projects and through personal journaling. This research is intended to offer a better understanding of urban Aboriginal youth perspectives of ourselves ‘museum professionals’ and present to museum professionals and other arts educators the constraints, challenges and opportunities that learning through the arts in a museum context offer urban Aboriginal youth.
Recently published results of a longitudinal study jointly conducted by the University of Sydney's Faculty of Education and Social Work, and the Australia Council for the Arts (Anderson et al., 2013), have conclusively confirmed what many Arts educators intuitively knew for a long time. Researchers found that students who participated at school in drama, music and visual arts displayed more positive academic outcomes, e.g. higher rates of homework completion, class participation, school enjoyment and educational aspirations, than those who were not involved in the Arts. Importantly, the study also demonstrated higher levels of personal wellbeing measures when participating in the Arts, e.g. higher self-esteem, life satisfaction and a sense of meaning or purpose. In the world plagued by the growing levels of clinical depression, anxiety, dissatisfaction and unhappiness, especially among the adolescents’ according to predictions of the World Health Organisation, depression will become the second most devastating disease in the world by 2020 - this is a highly significant finding. It also shows that there is much more to Art education than art practice and theory alone. In the light of the above mentioned findings the Visual Arts teachers should ask themselves a number of important questions: Are we aware that this positive influence on non-academic outcomes is taking place? What precisely causes this to happen? When planning curriculum, what lesson plans or tasks do we devise which would aim at increasing students' wellbeing? Is it possible to do so? or How to recalibrate tasks so that they will explicitly and/or implicitly help students to increase their levels of self-esteem and life satisfaction, and give them a greater sense of meaning or purpose? In my paper, I would like to address some of these issues by examining how recent developments in the field of Positive Education, a strand of Positive Psychology, that has been defined as 'education for both traditional skills and for happiness' (Seligman et al., 2009), or 'applied positive psychology in education' (Green, Oades and Robinson, 2013), may support development of art programmes that will specifically focus on increasing students' resilience, their positive emotion, engagement and meaning. I will also show that there is already a large crossover between Visual Arts and Positive Psychology, as the Arts education thrives on synergy between learning and positive emotion, and that some of the skills for happiness, although in most cases unwittingly, are already taught in our classrooms. The paper will suggest when these proficiencies most likely are already being taught in an implicit way, and how to deliberately develop practical tasks that will further enhance such skills. As Martin Seligman, a key proponent of Positive Psychology has pointed out, teaching wellbeing in our classrooms and studios will not only help to address the widespread depression and
serve as a vehicle for boosting life satisfaction, but ‘if taught’ the increased wellbeing of our students is likely to produce stronger academic outcomes, that is, support the conventional goal of education (Seligman et al., 2010). I will argue that precisely for these reasons using applied positive psychology in Art classrooms is extremely relevant to the 21st century Visual Arts education. I will also propose how adjustments to art programmes can be made to enhance the academic and especially non-academic outcomes.
In recent decades global movements of refugees and migration have changed the cultural milieu in societies. This shift towards more ethnically diverse populations provides Cities with both challenges and opportunities. In this context City planners and community cultural workers need to consider: In what ways can a City foster cross-cultural understanding when religious beliefs and their respective faith communities live within close proximity one another? Within this paper I will examine a case study of the City of Richmond in British Columbia, Canada and how through collaboration with the Intercultural Advisory Committee, developed an intercultural vision for the City “to be the most welcoming, inclusive and harmonious community in Canada” (Henderson, 2013). This vision has been adopted by the Community Services Department, which integrates strategic planning throughout the arts, heritage and culture sections. Therefore, I will outline how the City of Richmond implemented this planning policy vision through three examples. Firstly, I will explore this phenomenon by providing a brief historical background of how the City of Richmond became an ethnically diverse community beginning in the 1860s when European settlers arrived to farm the land and migrant workers - mostly from South Asia, China and Japan arrived in search of work in the emerging farming and fishing industries. In particular, this paper looks at one specific era of Richmond’s history the years of 1986 to 2006 when the ethnic composition drastically changed due to an influx of migration from Asia. During these decades the city transitioned from a predominately Euro-ethnic make-up to one that features a strong Asian influence. It is this era that I am placing an emphasis on as the multicultural reality of Richmond changed dramatically and I will examine how the City addressed this challenge and created opportunities for Richmond’s citizens to live peacefully together. Secondly, I will focus on the development of No. 5 Rd, which is referred to as Highway to Heaven. In 1990, City planning policy supported the development of assembly and community institutional facilities on Agricultural Land Reserve properties fronting No. 5 Rd. whereby, community groups were granted permits to build on the front portion of sites with active farming on the remaining “backlands”. The policy proved to be a catalyst for cross-cultural understanding and, in 2007, Richmond’s “Highway to Heaven” placed the top 50, by popular vote, as a finalist in the Seven Wonders of Canada Competition organized by the Canadian Broadcasting Corporation. Today, it is recognized as one of Richmond’s prime tourist destinations. Thirdly, I will examine the Richmond Museum’s exhibit, No. 5 Road.: Highway to Heaven Richmond’s Multi-faith Community exhibition, which displayed the vast array of faiths, religions and spiritual practices that peacefully co-exist within the City of Richmond. Additionally, the Richmond Museum utilized this exhibit as a metaphor and
inspiration for an arts education program in partnership with the Richmond’s Children’s Arts Festival. This program explored the theme of cultural diversity by inviting children to experience the challenges and opportunities of ethnic diversity through visual art processes. This thought provoking program aimed to combine the power of arts, heritage and culture with the strength of children’s creativity in order to explore pluralistic values and how to create a peaceful society. In conclusion I will argue that with progressive changes to City policy, arts, heritage and culture can come together to be a catalyst for cross-cultural understanding where religious beliefs and their respective faith communities live within close proximity. Additionally, I will elaborate on how ethnic diversity has been beneficial to Richmond’s community in a multitude of ways such as introducing new art, music and dance forms, innovative cultural courses and new languages being taught in schools, expansions in industry and business; new culinary experiences; and a variety of architectural edifices housing various religions are just a few of the recent contributions of the recent arrivals.
Artistic Practice as a Line of Deterritorialisation in Research Dissemination

Barney, Daniel, Kalin, Nadine

1Brigham Young University, Provo, Utah, USA
2University of North Texas, Denton, Texas, USA
daniel_barney@byu.edu

Two arts based researchers, one having been a secondary teacher and the other an elementary teacher, work together as an art partnership and as critical inquirers to creatively investigate ways in which knowledge is presented, re-presented, and disseminated in scholarly venues. Marrying social theory and artistic practice within these scholarly venues of knowledge dissemination, i.e. academic conferences, these inquirers expose a possibility space for the sharing and construction of research. For example, one of their most recent projects of inquiry includes a re-conceptualised poster session at the American Educational Research Association in San Francisco, California, USA. Their poster session was accepted through the traditional academic peer-review process, but instead of conceptualising the audience as passive receivers of knowledge, the artists/researchers set up the conditions so that knowledge was formed through its making (Ellsworth, 2005). The research poster session is arguably one of the most didactic forms of research dissemination. The researchers explain, however, how it became an experiential and participatory concept of understanding at this conference as the poster session was set up as a collaborative artwork, or an interactive installation. The audience members were asked to participate in the making of the poster as an art installation instead of a responding to it as a complete and static object that represented knowledge that was already finished before the conference began. They all received a toolkit booklet that included open-ended prompts that invited participation with the entire poster session, including dozens of traditional posters. A printer and art materials, such as paper, glue, markers, pencils, and scissors, were available for the participants use. All who attended the session created the poster through action, dialogue, and artistic response. During this INSEA presentation the research team shares their theoretical framework for such work, highlighting a journey through complexity thinking and curriculum theory, into Ranciere's 'dissensus,' Mouffe's 'agonism,' and Deleuze's and Guattari's 'deterritorialisation.' The researchers also share the photographs and narratives taken at various academic venues, including INSEA, as they present their research strategies and methodology. The researchers' idiosyncratic methodology is drawn from contemporary art practice, particularly looking at the interventionists and socially engaged artists, but also responds to a number of established and emerging arts based inquiry strategies. Since participation and interaction is a key interest to these researchers, the audience members at this INSEA paper session will receive a small book of questions and prompts that will act as a toolkit during this presentation, facilitating creative participation and interaction, while also inciting
The Art Teacher in Cyber-culture: The new roles of teaching in distance learning

Barros, Luciana¹

¹ Instituto Federal de Educação Ciência e Tecnologia do Maranhão, São Luis, Brazil

Digital technologies around information and communication were massively introduced in the day by day of global society, developing the so-called cyber-culture. In this landscape of technology domain, all traditional social organizations, like the political, economic and market are transformed, creating a displacement of the social system. In addition, the cyberspace alters the knowledge relationship, developing a new educational reality, observed in the expansion of distance education, which extends the limits of the physical space of the classroom to the virtual space, the cyberspace. The change generated the expansion of Virtual Arts online degree. This article encompasses the pedagogical practices mediated by the digital technologies of information and communication resulting in new demands for teacher's performance discussing the role of the instructor and the types of knowledge that is necessary for the art teacher in distance education, taking in consideration the experience of the degree of Visual Arts offered by the Federal University of Maranhão, Brazil.
Trading Routes: Socially Engaged, Site-Determined Artwork and it's Pedagogical Implications

*Beer, Ruth*¹, *Grauer, Kit*²

¹*Emily Carr University of Art + Design, Vancouver/BC, CANADA*
²*University of British Columbia, Vancouver/BC, CANADA*

rbeer@ecuad.ca

This presentation examines what cultural production can bring to current issues around contested spaces and how art can offer alternate perspectives - ones that embrace the complex ways in which humans encounter the world around them - and one that places emphasis on human agency (Sullivan, 2006). An on-going federally funded research and creation project entitled “Trading Routes: Grease Trails, Oil Futures” will be examined in order to demonstrate how acts of sharing and creating knowledge through socially engaged site-specific and land based artwork has important pedagogical implications. The session will begin with an overview of the research and creation - an art practice/ place-based project focused on socially engaged processes of producing artworks and exhibitions addressing the intersecting geographies of Canada's culturally significant aboriginal (fish oil) 'grease trails' trade routes and proposed pipelines for the transportation of oil. Drawing from artists, curators and cultural theorists who have turned their attention to the potential and possibilities of education as a medium and practice of art making, it explores the research and creation as a social and pedagogical event, seeking opportunities to engage in cross-cultural dialogues between indigenous and non-indigenous artists/researchers and artists/participants along a contested geography of a remote, northern, and pristine landscape in British Columbia. As a forum concerned with knowledge creation and dissemination involving opportunities for exchange and dialogue, it holds a potential for cross-cultural understanding - locally, nationally and internationally. As such, it is allowing for cultural producers to voice their perspectives on increasing use of land for industrial purposes. It is also generating a polyphony of multiple and diverse voices and encouraging a democratic engagement that disrupts seemingly cohesive and objective narratives of current political and cultural issues; enabling art to provide a more open-ended and complicated way of dealing with the representation of history and with the complex conditions impacting communities. As a dynamic form of exchange, it is not only bringing artists together, but it is allowing artists/researchers to experience knowledge in the making. Parting from the tradition of object making, the artists/researchers are (re)defining their practice around the facilitation of dialogue among diverse communities. They are adopting a performative, process-based approach that demands that conversation become an integral part of the work (Kester, 2004). Collaborative participation requires that they work through difficult topics and ideas, forming an encounter (O'Sullivan, 2006) that activates a relational response (Bourriaud, 2002) by inventing, producing, and reconfiguring social relations between individuals, groups, and
communities. The artists/researchers are walking into distant and rural terrain that is producing a direct form of engagement that differs from their everyday experience. It is allowing for a confrontation with materiality, a force that is bringing to the fore a flow of experience. Similar to the dérive - a term coined by artist and philosopher, Guy Debord, they have become aesthetic walkers traveling to the unknown while following a “trajectory of disruption” - or the route of an idea that is woven in and by its social relations (Smith, 2010, p. 108). Setting itself apart from an exploration (which has colonial baggage), the dérive has psychogeographical roots, requiring that one pay close attention to the ambience of the space/place and to the sensations that it provokes (Debord, 1975, 2002). The artists/researchers are being educated and sensitized through a disruption to overcome reliance on habitual forms of perception, knowing, and creating, causing them to observe their own patterns of behaviour and to charter into areas beyond the familiar. The pedagogical implications, which coincide with the pedagogical turn in contemporary art, focusses on the production of knowledge that opens up possibilities for confronting interrelations among education, institution, power, and market capitalism. As such, it presents a model of learning and teaching whereby knowledge does not exist as a priori, but emerges and occurs in an open forum through an equality of roles. The production of multiple events within the research and creation is enabling communities of practice to come together - to connect and disconnect - at multiple points in time, space, and place. It is facilitating a critical examination of context in which power and position are playing a significant role while producing emergent (Massumi, 2002) and embodied (Ellsworth) forms of learning events that are contributing to each individual in the collective’s self knowledge while forming and informing the research.
Site Specific and Socially Engaged Art: Mapping a Dialogic and Exploratory Research Methodology for Arts Based Research

**Beer, Ruth¹, Grauer, Kit²**

¹Emily Carr University of Art + Design, Vancouver/BC, CANADA
²University of British Columbia, Vancouver/BC, CANADA

rbeer@ecuad.ca

This presentation examines an interdisciplinary research and creation project entitled Trading Routes: Grease Trails, Oil Futures (2013-2017) funded by the Social Sciences and Humanities Research Council of Canada. The research and creation focuses on Canada's intersecting geographies of aboriginal trade routes for transporting fish oil (grease trails) and the proposed Alberta-British Columbia oil pipeline. It is inspired by contemporary art and curatorial practices that involve participants in acts of sharing and creating knowledge about different relationships to this contested geography with the potential of linking indigenous and non-indigenous ways of knowing. More specifically, it will examine how this qualitative project is being guided by a research methodology that merges socially engaged art practices with pedagogy because it is flexible, reflexive, and open to poetic, unexpected and challenging exchanges that emerge and unfold as learning events and encounters throughout the research process. Furthermore, it addresses the social, political, economic, and environmental urgencies that have spurred the need for diverse perspectives and new ways of understanding place through unconventional ways of thinking in order to punctuate the importance (much like pipelines punctuate the landscape) for methodologies that produce land-based intercultural knowledge. This session focuses on the methodology developed by the research team that draws from qualitative inquiry in visual arts practices (Sullivan, 2006; 2010), the pedagogical turn in contemporary art (Bois & Krauss, 1997; O'Sullivan, 2006, O'Donoghue, 2009), site specific art (Kwon, 2004), socially engaged art (Doherty, 2009), participatory art (Bishop, 2006), and relational art practices (Bourriaud, 2002). Adopting performative, dialogic, and process-based approaches illustrates how the artists/researchers have been enabled to walk into distant and rural terrain; to engage in dynamic forms of exchange; and to experience knowledge in the making. Additionally, they are learning about grease trails through aboriginal epistemologies (Chilisa, 2011), story-work (Archibald, 2008), local land uses and the connections to community values and beliefs (Hopkins, 2006) as well as other forms of Indigenous research methodologies that challenge Western paradigms whereby information is gained through relationship with people in a specific place (Smith, 1999). Affordances and challenges of the methodology will be discussed and elaborated upon through the research project's conceptual theme of mapping (Brody, 1992; Rogoff, 2000). This will make visible the ethical and geographical challenges as well as the power relationships that form an integral part of the research. Mapping the grease trail/oil pipeline, and physically traveling this ground, is an intimate act. It is one that demands for
The purpose of this paper is to present and analyze empirical documentation of visualizing and talking about gender inequality and sensitive cross-gender issues in trainée school teachers specializing in the subject of visual art (images) at the Teacher’s Education at Malmö University. The background of the paper is that Sweden is one of the western countries where the issue of how to increase gender equality both in society at large and in schools (class rooms) has been taken very seriously. Recently the debate has taken another turn and had raised the issue of cross-gender as a possible or necessary pedagogical tool to counter prejudices against gender equality. Such prejudices seem to be grounded in discourses which assume that boys and girls must dress in a particular way, prefer different types of colours, have different types of hair styles, walk and gesticulate in a certain well-recognized pattern etc. By addressing these issues visually and talk about them in a reflective manner, trainee school teachers in visual art seek to explore ways to disentangle ingrained aesthetic and normative beliefs about gender and create a higher degree of awareness of the unconscious roots of gender inequality. The latter do not necessarily begin with social and economic capital as often assumed, they might also be rooted in cultural and symbolic capital as well. The presentation will alternate between visual documentation and reflection (Sturken & Cartwright, 2002; Chaplin 1994), theoretical framing (Bourdieu, 1974; 1990) and analytical interpretation (Barthes, 1977; Kress & van Leuwen, 2006). In particular the multimodal aspects of both teaching methods (Kress et.al. 2001) and the tacit knowledge and critical reflexivity of students (Kress & vn Leuwen, 2001) will be emphasized as both practical and analytical tools to open up communication of sensitive cross-gender issues in an art teacher’s trainee context.
The concrete and symbolic importance of room for learning

**Berg, Ewa¹, Malm, Helena¹**

¹ Malmö Teacher Education, Malmö University, Malmö, SWEDEN  
ewa.berg@mah.se

The purpose of this presentation is to show how visual rooms for learning in school can be designed in purpose to serve as social meeting places for heterogeneous youth groups based on their interests and upbringing. Students have visited different areas of Malmo where they have implemented visual documentation by photo, sketching and interviews inspired of ethnographic methods. The empirical data have been analyzed, edited and presented as digital stories at a seminar. Based on their results, experiences and the discussions at this seminar the students have built models where they have suggested and problematized how a visual learning room might be designed for terms of physical facilities, materials and environment aspects of interculturalism, a new room for education in Art 2014. In the presentation we use theoretical frames from the sociocultural field, architecture and classroom design. The room as a carrier of symbols and signals.
Indicators of cultural notions in children’s drawings: How the results could be made to bear fruit in art education

Berner, Nicole¹, Schmidt-Maiwald, Christiane¹, Schnatterer Cornelia¹

¹Augsburg University, Augsburg, GERMANY
nicole.berner@phil.uni-augsburg.de

Situation The city of Augsburg has actually about 260,000 inhabitants. A lot of them, especially from Eastern Europe, have a German passport yet. Therefore the public immigration rate is only about 16 per cent. So in some primary schools there is a population consisting nearly to 100 per cent of immigrants or pupils with a migration background. Therefore, multiculturalism is no longer an abstract quantity but a very concrete social reality for many teachers. This is also shown in publications like Annedore Prengel’s (2006). Goal of the study Cultural diversity is not only social but especially cultural as different cultural traditions affect the children´s familial and learning conditions. One asset could be to learn from one another. This, however, will only happen if different values, traditions, experiences are acknowledged and interconnected. The main focus of intercultural education research must therefore lie on experiencing and reflecting cultural differences and similarities. Research in children´s drawings would yield valuable insights into their cultural identification. Cultural diversity also means language diversity in the classroom. Not being able to communicate fluently in German certainly is a potential barrier to mutual understanding. Primary school teachers report that it is more and more difficult to communicate with children. In art education this problem starts with pupils not being able to comprehend the task at hand. On the other hand we think that art education offers a variety of alternative ways to communicate. Therefore, the Chair of Art Education at Augsburg University (Germany) launched a scientific study to analyze children´s representations of cultural diversity. Method and implementation For a representative sample three schools in three different parts of Augsburg city were chosen. All children being second graders, their age is between seven and eight years. As to the familial and social background, in one school there are many children from Russia while in another school the pupil population is made up by one half German and one half internationals, whereas the third school is a Catholic school with mainly upper middle and upper class background pupils. The idea was for children’s drawings to initiate intercultural communication. The task given - 'You are invited to dinner with a family in a foreign country. Represent yourself and the others while eating' - was realized with colored pencils on DIN-A3-paper (approximately US-letter). At the end of the lesson university students involved in the study interviewed selected pupils to obtain more information about representations and meanings. Results and presentation issues In the presentation we would like to present the study, the children’s drawings, the results and the conclusions. We would explain the indicators of cultural notions (for example the influences of new media, characteristics of the home environment, graphic representations or cultural differences and similarities).
representation stereotypes) and reflect these results of our qualitative analyses. Finally we would discuss how the results could be made to bear fruit in art education.
The cultural diversity embodied in India's changing demography presents a grave challenge to India's future on art education. The changing statistics pose a difficult question of how to educate our students to live, work and succeed in a pluralistic society. It also reveals the complexities in present day art education of the country. Visual art has always been the pursuit of intellectual dialogue and knowledge. It is an integral part of our diverse education. It provides opportunities to broaden and enrich students' cultural knowledge of diverse people. This in turn allows sharing and communicating knowledge and information across cultures. It helps in exploring the cultural, psychological and political roots of our own identities, thus developing the skill to differentiate between just looking at the surface of the art and culture or seeing beneath the surface to discover meaning and values on one's own cultural and art of the diverse inhabitants. The art tradition and practices of our folk and tribal community often convey the sacred union that articulates the living in harmony and balance within the circle of life. Art education in India, in earlier time, was conventionally of oral tradition, imparting education somewhat unstructured and yet canonical. Art education has invariably been central to our lives and thus education through art forms has always been an intrinsic genus. The introduction of the western principle of art and the ideology of 19th century salon art was brought by the Westerners during Colonial period. It brought a discontinuity to the practice of traditional art in India which affected both traditional art and craft (ParthoMitter1994). India’s craft sector has a tremendous potential, which is not yet properly explored. It always got a branding of being minor in status as compared with other forms of fine art. The traditional art education which existed before the advent of the Westerners needs to re-institute its identity in a role that is reversed, where attempt to teach concept of design by artisans must be regarded as part of present day art education- deconstructed and re-contextualized. Historically, it is not that there has been no attempt to reactivate the craft sector. But to introduce it in a manner relevant to the 21st century has not been attempted. Various design institutes send their students to learn the craft to have an understanding of it but never has it ever been explored from the potential of our craftsmen to structure their traditional education into a pedagogy for a new kind of art education. This seminar paper will examine whether such an initiative is building new models of craft or instead firmly rejecting it. Always in the art fraternity the discussion on folk and tribal art and craft is driven towards its preservation. What about their continuity as a diverse form of education? The paper will also investigate how conceptually driven contemporary creative practices are becoming integrated with traditional art education. This paper will identify
those examples of design and art institutes of India, which work along craft sectors in
search of new expression in art education. 'Crafts' and 'Design' have a lot in common.
Both deal with human needs, material exploration, cultural-expressions and most
importantly they respond to individuals' creative urge of expressing their deepest
aspirations. Beyond these analogies, they are intensely dissimilar in terms of their
pedagogy. Acquiring craft skills is very informal as compared to learning design which is
formalized. The paper aims to discuss the connecting links between art, craft and design in
reference to the academic approaches of design and art education. It will also elaborate
upon this cycle of art-craft-design education which strongly believes in contextual
education that has been in practice in India since ages (Stella Kramrisch, 1965). The
methodology involves a comparative study of the canons on traditional art education and
modern time art education of India. Based on this, an analysis of how much of traditional
concept of design by artisans has been regarded as part of present day art education-
introduced in a manner relevant to the 21st century. Further an historical inquiry in art
education from multiple perspectives will be studied. The historical study attempts to
reframe the colonial Indian art education within the broader context of art education history
of India (E.B.Havell 1907). It will be historical, theoretical and comparative analyses,
providing an opportunity to examine the traditional Indian art education from the position of
both contextualized and re-contextualized identity
To have dedicated one's life to art education necessarily means to have taken contextual specificity into account. In this paper it is intended to view the diverse ways of working in different contexts, and how these are understood/worked by educators. How do different environments produce meaning when approached by a foreign observer? Foreign in this text does not necessarily mean someone from a different land, but someone alien to the site, beliefs and processes. The framework that will be used to discuss these projects is Bakhtin's dialogical perspective. The most important aspect in this text however, it is to discuss whether and how processes in art education can have students look at their own contexts in different and more meaningful ways considering a dialogical approach. It will be analyzed the recent past experience of working either as an observer or as a teacher's supervisor in classes in Brazil, the USA and Mozambique. Having worked, and observed these projects in the span of the last two years gives one the chance of having a cross-cultural point of view over the needs and results of educators in such diverse situations.

Case one: Brazil. An inner city school situated in a district with history of drug problems and students coming from diverse social situations, mostly homes from low-income families, even though this suburb also houses a fancy Mall, a Modern Art Museum and some affordable condos. The project worked with students discussing their reality while planning the changes they would make in their environment, connecting them with the art circuit of the city, and using the web as a means of developing a sense of belonging. A schoolteacher, who was also an art education student at the university, developed the project, under our supervision. A sense of empowerment was observed while using tools that allowed the students to realize that they 'had a recognized place in the world' and that they could also share their work with others.

Case two: USA. The project was developed at a charter school, which means out of the regular public school system where students usually come from low-income families. As I was told, probably they might not have a change of getting to a university. I acted as an observer of the project. The project was being carried out by an art education Ph.D candidate and aimed at bringing together university undergraduate students and public school children working the concept of community. They used photos taken by mixed groups of students in field trips, free software and a 'learning together' approach. It was observed in the large picture mural produced by the group, as well as by the texts conveying 'community' that this joint project bringing together such diverse type of students had a polyphonic result and it was possible to see that the notion of community as a place and as a concept had been developed.

Case three: Mozambique. A public school in Maputo, the capital city, where a pilot project
was being developed in order to turn it into a wider pedagogical action to be taken into other provinces in the country. The project of a Master’s student aims at relating traditional children's games to be played at school with pedagogical objectives. Considering that the majority of students in schools situated in inland provinces start having any approach to formal education when they get to school, makes the idea of using traditional games with a multidisciplinary approach an important and interesting project to discuss. The relations established from such diverse experiences showed that all these projects worked with images, either using it in games or in a narrative way, even as a means of collaborative production or individual research. All of them showed to be pedagogical actions rich as ways of producing subjectivity. The works were related to community, as well as to traditional ways of doing things or ways of living. The contemporary look into these projects is that, in some way, all of them involved technology. Art education is about producing meaningful and enriching experiences that will enable the person to open new and ample possibilities. To develop means of looking into one's work from another perspective based on alterity as proposed by Bakhtin, seems to be essential in this process. Even being exotopic in their development, the projects could be interwoven when considering the possibilities they might engender in the production of meanings. Thus, technology, community, education, image, were the utterances that produced these dialogical processes.
This research and presentation is based on the 'Project APRENDI 2.0 in connection with the 9th Mercosul Art Biennial' being developed as part of the investigation 'Telecollaboration in Art / Education: Intercultural Dialogues.' The study is being developed as part of my doctoral dissertation in Computers in Education at Universidad Federal Rio Grande do Sul (UFRGS) in Porto Alegre, Brazil. The aim of this study is to promote intercultural exchange online, while conducting classroom teaching among undergraduate students in the visual arts from two different countries, in this specific case - Brazil and the United States. Thus, the theme change and interchange, as proposed by the InSEA 34 World Congress, is the focus that we are envisioning for this project. The project was set up in a Moodle platform and it is organized in three modules. Module 1 is the first contact between the exchanges. Participants introduced each other through the production of a 'video letter.' Module 2 is about the 9th Mercosul Biennale, and is a way to promote mutual understanding of contemporary art available in the context of the two groups. Module 3 allowed the students to interact with the artworks at the Biennial and make a collaborative video produced by students from both groups, called 'homemade inventions,' which the students will upload to the Biennial's Website, as a means to participate in the international art event. The scenario to be discussed in this text occurred in Module 1. The criteria for the realization of the task was to produce a collective video that would contextualize the group’s history, show the university, the architecture, the city, the culture; comment on the climate and geography, the environment of the students involved in the project, all this in the time limit of 5 minutes with the requirement that all of the students appeared as protagonists of the video. The videos were required to have captions and credits in Portuguese and English, given that the participants speak different languages. There were 14 video-letters posted and published in Youtube or Vimeo. After the publication of 'video-letters' in the forums, the students discussed the videos, asking about curiosities triggered by what they had produced and watched. This text will analyze two videos, one from each group from a different country. The research interest looks at verbal-visual utterances - published in the virtual learning environment so that they can be analyzed considering the subjective processes of the subjects involved. The theoretical basis for the analysis of the student's statements and artifacts produced is based on Bakhtinian theory of dialogism, enunciation and authorship, and Bourriaud's concept of post-production. It could be observed as initial data, that the tele or distance collaboration implies an intense dialogue, which at times, was resounding in silence until the next participant decided to "speak."
pulsating dialogue and dialogicity happened in the asynchronous forums. Students kept their publications in bilingual format, which facilitated understanding for both groups, mainly regarding different cultural expressions. It was observed in speeches and images chosen for the production of the videos - a responsibility related to the distant colleague. In the two analyzed videos it was possible to realize the responsive attitude, which Bakhtin speaks of. It is possible to notice some located and ideological ideas. The relationship between the authors of the videos and distant interlocutors was intensified and extended the dialogues started after the publication of the videos. The aim of this research and presentation is to promote intercultural exchanges that forefront online learning and collaboration as pathways to creative activities and global citizenship. We will share our exploration through narrative and video screenings of the project.
The New Wilderness is a practice-led, multidisciplinary arts project first piloted by artists, writers, teachers and academics from Geelong, Deakin University and Courthouse ARTS Centre in 2013. In a series of workshops run by artists, and working to specific themes, the project provided a platform for participants to explore and respond creatively to change in the community; it culminated in a large-scale installation at Centre’s gallery. Our paper positions the project as able to cut across convention, empowering young artists to respond to ‘big questions of relevance to the changing material, spatial and social relations within their communities. In questioning and seeking to transform communities into sustainable media, economic, environmental and social ecologies, this emergent model begins with a localised focus, which is designed to travel across time and place, and pedagogical frameworks. Geelong is a community under radical transformation in its economic foundations and demographics. As artists and academics living and working in the region we see it as an experimental ground for investigations into a series of provocations that mirror the shape of the paper we intend to give. The provocations, as outlined in the workshops, might also be envisaged as new relations to: Object â€“ From consumable to unusable to play. In revisiting the first iteration of The New Wilderness in 2013 we discuss the ‘superfictional’ (Hill, 2000) enquiry that participants were asked to engage with. Its premise described Geelong as an abandoned, post-apocalyptic site. Participants were asked to imagine themselves as a group of future explorers and excavate objects from the city’s old tip. In unearthing their choices and re-presenting the objects in the gallery the participant was prompted to analyse site, situation, object and process as phenomena for ‘being’ or ‘telling stories’ providing insights into wider realms of cultural experience (Ellis, Adams and Bochner, 2010). Parallel to this ‘autoethnographic’ reflection our paper uses the philosopher Giorgio Agamben’s analysis of consumer and material culture. He traces the subject’s relation to objects from use-value, to exchange-value and in the era of ‘extreme capitalism’, to pure exhibition-value. He searches for ways that the objects produced in our material culture can be ‘profaned’ (Agamben, 2007). Space â€“ From the material to the situation. We are interested in how objects and the practices they elicit can be ‘profaned’ by their situation (Agamben, 2007; Wark, 2103). To profane, according to Agamben, is to open up the possibility that the object loses its exhibition-value to ‘a special form of negligence (Agamben). He uses the example of the child’s ability to insinuate any object into a logic of play (Agamben). Like the objects excavated for The New Wilderness they could be from a variety of spheres - business, household, industry, health etc. The child, like the artist, reconstitutes, reorders and assembles new relations between things. In reflecting on the first New Wilderness project the paper correlates the creative response of the participant (student, child, artist) with the
occupier. The Occupy Movement, which took up residence in many of the world’s cities - financial districts in 2011, used a number of strategies commensurate with both Agamben’s notion of profanation and McKenzie Wark’s reading of the Situationist International’s use of détournement - as a strategy that releases objects and subjects back into the field of play (Wark, 2013). The field was taken by the occupy movement to be the space in which they occupied - capitalism, its logic and its practices, were, for a short time, redundant in the occupied field. The New Wilderness conceptualises the city as a localised field, from which its discarded objects can be ‘profaned’ or, repurposed, to reflect on shared histories, responsibilities, pedagogies and future action. Subject: self/other. Through the four workshops run in the first iteration of the project participants were asked to re-consider their value-systems, much as the occupy movement was trying to do, and like the occupiers, participants were empowered to be agents of change, albeit on a small scale. Our paper reflects on the practical outcomes and the conceptual, political and pedagogical strategies embedded in The New Wilderness project. The paper affords us the additional opportunity to imagine a life for it in other geographical, socio-economic and educational situations.
Through the broad lens of arts based educational research I explore ways in which teachers, scholars and students can engage in and disseminate Arts Informed Research in diverse contexts, including scholarly settings, classrooms, studios and art galleries. Situated within the narrative qualitative research paradigm which emerged triumphantly in the second half of the twentieth century, there came into being a rather more focused interest in exploring a form of qualitative research that is connected to and with arts practices, and a concern with collecting, disseminating, and imaginatively and creatively expressing new knowledge and understandings to a wider audience beyond the academy, in multidisciplinary and interdisciplinary ways. A seminal event was Elliot Eisner's (1993) Presidential Address to the American Educational Research Association (AERA) in which he spoke of alternate forms of knowing and understanding beyond text and number, providing opportunities for research in education (and other disciplines) through arts-based educational research or ABER (Eisner, 1993; 1997). Emerging from ABER is Arts-Informed Educational Research (AIR). AIR is characterized by a social agenda, a very explicit moral purpose and the desire to enhance audience engagement beyond the academy based on the idea that narrative and art forms of all kinds are more accessible than academic theory (Cole and Knowles, 2008). AIR assumes that the arts have the power to move, to inform and transform in different ways from qualitative research findings presented in traditional formats via an interactive synergy between research-creation processes and presentation; the voices of researcher-participants, the researcher-artist’s role as key instrument and the active participation and involvement of the audience. The processes of data exploration, interpretation and presentation are viscerally connected across disciplines such as the visual arts and education, theatre and English literature, as well as through multiple situated ways of knowing and understanding. My purpose is to elucidate arts-informed research as it has come to have meaning for me, theoretically and in practice, drawing upon the seminal work of Cole and Knowles (2008), the work of other arts-based educational researchers, and my own scholarship (Blaikie, in press; 2013; 2012). Inter-connected, interdisciplinary and multiple individual yet universal ways of knowing, understanding, and being in our worlds are integral aspects of scholarship and research in education. The key words Arts, Informed and Research frame AIR as a research paradigm within the broader context of purposes and processes. In this presentation, I focus on the significance of each, and I provide practical examples of data collection, analysis and presentation. Within the Arts, the researcher-artist determines how the research question/s will be explored and the findings articulated most effectively,
efficiently and expressively by collecting, analyzing, interpreting and presenting data that is grounded in one or more art forms. The notion of Informed means the data are 'informed' in more explicit, expressive and multi-faceted ways through chosen art form/s. The art forms add unique expression and vitality to a scholarly document or event that necessarily is situated in literature that frames the topic, the method, and the findings. At all stages of and in AIR the relationship between text and art forms is integrally and inextricably linked; it is deeply connected: Both are mutually informative, supportive, and essential to one another. In the very best AIR studies, the results would be compromised without the art forms that inform the study. Research is the focused exploration of a particular topic through one or more research methods resulting in the production of new knowledge. Research takes place in multiple contexts beyond scholarship: For example, in journalism, business, education, medicine, and in the arts, practitioners engage in research to inform their work. It is through the presentation of findings, which must be coherent and correlate with the data collected, that new understandings, knowledge and information about the topic and the method emerge. In AIR, the findings are presented through art forms contextualized by texts, for example, a performed play, a novel, or visual artworks. The unique aspect of AIR is that the researcher performs as an artist, and the artist performs as a researcher hence the twinning of research-creation. Audiences are co-creators of meaning as consumers and participants. Blaikie, F. (In press). A Visual and Poetic Inquiry into the Aesthetics of Scholarship: The Arts, the Informed and the Research in Arts-Informed Research. In Smilan, C. and Miraglia, K. Eds.). Inquiry in Action: Paradigms, Methodologies and Perspectives in Art Education Research. Reston, VA: National Art Education Association. Blaikie, F. (2013). Navigating Conversion: An Arts-Based Inquiry into the Clothed Body and Identity. The Journal of Visual Culture and Gender, 8. 57-69. Blaikie, F. (2012). A poetic and visual inquiry into the male professoriate: Clive, Todd, Mark and William. The Canadian Review of Art Education: Issues and Research, 38, 45-67. Cole, A. L., & Knowles, J. G. (2008). Arts-informed research. In J. G. Knowles & A. L. Cole (Eds.), Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues. Thousand Oaks, CA: Sage. Eisner, E. (1993). Forms of understanding the future of educational research. Educational Researcher, 22(7), 5-11. Eisner, E. (1997). The promise and perils of alternative forms of data representation. Educational researcher, 26(6), 4-10.
Through the broad lens of arts based educational research I explore ways in which teachers, scholars and students can engage in and disseminate Arts Informed Research in diverse contexts, including scholarly settings, classrooms, studios and art galleries. Situated within (and limited by) the narrative qualitative research paradigm which emerged triumphantly in the second half of the twentieth century, there came into being a rather more focused interest in exploring a form of qualitative research that is connected to and with arts practices, and a concern with collecting, disseminating, and imaginatively and creatively expressing new knowledge and understandings to a wider audience beyond the academy, in multidisciplinary and interdisciplinary ways. A seminal event was Elliot Eisner's (1993) Presidential Address to the American Educational Research Association (AERA) in which he spoke of alternate forms of knowing and understanding beyond text and number, providing opportunities for research in education (and other disciplines) through arts-based educational research or ABER (Eisner, 1993; 1997). Emerging from ABER is Arts-Informed Educational Research (AIR). AIR is characterized by a social agenda, a very explicit moral purpose and the desire to enhance audience engagement beyond the academy based on the idea that narrative and art forms of all kinds are more accessible than academic theory (Cole and Knowles, 2008). AIR assumes that the arts have the power to move, to inform and transform in different ways from research findings in traditional formats (including qualitative interview studies and ethnographies) via an interactive synergy between research-creation processes and presentation; the voices of researcher-participants, the researcher-artist's role as key instrument and the active participation and involvement of the audience. The processes of data exploration, interpretation and presentation are viscerally connected across disciplines such as the visual arts and education, theatre and English literature, as well as through multiple situated ways of knowing and understanding. My purpose is to elucidate arts-informed research as it has come to have meaning for me, theoretically and in practice, drawing upon the seminal work of Cole and Knowles (2008), the work of other arts-based educational researchers, and my own scholarship (Blaikie, in press; Blaikie 2013, 2012a, 2012b). Inter-connected, interdisciplinary and multiple individual yet universal ways of knowing, understanding, and being in our worlds are integral aspects of scholarship and research in education. The key words Arts, Informed and Research frame AIR as a research paradigm within the broader context of purposes and processes. In this presentation, I focus on the significance of each, and I provide practical examples of data collection, analysis and presentation. Within the Arts, the researcher-artist determines
how the research question/s will be explored and the findings articulated most effectively, efficiently and expressively by collecting, analyzing, interpreting and presenting data that is grounded in one or more art forms. The notion of Informed means the data are 'informed' in more explicit, expressive and multi-faceted ways through chosen art form/s. The art forms add unique expression and vitality to a scholarly document or event that necessarily is situated in literature that frames the topic, the method, and the findings. At all stages of and in AIR the relationship between text and art forms is integrally and inextricably linked; it is deeply connected: Both are mutually informative, supportive, and essential to one another. In the very best AIR studies, the results would be compromised without the art forms that inform the study. Research is the focused exploration of a particular topic through one or more research methods resulting in the production of new knowledge. Research takes place in multiple contexts beyond scholarship: For example, in journalism, business, education, medicine, and in the arts, practitioners engage in research to inform their work. It is through the presentation of findings, which must be coherent and correlate with the data collected, that new understandings, knowledge and information about the topic and the method emerge. In AIR, the findings are presented through art forms contextualized by texts, for example, a performed play, a novel, or visual artworks. The unique aspect of AIR is that the researcher performs as an artist, and the artist performs as a researcher hence the twinning of research-creation. Audiences are co-creators of meaning as consumers and participants. Blaikie, F. (In press). A Visual and Poetic Inquiry into the Aesthetics of Scholarship: The Arts, the Informed and the Research in Arts-Informed Research. In Smilan, C. and Miraglia, K. Eds.). Inquiry in Action: Paradigms, Methodologies and Perspectives in Art Education Research. Reston, VA: National Art Education Association. Blaikie, F. (2013). Navigating Conversion: An Arts-Based Inquiry into the Clothed Body and Identity. The Journal of Visual Culture and Gender, 8. 57-69. Blaikie, F. (2012a). Pinkalicious Mean Girls: A Visual and Poetic Inquiry. International Society for Education through Art Regional Conference, Lemesos, Cyprus, June 2012. Blaikie, F. (2012b). A poetic and visual inquiry into the male professoriate: Clive, Todd, Mark and William. The Canadian Review of Art Education: Issues and Research, 38, 45-67. Cole, A. L., & Knowles, J. G. (2008). Arts-informed research. In J. G. Knowles & A. L. Cole (Eds.), Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues. Thousand Oaks, CA: Sage. Eisner, E. (1993). Forms of understanding the future of educational research. Educational Researcher, 22(7), 5-11. Eisner, E. (1997). The promise and perils of alternative forms of data representation. Educational researcher, 26(6), 4-10.
Community arts participation enhances teaching and learning

Bowell, Ian¹

¹ Victoria University of Wellington, Nelson, NEW ZEALAND
ian.bowell@vuw.ac.nz

In an environment of decreased curriculum support and an increased emphasis on the testing of numeracy and literacy national standards, primary schools find it increasingly difficult to both cater for the needs of diverse learners and to support teacher professional development. This paper is informed by a research project that began in New Zealand in June 2012 and set out to discover whether a school’s participation in community arts projects can support teaching and learning. The research project used a comparative case study approach and explored the dynamic relationship between a community arts project and participating schools. Included in the case studies presented in this paper are two public art galleries that co-ordinated community visual arts projects, an arts festival’s masked parade, and a community’s visual response to Matariki (Māori New Year). Analysed data from the case studies reveal a link between a school’s participation in community arts projects and enhanced teaching and learning. Themes from the data emphasise the role played by situated learning and collaborative teaching methodologies in engaging students and supporting teacher professional development.
In the Caribbean, history and the economic system with its Euro dominated cultural complex has placed the people at a disadvantage. They develop their creative energies in areas, either outside or in opposition to the dominant cultural complex. It is important to believe that there is something called Caribbean civilization. We are the creatures of colonialism and are forced in a situation of historical dependency where all West Indian peoples are often considered the result of a particular process. Even though I received both graduate degrees in the United States of America, having migrated for almost 13 years from Jamaica, I am often challenged with questions such as who am I? Or even, am I losing the relevance of my Caribbean identity and cultural values towards Art Education? However, travelling to Cuba has certainly aroused several of my interests, particularly relating to “Cultural Relevance and the Arts in Caribbean School's Curricula.” As a member of the NAEA delegation to Cuba in 2011, I was inspired to refocus on my experiences, and efforts made on committees throughout the Caribbean for regional integration of the arts. Evidence from the experience highlighted modes of languages, instructions, curricula, pedagogical ways to recognize reality, be it the outer or inner reality within the Cuban cultural legacy. Focus on early intervention of the arts and on the presumption that if a child starts knowing that he or she can draw, paint, sculpt, or carve something, make up a poem, present a dance, make up a song, can help them to develop some kind of appreciation for the arts. They are allowed to be involved in some very important aspects of life, not least of all that sense of process which is so critical to the development of self and the region. Art is a means of reflecting and mediating the tensions, the harmonies, the antagonisms, and the affinities of social languages. It opens the way to new insights about culture, the growth of new combinations within, languages, and finally the invention of new social languages. Therefore, the relationship between culture and the Role of the Arts in Education will be expressed.
There is no denying to succeed in the current global environment students require a new range of literacies. From a research discipline the traditional understanding of literacy needs to be recontextualised and reimagined. New literacies, multiliteracies and multimodal learning should be debated and explored further. Arts education provides the perfect vehicle to re-theorise the notion of literacy. A research project currently being funded and supported by the Australian government, Pearson Assessment, and the University of Wollongong, aims to develop a criterion-referenced tool to measure students' multiliteracy learning across multimodal domains. Arts education, more than any other discipline involves multimodal learning. It is important to recognize the changing nature of the art learner and comprehensive tools required by teachers to measure and assess these new these emerging multiliteracy skills and concepts. Immersing students within technologically rich learning arts environments requires teachers to use accurate and reliable diagnostic tools to support sound decision-making. This paper will discuss current research in the area of multiliteracies, the notion of re-theorising the concept of literacy and provide researchers and educators a proposed conceptual ‘model of multiliteracies’ to develop the students’ capacity to improve learning in the arts.
A large and growing body of research has documented activities involving artists and young people in school and community-based contexts. Within these studies, the significant role of artists is often cited but rarely researched in any depth, except for a few notable exceptions. Despite the claims that artists are a ‘rich resource’ and ‘good teachers’ there are no known interpretive frameworks developed that provide artists, and the organizations that employ them, with a guide to reflect deeply and critically on their practice involving children. This paper reports on research that has mapped the backgrounds, goals and practices of over fifty artists working in a public arts facility, ArtPlay. Located in the heart of Melbourne ArtPlay provides a wide range of artist-led programs for children aged up to thirteen years. Funded by the Australia Research Council, this four-year study has inquired into three key questions namely: Why do artists work with children? How do artists work with children? and How does context influence why and how artists work with children? Through an in-depth investigation of these questions, drawing from observations, interviews and surveys, this study has constructed a multifaceted portrait of the artist who works with children. 

http://education.unimelb.edu.au/news_and_activities/projects/artplay/behind_the_bright_orange_door
Green... no longer just a colour!

Buchanan, Jenny

Green School, Bali, INDONESIA
jen.buchanan@greenschool.org

Not so long ago, Green was not so different from Red, Orange, Yellow, Purple and Blue. Green was just simply another colour - and she knew her place in the spectrum. As a group of colours they would all hang out and play variations of rainbow games. Occasionally Red, Yellow and Blue would spend time as a Primary group, while Orange, Green, and Purple would go and do Secondary things. They complimented each other and provided a good balance. One did not exist without the other. Life was simple back then. In more recent times though, Green has found herself slightly removed from the group and become quite the superstar. In days gone by, Green only heard herself used as an adjective for the colour of grass and leaves. However, these days she carries the weight of all things eco-friendly on her shoulders. There are Green political parties, Green villages, Green Awards, Green vehicles, Green Energy, Green Cities... in fact deep in the jungle in Bali there is even a school named after her! Green School! So whatever happened to Red, Orange, Yellow, Purple and Blue? Is there status still as important as in days gone by? What changes are needed in a contemporary art curriculum to embrace all that is Green without leaving everything else behind? Come and hear Jen Buchanan, Art Teacher at Green School, Bali present a fast paced and entertaining Pecha Kucha on how going Green is changing the landscape of contemporary art teaching.
[Art + text + place] as PhD arts based research  My arts based PhD involved a battle between art and text, finding out how each might complement the other through my project and exegesis. In order to address this tension I sought to find a balance between art and text through notions of place. This then led to a (re)creation of art, text, place and event through photo-book format that was in dialogue with my exegesis. My interest in place, and its transformative impact on art education, is sparked by study into immersive art pedagogy and the role that place plays in the making of art. In my PhD research concepts of place/space were explored through a photo-book which was re-developed as a hybrid form that intertwines photos of artworks, art experiences, narratives, diagrams and explanatory text. For me, this genre enabled a shift of mind from that of process and product to one that (re)processes and (re)produces artwork and narratives. The photo-book format provided a transitional place where I (re)made and (re)wrote self into existing discourse through the lens of artist, researcher, teacher as they intersected through image and text. The balance between art, text and place is like a see-saw where balance is a constant concern, and yet it is at this juncture, between experiences of place, art and writing, that deep thinking ignites the creative process. This inter-textual presentation will be relevant for research students and supervisors who wish to explore the changing contexts of PhD arts based research in 21st century art education, as well as anyone interested in the balance of image and text in visual culture today. The presentation will conclude with an interactive discussion and a show-and-tell where delegates will be encouraged to share their own unique approach to the inclusion of art/text in their research.
Diversity through art in early childhood teacher education: Fostering a sense of belonging, being and becoming through a/r/tography

Burke, Geraldine¹ T, Peterken, Corinna¹, Hall, Clare¹, Bennett, Rosemary¹

¹Monash University, Melbourne, AUSTRALIA

Geraldine.Burke@monash.edu

Our paper investigates how diversity in art education is lived by a group of academics and pre-service early childhood teachers undertaking an early childhood education course in the creative arts. We investigate ways in which our inter-subjective identities as artists, researchers and teachers are conceptualised and enacted through the use of a/r/tography. Our images and written text tell the story of how we used the 'flower' as provocation to explore together the arts in early childhood and to foster a sense of belonging, being and becoming in a creative community of learning. This connects the Australian National Early Years Learning Framework to our learning in, with, about and through the arts within our pre-service creative arts unit. We illustrate how the flower is a thematic impetus to engage with the visual arts and beyond into drama, dance, music and trans-disciplinary performances. Through our making in the arts we pass from one state of being to another and our reflective practice values and extends the rich variety of experiences within our diverse group. Our engagement with the visual extends into other art forms as we explore how using diverse methodologies brings interconnection between ourselves and the arts. Examples are showcased of the inspiring synergies we have experienced across and between the visual in culture and drama; art and music; and the visual sense in dance. We explain how a/r/tography enables us to extend our teaching and learning into arts-based research. This presentation aims to facilitate dialogue about diverse approaches to teacher education through the arts and children's learning in early childhood.
Tale of a New Haiti: Elementary Children and Environmental Muralmaking for Understanding Integrative Teaching Strategies

**Burkhauser, Beth**¹, ², ³

¹Keystone College, LaPlume, PA, USA
²International Interdependence Hexagon Project, Scranton, PA, USA
³One Big Boost, Honesdale, PA, USA

bburkhauser@msn.com

A trip to Verrettes, Central Haiti, in Spring of 2013, allows for an inside view of a slow but hopeful journey: documenting the fervid desire for education, status of visual representation among teachers and children and an environmental education experience that spawned a permanent mural on the outside of a very neglected public elementary school. In addition, self-initiative was fostered as the visiting group worked interdependently with parents, teachers and students to refurbish the school. Through the use of drawing from immediate experience, Haitian teachers learn the value of visualization, the power of their children’s art and its ability to tell visual stories. Attitudinal shifts, the status of children's representation, community response and next steps will be discussed. Through the use of the Social Justice Art Education model she has developed, The Interdependence Hexagon Project (where the creation of images about interdependence themes, inside of a downloadable hexagonal template, which become a metaphor for our interconnectedness when exhibited each year and on the website: www.interdependencedaynepa.org and - under construction - www.hexagonproject.com) the children and teachers experience the concept of collaboration and teamwork. Presentation will discuss impact and paradigm-shifting potential of this 12 day project - including experiential mural - toward initiative, cooperation and sustainability.
Author will share and invite participation and demonstrate the many innovative teaching strategies designed by teachers internationally and in the US for this 8th annual social justice project. The hexagon is metaphor for our interconnectedness. In 2013 and again in 2014, the Project has been adopted by Do Your P'Art Foundation, Chicago, published in School Arts and INSEA Newsletters, participated in virtual iEARN Global Education Conference. Responses from elementary through high school, and community groups will be shared. Project facilitates awareness of the need to understand our interconnectedness and social responsibilities. It promotes action, is student-driven, thematic, requires research and is open to all media. Downloadable hexagon template is ripe for 21st Century skill-building and design challenges. Presenter will introduce new interactive website/virtual gallery for 2014 containing links to social justice materials and international collaborative opportunities. www.interdependencedaynepa.org (present). Also, FaceBook, Twitter, WordPress under Hexagon Project. Chicago exhibition opens in May 2013 and 2014; Scranton-based International exhibit opens September. Deadline is June 30 annually. Mission/Beliefs: The International Interdependence Hexagon Project - a visual arts opportunity for young people ages 8 to 18 worldwide. The project asks young people to create art within the infinitely inter-linking shape of a HEXAGON, metaphor for interconnectedness. We believe that young people throughout the world should have opportunities to explore global themes, issues and ideas in school. We believe the arts are vehicles for this exploration. We believe that through critical thinking, research and taking a stand on one’s beliefs and understandings, changes in attitudes, awareness and, subsequently, action can occur. We believe it is crucial for young people to confront, question and reconsider attitudes and beliefs as part of their responsibilities as citizens of their country and the world, for their own personal growth and creation of self. We, at the Interdependence Hexagon Project call this Art into Action; Action into Art.
Visual Culture Art Education (VCAE) is of great international influence. The aim is to educate a visual competence that allows the student to act with images in a self-determined way. VCAE follows an open image-concept: images can be those of art or images from popular media. Lessons on certain topics can construct relations between the two sorts of images. 'Visual literacy' can be regarded as a major aim of contemporary education that aims at an individual as a self-determined citizen in a globalized culture where communication is dominated by the influence of impressive images. But this concept is not sufficient for the potentials art education can offer. The aspect of creation is a weak element in many published lesson-examples. The perception of images may lead to lively discussions about the themes, but often the creations of the students about this theme are weak in the form. There is a lack of technique and there is a lack of critical thought and imagination. This leads to results that are far away from the intellectual and emotional quality of the previously perceived images and the discussion. Instead the creations of the students fall back into hardly reflected clichés. Such an art education disregards the creation process as the central aspect of art and as the central element of the education process where the students have the chance and are challenged to develop their own statement and expression on the topic. The presentation will show - supported by examples of artistic projects in classrooms - crucial aspects of the creation process and discuss the inherent educational perspectives. It will show that in the creation a complex activity of artistic thinking takes place that integrates a sensitive perception, a critical reflection of relevant knowledge and a personal imagination. Thus developing a complex and - to a growing extend - a self-determined thinking the creation process is the focus-point of an artistic education. All aspects of art education are related to this point: The perception and discussion of images that generate critical knowledge, which will be transformed in an individual statement by the students and thus will be turned into a personal position concerning the topic. The communication between student and teacher, who will become a competent, fostering companion of the individual experiments of his pupils. This role requires an art teacher who is an artist him- or herself. Artistic experience is required in order to support the students in their intellectual and imaginative struggle for the expressive form of their work. Providing such a complex and self-determined work on images and problems an artistic education is a significant contribution to the education of an emancipated citizen in a globalized media-culture. Application for a keynote-speech

With this abstract I apply for a keynote-speech. As an element of my contributions the topic caused lively discussions on recent InSEA-congresses and in the research-group 'Images and Identity' where six European partner-universities collaborated 2008 - 2010,
conducted by Rachel Mason. The book: 'Images and Identity - Educating Citizenship through Visual Arts', edited by Rachel Mason and me, is published at Intellect (Bristol, Chicago) in September 2013. There you will find a theoretical article where I explain major aspects of an artistic art education, and a project with the topic 'Freedom and Dignity' which I made with a class 9 at a grammar-school for half a year. If you wish I can send you these articles as an email-attachment. The presentation in Melbourne would be the first systematical exposure of the topic for an English speaking audience. In German speaking countries this concept of art-education is of growing influence. In November 2013 the Society of Austrian Art Educators meets for a congress about this topic in Salzburg. I am invited as the keynote-speaker for the opening of the congress.
The Images and Identity Project - presentation of the book

Buschkuehle, Carl-Peter¹, Mason, Rachel²,
¹Justus-Liebig-University, Giessen, GERMANY
²Roehampton University, London, UNITED KINGDOM
cpbuschkuehle@aol.com

What we are going to say comes from working on the Images and Identity Project between 2009-12. The project was funded under the EU Comenius scheme with partner universities in Germany, Ireland, Malta, England, Portugal and Czech Republic. It was interdisciplinary with the stated aim of combining art and citizenship education to explore and promote the notion of citizen identity in the European context. The lesson plans and case studies Images & Identity produced are proof that contemporary art can inspire lively discussion about citizenship topics in schools and stimulate reflection about personal and social identity. Each team wrote a detailed action research report of their classroom experiments. These case studies are now published in a book together with theoretical reflections about central issues of the project. Our presentation will present the book and discuss main aspects of the research findings.
How does the process of creativity benefit from being verbalized? The dialogue seems to be the key. When putting the artistic process into language the thin layers of meaning and possible trajectories becomes accessible. The project POWER is an art-process based project including four teachers at the Teachers training program in visual art (BVK), at HDK Göteborgs universitet. It departs from a discussion about students individual art projects where an interestingly steep curve of development was noted, An investigating project was formulated, funded by Göteborg University Art Faculty research money mimicking the setup of a student open ended artistic project. At BVK a student art project is an individual work within an overall theme (f.ex Conflict, Transit, Exit) that can contain various paths of investigation/techniques. The basic structure for the art project is individual work with scheduled tutoring in group once a week. The students keep a project blog. As for the student projects we also set an overall theme, relevant to the profession, serving as both the pivotal point for the artistic work and umbrella for all four participants creating common ground for discussion. We decided on Power. One teacher worked the tutor part, the other three went into individual art projects. We kept blogs. We were ready to enter the sphere of our own methods. Even though an open dialogue and online reflection in blogs are both significant approaches and methods in our education, none of us had done similar types reflections putting language to the artistic process before, even less in public writing like a blog. We started our investigation with the hypothesis: The dialogue is the key. In the POWER project we set out to investigate how the language revolving process effects the artistic work, and how the work in return effects the language. In what way was the making of language in blogs effecting the artistic work? What happens when the group take part of the other participants projects during the way, and everyone continuously reflects on each other’s work? We were looking for words describing a somewhat different experience in need of a another terminology than the the one within the usual didactic vocabulary. We searched for the language in our individual projects. Searched for words that could help us. The dialogue was widened and we were forced to ask new questions to the projects, the new ephemeral members of the conversation. One-dimensional concepts were given multi-layered meaning and newly opened paths of thought presented associations that before had been hidden. Artistic work becomes thought becomes artistic work in a two way investigative process. Thru the reflective blog we got placed between the work and the actor, but also between the work and the spectator. When doing this we connect to contemporary ideas about the dialogue as art, where the artistic work points a direction both past, present and future. The dialogue with its own value and form, and the pointing to another place where the
spectator also becomes an actor. A voice from one of the participants in the project: The blog was of great importance to make my own process more clear. Didn’t think it was going to be so obvious. I’m surprised. To make language like this during the process has given me a sort of clarity of what has actually happened. Thoughts just thought wouldn’t stay in the same way. A string of thought would never have been as visible without the blog. The possibility to follow others projects, processes and thoughts has been encouraging, and being in a context even if the work itself is individual outside the physical presence of the others has given it a feeling of togetherness. The blog has worked like a meeting place with the bonus of seeing one’s own reflections, thoughts and actions recorded. The language had to keep open in the process, to catch the unspoken. In the search, the power of failure became important, both in language making and in the artistic work. The searching in the dialogue for what could be, or become gave a sense of insecurity that combined with the strain, the challenge to formulate ourselves in the dialogue, were faced with the limits of our language, there were only so many words. We were forced to combine the words in new ways to describe what we were working with. The language of process expanded in between the words.
Teaching Multi-Screen Storytelling for the ‘Digital Native’

Carozza, John1, 2, 3, 4, 5, 6, 7

1QLD Academy for Creative Industries, Brisbane/Queensland, AUSTRALIA
2Education Queensland, AUSTRALIA
3The International Baccalaureate, Geneva, SWITZERLAND
4Australina Teachers of Media( ATOM), Queensland, AUSTRALIA
5Screen Education, Melbourne, AUSTRALIA
6Arts Hub, AUSTRALIA
7Campfire Films, AUSTRALIA
jcaro2@eq.edu.au

This is an analysis, interpretation and modeling of specific film makers and educators, who embed metaphor and information within a multi-screen, digital format to add additional aesthetic, information and visuals to the narrative. Contemporary Film and Media students have access today to technology and software that allows a greater exploration of the storytelling process. To their creative advantage, they are, as learners, already informed by multiple digital mediums and assembling, disassembling and disseminating their own stories on virtually a daily basis. This seminar will examine how contemporary educators may generate new educational material to better enable the digital native to access information and assemble their own meaning, as well as empowering students to construct new art forms from their contemporary vantage point, learning style and technology.

Objectives The seminar illustrates a contemporary pedagogical approach for the ‘digital native’ found within the 21st Century classroom. It brings the concept of multi-screen narrative into the mainstream as both an aesthetic, metaphorical device and a way of storytelling for a very technologically savvy generation of learners. Educators will become (more) aware as to how it can be applied as a creative concept and a learning tool.
Creativity is a valued aspect of art and design practice and is thus an inherent aspect of pedagogy in this domain. However, in universities, art education typically occurs within a learning context characterised by frameworks involving prescriptive tasks, set assignment criteria and prescribed deadlines which can impact on students' confidence and desire to experiment, risk and explore imaginative approaches. Creativity is often hindered by 'fixation', a term used to describe attachment to a limited set of concepts or possibilities as a result of drawing only on pre-existing knowledge. We argue that fixation can also occur when students are focused on outcomes and grades rather than exploring possibilities and extending their practice. Creativity can also be affected by curriculum design and pedagogical approaches, and educators can orchestrate conditions that influence student engagement and creative capacity - both negatively and positively. Many students arrive at university with pre-existing skills acquired through routine interaction with ever-changing communication and media technologies, and a preference for collaborative and constructive learning, which challenges traditional, transmissive pedagogical models. Consequently, learning design which supports creativity also needs to take into account the shifting and diverse learning styles of current student cohorts. This paper examines some pedagogical strategies which have been employed to motivate students to utilise and develop their creative thinking. It presents two case studies - one involving a practice-based course and the other, a theory based subject and focuses on connections between creativity and assessment. The first study examines the implications of assessment feedback on student creativity and considers what helps and what hinders. It involves strategies and reflective practices designed to encourage students to generate multiple ideas and actively engage in creative thinking and risk taking through assessment. Underpinning this approach is the notion of assessment for learning and as learning, as a means of encouraging creative thinking. The second case study explores strategies employed in an introductory art history course to facilitate meaningful connections between theory and praxis. It considers how assessment can be constructed to facilitate these aims and to foster creativity and collaborative learning. The paper examines these cases to consider how art educators can design curricula and assessment tasks that generate conducive learning environments for enhancing pre-existing abilities and supporting creative thinking.
For reconstructing preservice art teachers' conceptions about learning art and teaching art, I launched an alternative practicum to explore art education majors' clinical experiences. Realizing the challenge of decreasing numbers of K-9 students and the increasing number of unemployed undergraduate art education graduates in Taiwan, I have started a new practicum to extend the potential success of art education majors in the job market. Reflecting on the issue of art education as service industry, I started a partnership between the Department of Art & Design, National Taipei University of Education, and a bookstore, Wu-Nan Culture Enterprise in Spring 2012. The art education majors who took my course “Independent Study: Art Lesson Planning and Practicum” from Spring 2012 to Fall 2013 had an opportunity to conduct art classes for elementary students at the Wu-Nan bookstore. By planning, recruiting, marketing and developing art lessons to teaching at a bookstore instead of regular classrooms, art education majors studied the potential of the art education service industry in the Taiwanese society. Through photographic documentation and various forms of data collected during four semesters, I will present this alternative method of strengthening preservice art teachers' clinical experiences and reconstructing their conceptions about teaching art and learning art.
The goal of this study was to explore the influence of a visual culture approach to teaching modern design history on student learning. This study investigated how students learned the meaning of design through analyzing and comparing historic modern design with the everyday home design they experience. The research methodologies were action research and visual methodologies (Pink, 2001; Rose, 2001). Data were collected through various methods, including observations and reflections, written assignments and student-created pictorial documentation. The curriculum was conducted for eighteen weeks. Forty sophomores enrolled in this course. This research suggests a visual culture approach to modern design history course can connect students' learning at home to school, and enhance student understanding of contemporary design styles and societal culture. Everyday home design items compile influential territories through which ideas about traditions, aesthetics and cultural identity can be taught and learned.
Contextual Analysis of Issues in Curriculum Policy Formation and Implementation: A Study on Arts and Humanities Curriculum Guidelines in Taiwan

Chao, Huei-Ling¹, Kao, Cheng-Feng²

¹Art Ed. Graduate School, National Taiwan Normal University, Taipei City, TAIWAN
²Graduate School of Visual Arts, University of Taipei, Taipei City, TAIWAN
hueiling.chao@gmail.com

In order to accommodate the rapid changes in the era of 21st century, the government of Taiwan cooperated with education specialists issued 'Grade 1-9 Curriculum Guidelines' in 1998. Then the government issued the 'Temporary Grade 1-9 Curriculum Guidelines' in 2000 and the formal one in 2003. However, due to some controversial debates, the government again modified the guidelines and reissued the guidelines in 2008. The Arts and Humanities Curriculum Guidelines were issued along with Grade 1-9 Curriculum Guidelines. Compared to the prototypical 'Arts Curriculum Guidelines,' the present one has been revised in a relatively large proportion. Consequently, the new curriculum guidelines have resulted in many debates. The changes of teaching subject and curriculum structure were the major reasons for the debates. The goal of this study was to survey the formation and shaping toward the policies of The Arts and Humanities Curriculum Guidelines. In doing so, this study conducted a three-year research design. By conducting this three-year research, this study tried to clarify the formation of the policy, the publication of textbooks, teachers' believes toward the curriculum. The research results exhibited dynamic relationships among the three transitional periods. In addition, the research also demonstrated the diverse interrelationships within the significant stakeholders during these transitional periods.
Art education affects thinking, cognition and evaluation. The visually impaired have the right to learn about visual art and culture at school and in the broader society. In the present project non-visual generated from multi-sensory materials. The art was designed for the visually impaired students. A curriculum was designed for teachers who instruct visually impaired students in inclusive and special education classes. Case study and inductive study methods were applied to three key issues, non-visual art creation, appreciation, and theory. Firstly, 22 teaching and learning activities for 32 congenitally totally blind and visually impaired students were analyzed, based on classes proceeded in normal elementary and special schools and nonprofit foundations. The students learned various subjects, pottery, modeling, drawing, painting, printing, calligraphy, collage, photography, and multi-media assemblages. The methods conducted calligraphy and painting techniques used by blind artists. Also, programs for the visually impaired in six museums (National Taiwan Museum of Fine Arts, National Palace Museum, National Taiwan Museum, Taipei Fine Arts Museum, National Museum of Taiwan History, and Kaohsiung Museum of Fine Arts) were analyzed. The advantages and disadvantages of the program were examined. Suggestions for visual art educational programs or exhibitions for the visually impaired are made including aspects of space planning, visitor assistance, multimedia technology, and extended aesthetic activities. Each aspect should be multi-sensory design items, not only for the partially sighted and blind visitors, and for the elderly and normal people. In addition, six abilities of art creation and appreciation for the visually impaired, they are inducted to tactile manipulation, recognition and communication of images, understanding of descriptive image, spatial orientation, 3-D modeling, and 2-D drawing representation. Non-visual art education for the visually impaired should be considered in view of the creative abilities of the visually impaired. In art appreciation, tactile picture, touchable reliefs or three-dimensional reproductions should be made. Also, it should include representing classic works and the most recent avant-garde works to improve art education for the visually impaired in the world.
Art disciplines provide aesthetic experiences for students to feel, hear, imagine, revision and create. For years, visual arts, music and performing arts were taught as separate disciplines in Taiwan. Due to the faults from separation, interdisciplinary theory arises from a shared conviction that traditional disciplines are unable or unwilling to address important issues that needs to be discussed across boundaries. Arts-infusing units of study have the potential to transform, to develop in students the capacities to act, think, and feel in ways that contribute to the common good and enrich their own lives (Berghoff et al, 2005). In 2000, arts taught in Taiwan integrated visual arts, music and performing arts into one subject as 'Arts and Humanities'. It challenged traditional notions in art education. As Beane (1997) indicated 'Finding colleagues who share the willingness to collaborate and who have a basic understanding of arts-infusion or an openness to learning is also a challenge'. In order to assure and improve education quality, three years later, Taiwan government created a supporting system in every teaching subject, called 'three-layers supervising system'-supervised by K-12 Ed. Ministry of Education Curriculum & Instruction Consulting Committee to assure the reform force. Under this system, school teachers and district teacher leading groups are tutored by National teacher leading group. There are around 6-7 people in National teacher leading group. They need to possess district teacher leading group working experiences, and their teaching loadings are reduced to around 12 hours per semester. This system features a centralized structure, which means the government give funds to appointed professors with a yearlong project. Its operation is based on the collaborative efforts of 'school teacher-district teacher leading groups-national teacher leading group'(brief as SDN). Therefore, the mission of SDN empowering system in 'Arts and Humanities Learning Area' deals with professional development tasks, government policy delivering, school consulting and teaching problem solving. This paper uses action research to understand SDN art education empowering system in Taiwan. Through three years of involvement in project implementation, observation and reflection, the strength and weakness of this system will be discussed for future improvement.
Visualizing A Day Of My Life -An One Year Experimental Study

Chen, Jo Chiung Hua Chen1, 2

1DAYEH University, Dacun/Changhua, TAIWAN
2National Taiwan Normal University, Taipei, TAIWAN
t81005@ntnu.edu.tw

Vladimir Y. Propp (1895-1970) published his “Morphology of the Folktale” (1928). The book indicates the “Narrative Structure” with thirty-one generic narratemes in the Russian folktale. It becomes the base of Narratology. Narratology examines the ways that narrative structures our perception of both cultural artifacts and the world around us. The study of narrative is particularly important since our ordering of time and space in narrative forms constitutes the primary ways we construct meaning in general. Everard (1995) highlights Propp’s narrative structure of folk mythology is continually reinserted into contemporary popular culture. How meaning could be visually created from a daily life? How simple “drawing” could be used as a vehicle to tell a story of my daily life? How could these drawings realize my imagination? What kind of narrative structure will be resulted? This study aims to test the theory and practice of Narratology by using “art practice” as research method. This study took one year, 365 days, 4 plots per day of drawings randomly from my daily experiences. It started from 2011/01/03 to 2012/01/03. A total of 1460 images were created and analyzed. The content and structure of the drawings will be discussed and partially presented. This study will show the possibility for visual sociology in art education.
Since 1990s, anime/manga fan culture, based on Japanese anime/manga industry, has become a pan-East-Asian sub-cultural phenomenon. This subculture is formed mainly by young people, featuring various genres of anime/manga fan arts and visual products. Such evidence can be found easily in Comiket/ Comic Market, or named ComicWorld/ Doujinshi Sale Convention in Taiwan, a gathering event for fans to display, exchange and sell their self-published fanzines and anime/manga-related products. Two representative types of fanzines/ fan art are doujinshi and cosplay. Other products are posters, bookmarks, stuff animals, mugs, cards, envelops and letters, shopping bags, T-shirts, dolls, etc. As Wilson & Toku (2004) observed, this culture of young people is full of creative forces, self-motivated learning and socio-aesthetic experiences, which is worth our attention. In order to learn more about this type of fan art, youth creativity and socio-aesthetic experiences, this presentation will explore Anime/manga Fan Culture in China, Hong Kong and Taiwan to see how young anime/manga amateurs and fan artists manage to promote their works and products as well as to interact with other fans and peers. It will also look at the workings of visual images and symbolic interaction in this subculture to dig out the underlying meanings. Insights and implications for art education and visual cultural pedagogy will be elaborated.
Action Research of Gender issues into Middle Grades Visual Art Education

Chou, Ming-Wu¹

¹Chen-ping Elementary School, Taichung City, TAIWAN
min14168@ms.cpes.tc.edu.tw

Action Research of Gender issues into Middle Grades Visual Art Education. In this study, the teacher is an action researcher using self-designed 'Gender stereotypes A-R-T curriculum program' as a tool to guide a fourth-grade class (13 males and 13 females). The experiment took six weeks to examine, reflect, criticize gender stereotypes hid in visual cultural products of our daily life (like famous works of art history, popular songs, celebrity news ... etc.) Through art making we empowered students to express and modify the concept of gender. This paper aimed on exploring the student's gender consciousness, promoting gender awareness of the process, effectiveness of program implementation by analyzing qualitative data from classroom observation reports, teacher reflective journals, learning sheets, artworks etc. The Results were as follows:

1. Students interpreted the text in relation to their life experiences and the dominant patriarchal socio-cultural context.
2. The teaching strategies of empathy, anti-cognitive cases, role models promoted students' gender stereotypes deconstruction and renew their gender concepts about gender characteristics, family roles, division of labor and career choice.
3. The strategy of 'affirmative discrimination' can facilitate most of students share their gender experiences and what they think about it, especially for girls. It works well through praising, showing female perspectives in the discussion, limiting the number of statements each person and roll call.
4. The pupil affirmed positively that the program contributed to good interaction of different gender.
5. The concept of gender equality depends on repeated drills in our life against old thinking and physical inertia.

Keywords: Gender issues, Gender Stereotypes, Visual art education
Training art and design primary specialists to work in multicultural classrooms.

Chowne, Anne¹

¹Institute of Education, University of London, London, UNITED KINGDOM
anne.chowne@ioe.ac.uk

The objective of this paper is to explore how contemporary art is understood by Primary PGCE students, whether they consider it in the context of the multicultural classroom, and to explore the selection process they go through when making decisions about which works of art to include in their scheme of work for their MA level research project. Art and Design specialist students come with a range of previous experience as practitioners, some with very little art history knowledge, thus the learning and teaching approach has to be well-differentiated. Students can't help but be influenced by practices and values inculcated through their upbringing (what Bourdieu terms ‘habitus’) so how do they find out what has influenced the children they are to teach? Students are placed in schools across London serving communities with a diverse range of languages and ethnicities. The research presented in this paper will investigate how to deepen their art theory knowledge and engage them in art practice that they can use in the classroom. Students are encouraged to introduce children to artists and their work that are likely to transform their knowledge and understanding, e.g. Annette Messager and Alinah Azadel. They are asked to 'read' works making associations between components, analysing existing orthodoxies and the discourse prevalent in the field. Critical studies and reflection on cultural attitudes to art history are challenged. The model of 'intercultural education' is approached as an opportunity to 'question and challenge the dominant cultures 'art world canons and structures' (Dash 2010). This critical approach was recently the focus of the Reith lectures by Grayson Perry. He reflects on the idea of quality in art and examines who and what defines what we see and value as art. He argues that there is no empirical way to judge quality in art. Instead the validation of quality rests in the hands of a tight-knit group of people at the heart of the art world including curators, dealers, collectors and critics who decide in the end what ends up in galleries and museums. Perry examines the words and language that have developed around art critique, including what he sees as the growing tendency to over-intellectualize the response to art. He analyses the art market and quotes "with some irony" an insider who says that certain colours sell better than others. He queries whether familiarity makes us like certain artworks more, and encourages the public to learn to appreciate different forms of art through exploration and open-mindedness (BBC Radio 4). The Art and Design specialism is structured to cover child development, visual literacy, use of national collections and working with a specialist in a primary school, before sessions on clay and 3D and constructed sculpture. Avant-garde assemblages and popular culture are introduced to offer opportunities to discuss material and meanings, and how cultural patterns evolve. Essential preparatory readings are reviewed through
presentation and small discussion groups. Art and Design specialists are encouraged to write reflective notes at the end of each session listing what they need to understand more securely, and the steps they need to take to ensure this. Data is being gathered through extended conversations and semi-structured interviews with the objective of capturing students thoughts and developing awareness of how prior experiences have impacted on their selection processes. The paper will present initial findings from the early stages of this research project.
Capturing diverse audiences through art making and learning in a regional art museum

Chrisanthou, Rhonda¹,²

¹Shepparton Art Museum, Shepparton, AUSTRALIA
²Gallery Kaiela, Shepparton, AUSTRALIA
rhonda.chrisanthou@shepparton.vic.gov.au

Shepparton Art Museum is a relatively small to medium regional town in northern Victoria. The area is rich in its diversity and history, both Aboriginal and European, as it is situated on the Goulburn River in a fertile and productive valley. As with other regional galleries in regional Victoria, Shepparton has a well established collection of Australian art that has been supported by state collections and funding as well as the city and citizens of Shepparton. Shepparton Art Museum, also known as SAM, has always been highly regarded for its ceramics collection of Australian and in more recent years international ceramics. For the last 10 years it has delivered an active program of arts learning through workshop programs, floor talks, tours and exhibitions. However, with the re-branding and refurbishment of the Art Gallery to an Art Museum, SAM has been able to develop its capacity to publish material and display objects, attract new and more diverse audiences and build towards a greater diversity of arts practice and arts learning with our local audiences and schools. Being able to present quality exhibitions, that feature both contemporary and historical artworks has helped generate new interest in what an Art Museum is and what it offers learning communities. In 2011, a six month educational partnership with a local primary school focused on delivering programs to schools with ceramic artists in the lead. They presented master classes in ceramics to Year 5 and 6 students at Numurkah Primary School. The learning outcomes were considerable for both the students, teachers, the local community and the new museum. An exhibition at SAM in February 2012 featured alongside other significant exhibitions, including portraits of women by Sir John Longstaff, Indigenous Australian Ceramics and a rehang of the permanent collection of Australian art and ceramics. We also published a catalogue of children’s artwork and invited children to take tours through the museum when it reopened. In 2013, the relationship with Numurkah primary school has continued to not only grow but flourish with a new program based upon a novel title, A Single Shard, being used to span the gulf between art learning, often seen as a discrete as separate subject area and the wider or core curriculum. With enthusiastic and dedicated teaching staff the school has embraced art learning as a key component of the curriculum. Other local primary schools have also invested and entrusted their students and their curriculum to SAM educators and programs. Delivering clay and 2D workshops alongside tours and talks about art, artists and art making has become an imperative rather than an option. Learning in the museum context, through the display of quality exhibitions and the provision of learning spaces makes possible a high level of art understanding and practice. In 2013, students
learnt about the philosophy of wabi sabi and the aesthetics of Japanese art, tea ceremony, ukiyo-e woodblock printmaking and Asian ceramics, their traditions and its influence on Australian ceramics. Students have learnt about slips, glazes and raku firing. We also introduced local audiences to one of the finest collections of Aboriginal art in Australia. In Speaking in Colour we looked at Songlines and Dreamtime stories that are the creation histories of the first people and nations of Australia. Strengthening our links with our own local Indigenous artists we invited them to take tours and workshops introducing students to the south east Australian Aboriginal Art style. Fostering greater access to arts learning at the Art Museum and building the integrity of our collection and programs has contributed to the building cultural knowledge and confidence in art amongst lower primary, upper primary and middle years students as well as VCE art students. In 2014, SAM education programs will continue to invest in the cultural capacity of our region by connecting with our learning communities, creating new and diverse audiences that capture a real sense of who we are and where we are heading.
Youth today have a lack of identity due to the loss of cultural influences in their lives; however, research conducted in New Zealand shows that engaging in the preservation of traditional culture can help both individuals and communities build identity and confidence. Using this research, I returned to the United States and developed a curriculum that taught students the importance of culture and how to preserve it. This curriculum is meant to empower individuals and communities all over the world. Traditional art and culture become most significant when symbols of the past are incorporated into present contexts to create powerful, applicable meanings for people and their communities. A class of woodcarving students in New Zealand built a traditional Maori storehouse, called a 'pataka,' as a public artwork to symbolically remind the community of the need to store up knowledge and learning. Carved imagery covering the storehouse represents stories in which the ancient Maori stored food and learned the ways of life. Carving the storehouse became a way for students to engage in traditional art in a way that would be meaningful to them and valuable to their community. Additionally, it became a way for them to preserve many parts of their culture - architecture, oral history, cultural practice, and stylistic imagery. I wanted to develop the same type of social consciousness and cultural respect among my students. At a diverse high school in Houston, Texas, USA, I began the work of cultural preservation by introducing students of African, Asian, European, Latin, Native American, and Middle-Eastern descent to the Maori culture through images and artefacts. Students studied basic symbols and their meanings. They then created artwork that communicated their personal values using Maori symbols and patterns. Reflective dialogue and writing helped students identify what they and the Maori have in common. Students realised that at the core of ancient cultures are timeless, universal values that empower and support individuals and communities. After creating artwork using Maori symbolism, American students researched their family history to identify what culture(s) they belong to. Then they researched symbols, patterns, and imagery that expressed the values of that culture. This visual collection was used to decorate, embellish, and inspire the students’ artwork, expressing a theme that represented past values that continue to be important to them today. The art then became tools for teaching cultural values in the community. During and after the production of artwork relating to personal culture, students engaged in conversing and writing about it to clarify how they were preserving their culture ('korero' in Maori). They were challenged with verbalising the meanings and contexts behind the symbols, images, and patterns, thereby solidifying new knowledge of their culture and making it a part of themselves. When students’ cultural
artwork was finished, they displayed it within the community and school. Artist statements accompanied the work and communicated the symbolism and the cultural values preserved. Discussion groups with a diverse representation of students, faculty, parents, and outside experts helped to identify issues surrounding the loss of culture, pinpoint ways to increase the preservation of culture, and improve individuals and communities through culture (‘wananga’ in Maori). In the course of this cultural preservation project, identity became a powerful theme. Culture is key in defining the identity of an individual as well as the identity of a community. A strong cultural identity engenders confidence and empowerment. When culture and identity are distinct, people clearly understand who they are and what they want, which in turn acts as a catalyst for hard work, positive goals, and successful lives. Many of my students did not fully realise the importance of their culture until they became involved in investigating Maori culture and visually describing their own. INSEA asks us what we should preserve in the multicultural societies and changing contexts of our diverse communities around the world. The qualitative study and resulting artwork my students and I participated in show the importance of preserving cultures. Teaching students to preserve their own culture following similar methodologies to the Maori resulted in self-empowerment, higher level thinking, social dialogue, and community improvement. The visual arts play a critical role in the changing contexts of globalisation and multicultural societies because they articulate values we all live by, showing similarities that exist among all people, however different they may seem. Visual arts also create a platform on which to instigate dialogue and understanding toward a peaceful and prosperous future.
Continued Professional Development through the use of online collaboration

Coles, Susan

NSEAD, Washington, UNITED KINGDOM
smcoles@madasafish.com

TEA (Thinking, Expression, and Action) is a national CPD (for secondary art and design educators) programme set up and facilitated by the National Society for Education in Art and Design (UK) and the Campaign for Drawing. At the start it involved just under one hundred secondary art educators/teachers. The main focus of TEA is action research, concerned with changing and improving professional practice. Investigation allows experiment. Case studies would provide evidence. Peer review would ensure exchanges of experience and ideas, and opportunities for reflection and evaluation. Training days would provide stimulus and a framework for change, and encourage teachers to be articulate about their practice. Social media and online collaboration is also part of the programme. It involves exploring the potential professional benefits of using social media to work with other teachers and educators. This is to share knowledge, to develop new ideas, to exchange learning, to network and to communicate. Collaboration has been at the centre of this. Teachers engaging in this type of learning are also 'walking the path' experienced by their 21st century students. The development of cross school and cross curricular collaboration around drawing has been significant. This project has been very successful in involving teachers more fundamentally in their own formal professional development, and school improvement. Within the visual arts it has led to many opportunities for teachers to re-engage as practising artists, through the collaborative and shared projects. The exponential growth of social media as a tool for teacher CPD also creates many questions for the future, in terms of what happens next and how can schools, governments and training providers support or even compete with this? OECD surveys show that there is variance in access to professional development opportunities in different countries. The surveys also show that to have a real impact on pupil achievement teachers need to be able to participate in at least 50 hours of development work in a school year. The TEA programme has allowed Art and Design teachers to take part in unlimited subject specific professional development. Whilst funding for the original programme has now expired, the teachers have many plans for the future, so that they can continue their collaboration and learning as a group and to also open this up to others. Their online presence remains as a support network and also leaves a legacy of resources which will be made available to a worldwide audience.
The journey of this particular research begins with an interactive drawing App that was introduced during our family reunion in the summer of 2013. The game, Draw Something, became an instant hit among family members, especially my two daughters (one was 7, one was 9), who communicate back and forth with their uncles, aunts, and grandmother through their drawings. Interested on how people communicate through drawings, I modified the Draw Something App into worksheets and began to collect drawings from a focus group of 23 (age 8-16) children over 10 months period (September 2013 - May 2014). 132 valid drawings, 6 interviews, and observations notes from these 23 participants were analyzed to answer the following questions: (1) How do children utilize perceptive and descriptive analysis skills to communicate through drawings? (2) What systems of thinking are involved in the process of making a drawing? (3) What are the emerging patterns and categories of drawing strategies? (4) How do contemporary world, culture background, and personal experiences affect the content of drawings? Seven key reoccurring composition patterns were found in children's drawings. These composition patterns reflected children's skills in comprehension, synthesis, and visualization. Their visual elements mirrored children's prior knowledge in art, life experiences, visual culture and school culture. The author noted the gaming framework altered children's process of creation and their perceptions on drawings for communication. Keywords: communication, drawings, cognitive developments, systems of thinking, problem solving.
The Role of Visual Arts Power standards: Richland School district experience

Cooper, Yichien

1Washington State University Tri-cities, Richland, USA
yichiencooper@gmail.com

Derived from Reed (1993), power standards aim to provide effective guidance for teachers and students to build solid foundations. Recognizing the need to strengthen students' learning across curriculum, Richland School District (RSD) in Washington State, USA recommends teachers formulate power standards, including art. From March 2012 to October 2013, the author observed and followed local elementary art teachers' progress of searching for k-5 visual arts power standards and ways to implementing them. Based on RSD's experience of visual arts power standards, the author wishes to: (1) define the meaning and the role of power standards in education, (2) illustrate the process of pinpointing visual arts standards, and (3) discuss the results of implementing visual arts power standards in RSD. The author discovered that, while power standards provide instant results to build art foundations, there is a need to balance essential and contextual instructions in the arts. The author further evaluates the value and the place of visual art power standards in art instructions as well as provides suggestions on how to meet the new recommendations set by the National Coalition for Core Arts Standards.
‘Storying’ a ‘southern’ view through Place-based Arts processes and education, weaves interdisciplinary conversations in and beyond contemporary Australian education. Drawing upon performative narratives, this work explores how the arts enrich and sustain place, community and identity. Addressing the challenges of enacting a place-based, ‘southern’ view. Grounded in the local place. Following Indigenous and non-Indigenous ways of being, knowing and doing, this arts-based methodology aligns with standpoint theory, and a relationally responsive pedagogy. Exploring how art educators can provide ethically appropriate content, in a schools culture, and wider community. Ethical Place-based Arts processes, explicate the narrative of a non-Aboriginal researcher, educator, and ‘artist, relational journey’ co-created with place. Relatedness offers plural possibilities when engaging with current curriculum, and policy. Through this relational ‘storying’ Epistemology, Methodology, and Ontology, work in, around, and through each other. Holistically embedded within the larger framework of Axiology. Within relatedness, this performative narrative is positioned. Writing the self through artistic processes, addresses a southern view by returning our gaze back on personal and communal beliefs and practices. Negotiating academic and personal pursuits within the ever-changing, cultural field. This place/community based arts approach, allows the fluid, contested, and interconnected cultural field, to be the vehicle for performative life writing and pedagogy. It is through this interconnected approach that new practices within education, and beyond, may be created: Place-based arts thinking, in 21st century Australian education. This work addresses how educators can interact with place, and engage in divergent conversations with the landscape, community and beyond.
Publishing your work in The International Journal of Education Through Art

Coutts, Glen¹, Torres De Eca, Teresa²

¹University of Lapland, Rovaniemi, FINLAND
²Art Teachers Association of Portugal, PORTUGAL

ijetaeditor1@gmail.com

This presentation will address one of the three conference themes; Continuity. To a certain extent, it could also address the themes of change and context as it deals with the difficult business of academic publishing. Taking the International Journal of Education through Art (IJETA) as a focus, the process of getting your work published is discussed. At a time of massive change in the publishing world, maintaining continuity may seem like an uphill struggle, but the presenters will argue that, now more than ever, it is vital for art education to present research and practice in education through art in a rigorous, systematic and creative way in refereed platforms. In the view of the presenters, IJETA offers art educators a unique forum to present the results of their work to an international audience. The journal is interdisciplinary in its reflection of teaching and learning contexts and also in its representation of artistic approaches and practices and their impacts on art education. It provides a platform for those who wish to share, question and evaluate the ways in which art education is practiced, disseminated and interpreted across a diverse range of educational contexts. Potential topics include: Art, craft and design education Formal and informal education contexts Public, community and environmental art Pedagogy Policy and practice Arts-based research Comparative education Transcultural issues Delegates will be presented with an overview of the Journal, the type of submissions most likely to be published and the submission process. The presenters will allow good time for questions about publishing in IJETA.
At the University of Lapland, in Rovaniemi, Finland, a unique masters level programme has been developed that promotes innovative models of working for groups and communities with theoretical and practice-based experience, it is called Applied Visual Arts. The Applied Visual Arts (AVA) programme is based on a context-driven model of art practice characterised by principles of participation, collaboration and inclusion. This presentation will outline the background and underpinning philosophy of the programme.

To many, the term ‘applied arts’ conjures up images of glass, ceramics, furniture, graphic design, architecture and so on, but that is not what is meant when considering applied visual arts as it is taught and practiced in this case. The key word is ‘applied arts’, it implies something useful, relevant and suitable to a particular context, visual art that is produced following a careful contextual investigation and interpretation, almost always in collaboration with others; community groups, business partners or both. In essence, AVA practice is multi- and inter-disciplinary, successful examples of AVA draw on many different disciplines and traffic back and forth across the traditional boundaries of fine art and design. Methodologies inherent in design processes can be clearly traced in many of the AVA projects that will be presented to congress. The artists who work in this field require skills that are not often taught in art academies; they are artists for sure, but they also need skills in research, documentation, analysis, community engagement, interpretive innovation (Lester & Piore 2004) and design thinking (MacDonald 2012). Traditionally, training in art schools has focused on developing new ways of looking at the world, challenging established orthodoxies, problem solving, craft skills, independent learning and creativity. Higher education institutions of art have been extremely successful in nurturing these skills and the studio-based immersive training, characteristic of most art schools, has served these purposes very well. The quintessential learning environment in art schools is arguably what sets it apart from other institutions. However, in these times of great economic, political and social change in Europe and the rest of the world, perhaps we need to reconsider the nature and purpose of education and training in our art schools and universities. The AVA programme sets out to add new dimensions to training in art, for example social engagement in its many forms and it does that by requiring students to use their expertise outside the University. Students are required to design and deliver ‘innovative productions’ on location and with community groups. At the core of AVA practice lie the notions of participation, engagement, collaboration and innovation. The artist acts as a facilitator for a community group, bringing skills and experience to enable communities or groups to arrive at solutions over which they have a sense of “ownership”. The emphasis is on the role of the artist as facilitator or enabler and it is incumbent on the
artist to arrive at innovative solutions in collaboration with community groups and often, local companies and service providers, for example tourist organisations. AVA is normally characterised by collaborative work (as opposed to the traditional image of the solitary artist in a studio). In recent years, there has been a shift of emphasis in the type of arts project taking place, from artists in educational establishments or writers in residence to artists in, for example, health programmes with wider aims. While there has been a long tradition of socially engaged arts projects in many countries, the focus has tended to be primarily on the arts activity during the residence. In the AVA model the art object or outcome needs to have its own integrity, but the service or social engagement that has been developed as part of the artistic process is very important too. While the main focus is on visual arts, projects frequently embrace work across the arts disciplines. Projects might include, for example, performance, sound and movement. Working in this field, artists need to draw on different disciplines such as anthropology, cultural geography and place-making, sociology, history or town and country planning. Inevitably, there are many points of overlap and interaction between different disciplines. It is impossible for the artist to be an expert in all of them, so it is essential that the artist has skills in what Lester and Piore (2004) have called “interpretive innovation”. Congress will have the opportunity to view some of the work of the first cohort of graduates of the programme that started in 2011.
This paper focuses on the situatedness of individuals - both within the institution and without. Dunedin Public Art Gallery is aware that in order to facilitate a visitor programme that enhances exhibitions - causes the arts to be more accessible and inviting to a variety of audiences - it is important to recognise that there can only be partial viewpoints. The views of theorist Donna Haraway have been instrumental in my ways of thinking with regards situated knowledge and the institution. Further, the sociological studies of Pierre Bourdieu and Alain Darbel in the 1960s make reference to non-visitors to museums - those who exclude themselves or are excluded in some way. These are often one and the same: cultural groups, or those who are grouped together because of similar abilities, a.k.a disabilities - that is, in the New Zealand context, non-Europeans; Tangata Whenua or People of the Land (Maori); our growing Asian populations; the deaf and hearing impaired; the blind and visually impaired; those in wheelchairs and those with intellectual impairments either congenital or developed (for example brain damage at birth, or a developed deep depression). Recognising the situatedness of knowledge; that of the audiences and that of the museum personnel, is a first step in opening new doors of perception, new ways of seeing. Narrative is also an integral aspect of arts accessibility. The narrative has a powerful function in validating people's lives, and cultures, sub-cultures and individuals tend to value some narratives over others. For example, the Dunedin Public Art Gallery curated an exhibition of watercolours from Dickens' novels and the subsequent tour for the blind consisted of verbal descriptions and 'touch' examples of watercolour paper and a mat board, but the clinching factor was our invitation to a Louis Braille enthusiast (also blind) who, using braille, read from one of the Dickens novels depicted in the exhibition. Changing a stereotypical narrative can open audiences (and museum workers) to new and creative ways of thinking. It is important to consider what is at stake, and for whom. The framework I use on a daily basis is that recognition of situated knowledge or partial perspective, and recognition of the power of the narrative are important for audience development and essential ingredients of an interactive and inclusive public programme.
Visual Echoes: Mapping the practicum experiences of pre-service educators through collaborative artmaking and reflective practice

Cutcher, Alexandra¹, Rousell, David¹

¹Southern Cross University, Gold Coast, AUSTRALIA
lexi.cutcher@scu.edu.au

Visual Echoes is a participatory research project that explores the experiences of pre-service secondary visual arts teachers following their first practicum placements in schools. Over the course of several weeks, these participants worked together in groups to translate their personal stories from the field into a series of visual reflections, written responses and large-scale paintings. Building on the methodology of a/r/tography, this inquiry employed aesthetic mapping processes as modes for performing (rather than representing) the interrelationships between art, teaching and research. Through these practices we engaged with cartography in a Deleuzeoguattarian sense, in which maps are understood as generative spaces for conceptual experimentation and collaboration.

As artists and teacher educators we guided the direction of this work by presenting stimuli, leading analytical discussions, and providing verbal feedback and written elaboration to the participants as the project progressed. Aside from these minor interventions on the part of the researchers, each step of the research process was explicitly undertaken in a collaborative and participatory modality. Adhering to a participatory research paradigm allowed us to account for the learning environment itself as an ecological work of art, rather than just a background for the human discourses at play in the classroom. As a result, the artwork emerged spontaneously as part of a network of relationships and interactions between humans and non-humans within a community of practice.

The majority of participants found this to be a rich and rewarding learning experience, both as an introduction to arts-based research and an extension of their teacher-education. Surprisingly, most participants had not previously engaged in collaborative practices in their careers as art students or professionals. Many of the participants further described a shift in their self-perception as artists and teachers, as well as a deeper understanding of the social dynamics at work in the classroom. These findings suggest that the collaborative mapping of lived experience may provide significant opportunities for enhancing learning in the contexts of arts education and teacher training.

The final outcomes of the project include a single resolved painting to which all of the participants contributed, as well as a series of poems, photographs, reflections, diagrams and academic texts. These varied artifacts document and modify each other at the same time, and can be understood as interconnected parts of a single process. The final painting both contains and symbolises the myriad layers that have been added and subtracted from its surface, presenting an overlaid network of memories, marks and erasures. The painting’s form has found resolution as a landscape, from which can be
seen to emerge the buried traces and gestures of artists, researchers and teachers.

This presentation of Visual Echoes is a multimedia performance based on the narrative development of the research over the course of a semester. Through this performance we aim to bring the many different voices that emerged in the research into relation, including those of individuals, collectives, and artifacts. This allows us to articulate the story behind the final work itself, discuss the implications of our findings, and finally present the artwork which was the culmination of a collective process.
Connecting, combining, coupling and context: The collaborative visual journal as a site for developing artist/researcher/teacher identities

Cutcher, Alexandra², Modler, David R.¹

¹Shepherd University, Shepherdstown, USA
²Southern Cross University, Gold Coast, AUSTRALIA
lexi.cutcher@scu.edu.au

Personal learning networks are becoming increasingly popular, especially since social media platforms such as Tumblr and Instagram are quickly transforming from emerging technologies to the viral and mainstream, seemingly overnight. A lot of this shift is due to artists and educators developing innovative and informal projects that utilize these social media platforms as learning environment systems to collaborate and share art making; tet[R]ad is one such project. Tet[R]ad is an art and social practice endeavour co-founded by David R. Modler. The tet[R]ad initiative develops face-to-face and online forums that encourage collaborative creative communities thereby 'expanding the rhizome' through drawings produced as the result of a variety of social venues and interactions. The visual journal is the primary site for such exploration and collaboration, which links to another of David’s identities, that of a Journal Fodder Junkie. The Journal Fodder Junkies (also co-created by David) are committed to creating rich and layered pages in their own visual journals as well as spreading the importance, the power, and the joy of the visual journal form. The JFJs energetically and frequently conduct presentations and seminars on visual journals in order to enthusiastically inspire exploration, creativity and visual expression. It was at one such workshop presentation at NAEA in Texas that Lexi Cutcher met David and was inspired. Lexi has long believed in the power of the visual journal as a reflective instrument, artist’s document and research artefact and has used them extensively in her teacher preparation and professional development programs. As such, Lexi has been an [undiagnosed] Journal Fodder Junkie for decades. Being an Australian, she had not previously encountered the work of the JFJs until this moment. David’s work had great resonance for Lexi, they had much in common and their synergistic collaboration began. Over the course of 18 months they have collaborated on 2 visual journals, mailing them back and forth between Australia and the United States, working in each other’s books in a collaborative, predominately image-based discourse. The lens that focuses this work is that of a/r/tography; both see themselves as artist/researcher/teachers; thus they seek to deeply explore the notion of an embodied a/r/tographer in a visual dialogue with the other. The precedent for the use of a journal for such documentation and reflection is well established. The implementation of reflective journals, writing for learning, and the development of personal portfolios as tools for reflection already has a sturdy foundation in education. The act of collecting, preserving, and creating continuously to make a research artefact is an approach that is disciplined and continuous. Keeping a journal, diary, blog or log book suggests a willingness to continue - the vessel is there to be filled; this is the
implicit intention. The use of the reflective journal is at once portable, accessible and interactive. Keeping a visual journal can be a powerful way to learn; it can be a platform to integrate content, experience and self-knowledge. It is a sense-making device, a structured professional development strategy and a safe place to explore the developing artist/teacher/researcher self. In this project, David and Lexi recognise the potency of the journal form and build upon it as a dialogue, as an artwork and as a process. This paper presents the collaborative work of David and Lexi in this connected, coupled and combined process. The notion of context is addressed in various ways. Situated in their respective international environments, their milieu are somewhat fixed. However, this is troubled by the fluid and continuous dialogue that occurs between them through the medium of the visual, and then again by the shared context of each journal. The books are inert, stable and changed only by the contributions to the interior spaces. These contexts resonate over and over again throughout the process of collaboration, amongst issues of voice, dominance, materiality, identity, study of self and other, intimacy and distance, situated creativity and living visual inquiry. The two journal contributors, in their visual collaboration, question the context of the book itself, the studio/post-studio context and the notion of collaborative, creative space.
As a child of divorced parents, Marion Piper lived the first eighteen years of her life without continuity, constantly moving house and befriending change; the only place she truly felt safe was at school. It wasn’t until she wandered into Lexi Cutcher’s art room at the tender age of 16 that she truly felt ‘at home’. She was allowed to express herself through images, paint and colour, and without judgement or oppression. For the first time, Marion felt as though she had some control of her immediate environment, which was a factor lacking in her home life. At this time, Marion hadn’t travelled overseas and knew very little about contemporary art, but she wrote obsessively in diaries as a way to come to terms with her own lived experiences and memories. In the pages of her diary, she was the author, the director and recorder of her history - a history that belonged to her, and no one else. This unique ritual is still in place today and forms part of her daily routine. She allowed Lexi to read her private journals, hoping to connect with an adult whom she respected, admired and considered to be a friend. There were very few adults in Marion’s life and up until this point, no women who could be considered a positive influence. Lexi pulled images and ideas out of Marion’s brain as they worked together on her final year artworks and was thus privy to her traumatic childhood and the complicated relationship she had with her parents. These were discussed at this time primarily as a way to support both the developing artwork and the developing student - the teacher/student bond deepened. It became clear very early on that Marion had found an advocate in Lexi. Parting ways at the conclusion of the 2003 school year, Lexi and Marion both knew that their relationship was not to end. They continued to stay in contact, sharing resources, stories and taking turns in giving one another advice on a regular basis. The power dynamic had shifted, and they became steadfast friends. In September 2013, after living abroad for a number of years and completing a Masters degree in writing, Marion enrolled as a PhD candidate in the School of Education at Southern Cross University with Lexi as her principal supervisor. This transpired because Marion was seeking to pursue a very personal arts-based PhD project and due to a number of factors, Lexi was the best fit. Thus, the power dynamic shifted again and Marion is once again the student, and Lexi the teacher. Theirs was a complex dynamic, but it’s different now. It’s complex because of the push and pull of power between them and the multiple roles they perform, sometimes simultaneously. It’s different now because the roles have been reversed a number of times and the shared history is the elephant in the room: it informs how they interact, the tone with which they speak, what can be said, and the way in which they work together. The layers of their relationship unfold again and again in the experience of the PhD. They are both insider
researchers in the doctoral work, sharing a history that is defined by a number of significant binaries: student/teacher, adolescent/adult, mentee/mentor, younger friend/older friend. It is a relationship negotiated in and through art making practice and arts based research, subject to the terms and conditions of the official Supervisor/Candidate agreement. What are the implications of shared histories in the PhD Supervisor/Candidate relationship? How does this feed into and affect the research? How are the boundaries that separate supervisors and candidates challenged, bent and remoulded to suit the relationship that Lexi and Marion share? The inherent power dynamics at play are reinforced by the roles that Lexi and Marion have occupied in their shared histories. The push and pull between them is a direct result of the multiple masks they wear, creating an interesting breeding ground for exchange and collaboration. They are two women with similar interests who come from completely different backgrounds, yet there are parallels that exist in their personal histories that foster empathy and understanding. This performance will be arts based, in three parts and in two voices as poetry and image, truths and fictions. It will disrupt the extant power dynamic as it will be lead by the student, followed by the teacher.
The Research of Experience and Visual Expression - Example by A Wearable Device of Visual Heartbeat Sensor

Cyuan-Yue, Jhong¹, Chao-Ming, Wang¹

¹National Yunlin University of Science & Technology, Yunlin, TAIWAN
M10134009@yuntech.edu.tw

It is the era of technology and networks now. Recording and taking pictures has become an important activity in ordinary life, and the ability of art continues to grow everyday. What we see and hear combine with our feelings and mind to create imagination and meaning. All that we name, 'experience,' is the source of artistic expression. Experience is very abstract, so it is not easy to clearly analyze our own concept of it. Especially in a busy life, most people almost forget how to enjoy life, gradually losing the feeling. In this research, we will examine how people can clarify their own experience by watching the visualization of experience. Even watching others' visualization of experience can change one's understanding. We will make a prototype that is a wearable media device. It can be worn on a wrist, just like a watch. The device will read the user's heartbeat enhancing the presence of experience and draw it out. Thus the resulting image will assist users to think about his/her feelings and strengthen the result of experience. At last, through public exhibition to let people test the device, we will evaluate our research through observation, interview, and survey to determine whether a user can find out about others' feelings and ideas by watching the visual result of other users' experience. The results of this research are as follows: 1. Enhancing the existence of experience by 'watching' one's own feelings. 2. Strengthening the ability of logic, enhancing experience and visual expression. 3. Enhancing the fun and diversity of an ordinary recording.

Keywords: Experience, Art Education, Tech Art, Wearable, Heartbeat Sensor
Addressing diversity through arts-based learning: Teaching social justice through Shaun Tan's wordless graphic novel The Arrival with diverse student populations

Dallacqua, Ashley¹, Rhoades, Mindi¹, Kersten Sara¹, Merry Johnny¹, Miller Mary Catherine¹

¹The Ohio State University, Columbus, UNITED STATES
dallacqua.1@osu.edu

This presentation provides pedagogical reflections and practical instructional steps for exploring Shaun Tan's (2006) wordless graphic novel The Arrival. After a brief introduction, four teachers working in non-arts classroom contexts discuss using arts-based pedagogies with this arts-based text to foster critical multimodal literacies. Through brainstorming, lesson plans, reflections, and conversations, these teachers share how The Arrival served as an exemplary graphic text capable of introducing social justice issues across contexts, subjects, and age levels (university undergraduate, high school, middle, and elementary).

At the university, pre-service teachers and general education students in the College of Education's Introduction to Children's Literature read a range of scholarship and wordless picturebook and graphic novels prior to encountering The Arrival midway through the course. Students read the book collaboratively, co-constructing its meaning in dialogue with each other and the visual text. Some expressed deep emotional connections to and understandings of the immigrant journey while others remained reluctant to engage the text or the medium, expressing strong resistance to teaching graphic novels to students, despite examples of its successful use by the other three teacher-researchers in diverse contexts. Class discussions proved crucial in unpacking the university students' unfamiliarity, frustrations, and resistance to the text and moving toward a more complex understanding of it and its potential curricular value.

At the high school level, three co-teachers at an arts-integrated magnet high school used The Arrival in a 50-student freshman interdisciplinary Humanities course unit on industrialization and immigration. A primary goal of the unit is analyzing immigration factors, disrupting stereotypes, and fostering empathy for immigrant experiences through considering the essential question: Why do people move? As students repeatedly read the text alone and then collectively, they construct, re-view, and debate the multiple stories and motives for characters' migration. For assignments, students supplement a more traditional academic essay requiring textual evidence with an artistic representation of or response to the text, with art-making and writing simultaneously informing each other in a generative cycle.

The fifth grade teacher met afterschool with a small, voluntary group of students reading The Arrival. This provoked rich discussions around diversity, interpersonal and autobiographical connections, and identity. Initially, students struggled to read The Arrival, confused by its lack of words and unfamiliar world. Consequently, students searched for the familiar in the text as points of connection, inserting labels, interpretations, and
personal narratives into the story. The afterschool reading group’s strong positive responses lead to The Arrival’s inclusion into the regular fifth grade reading curriculum. The text provides students with opportunities to engage in deep, provocative discussion about identity, diversity, and unity. The wordless graphic novel can be used to teach traditional literacy/literary devices such as plot, point of view, imagery, symbolism, and metaphor. Additionally, reading and analyzing such texts requires considering arts-based concepts like color, spatial arrangement, media, framing, embodied experience, manipulation of time, and aesthetic design. These help supplement traditional reading and meaning-making processes, fostering multimodal literacies. The final teacher-researcher used a dramatic inquiry approach with a class of 16 third graders as a two-day extension of a previous Social Studies unit on immigration. Students individually and collaboratively used specific dramatic inquiry practices to enter, explore, and connect to Tan’s imaginary world and characters. Character Embodiment - Students become a character and experience a scene and its emotional impact. Conscience Alleys - Students form two facing rows and take turns walking down the alley while the ‘walls’ call out things the character might think or feel. Continuums - Students physically arrange themselves on an agree/disagree continuum in response to questions. Character Tableaux - Students recreate actual or ‘missing’ scenes from a text and then voice their character’s thoughts or questions. In-role Writing - Students embody a character/object within the text and write from that perspective in response to specific prompts. Collective Reflection - Students explicitly share thoughts, responses, and connections to the text, exercises with it, or learning from either/both. After these activities, students applied their collective learning from these imagined experiences to new situations, such as welcoming new students to class or new friends into a group. All of this work highlights the potential for arts-based pedagogy in addressing issues of diversity and social justice. Further, by examining the use of Shaun Tan’s text across several contexts, participants in this presentation will see the value and dynamic outcome arts-based pedagogies have in non-art classrooms.
This paper describes the role of higher education in art in developing the Islamic contemporary Arts in Indonesia. Analysis was performed on the Islamic artworks created by artists graduated from the Faculty of Visual Art and Design, Institut Teknologi Bandung (FSRD ITB) in the period of 1970-2010. Indonesia is a nation with the high Islamic population in the world. It is common that various artworks in Indonesia are influenced by Islamic paradigm. In the period after Indonesian independence in 1945, education has significant role in the development of the arts in Indonesia. One of the higher education that graduates prominent artists in Indonesia is the FSRD ITB in Bandung, West Java. Bandung is one of the cities of art in Indonesia. Programs at FSRD ITB is currently used as the blue print for Indonesian higher education in art. The aesthetics concept of western art, Islamic art, and Asian art is delivered in depth in the learning process at FSRD ITB. The learning process and understanding process of Islamic aesthetics and the diverse art aesthetics cause the art graduates become more tolerant and more liberal in the art creation. It is reflected in their current artworks, including the artwork in Islamic contemporary art. This research showed that a number of art graduates of FSRD ITB becomes pioneers in the development and modernization of the Indonesian Islamic Arts in the period of 1970-2010. The sample of artworks were analyzed using a qualitative method, through a historical perspective, art sociology and art criticism. The artworks of selected artists exhibited religiosity with the open interpretation in the creation of Islamic contemporary artworks. The artworks enriches the diversity of the contemporary art in Indonesia. Keywords : art higher education, contemporary art, Indonesian Islamic art.
Student Feedback on the Art Blog

Danielsson, Helena¹, Ahlberg, Kerstin¹

¹Dalarna University, Falun, SWEDEN

hdn@du.se

This study is carried out by the Department of Culture and Media, School of Education and Humanities at Dalarna University. The field work is carried out as a team work between teachers in compulsory school and us as researchers and teachers in art education and media within Teacher training programs. We will present and discuss experiences and outcomes of an EU-funded project as part of a bigger Audio-Visual Media project (cooperation between our university and companies in the region). Our partners here were in addition to a selected school also an advertising agency. Our first study was performed in two classrooms with 42 eleven-year-old pupils in primary school. We followed the classes for about one year as participating observers. The pupils were introduced to a variety of digital tools such as a digital platform (blog), cameras, sound recorders etc. We were curious to find out if these tools could increase the pupils’ interest to respond to each other's work (art work, as well as tasks in social sciences and mathematics) and to see if they also got more reflective about their own assignments. In this development project a blog was designed specifically for those classes. This was done in cooperation with an advertising agency in the region. The aim of the activity was also to offer an opportunity for grown-ups around the children to participate, such as parents, teachers or us - the researchers. In the study we examined the phenomena 'response'. What kind of responses could be noticed? What kind of ideas to develop this feedback was presented - by teachers as well as pupils? What can be done within the frames of the school? And how can the audio-visual technique eventually support this? In the study we use a design theory perspective of learning and we discuss our data based on concepts like multimodality, esthetic learning processes and digital literacy. The presentation will particularly focus on response as a tool for learning (visual art critics), but also examine multimodality in the classroom (as part of a democracy project) as a way to inspire and motivate children in the process of learning. The results of the study show that the pupils are very interested in giving one another feedback on artwork as well as other assignments but, surprisingly, not on the blog. The discussions in the classroom resulted in a deeper engagement on the part of the pupils and an ability to elaborate their work more with better results. Pupils found the work with the digital tools to be the most enjoyable, and this has a broad effect on their interest in their school work. After this first study was implemented we have widened the project to include older pupils as well (this time children between 11-16 years of age). An art teacher is involved and the blog will be a part of the schools art education. The plans are to continue the work from the first year, but make it wider and use a broader social context. Aspects related to this second step of the study will summarize the final section of the project.
Ethical filming and editing - a multifaceted challenge in research work

Danielsson, Helena

1Dalarna University, Falun, SWEDEN

hdn@du.se

This presentation focuses on the methodological and reflective aspects of video documentation. There will be two approaches: The first approach is a discussion of 'video documentation as a method'. The second approach is to make comments on 'video as a tool for the reflective practitioner'. The main focus is questions about ethics in the use of video documentation in research - both with regard to technical issues and different aspects of editing. Results from two studies will be used. In the first video material itself is examined as an object. In the second the circumstances around video documentation in school contexts are discussed. The method used in the second study, collaborative visual method, stems in some parts directly from the first study. This paper examines different questions such as; which aspects of video documentation could be of special interest to video documenters and which aspects of video documentation could be of interest to the reflective practitioner? To know more about this, one aim was to examine which details in edited parts of a video might be of specific significance for me as a researcher. The presentation will include a discussion of how audio as well as visual influences might strengthen, change or even blur the reflection work. A video recording of 1 hour 24 minutes was used - edited out of material from five days together with art education research colleagues in collaborative work. The colleagues were aware of my filming, knowing it as a part of a reflective documentation. I have examined the video material and experiences from an ethnographic approach - where the use of visual material combined with a multimodal view of the human being forms the platform. Previous experiences from visual literacy studies, education and design theory are also taken into consideration. Several points of interest are identifiable in the results. While using the video camera the researcher should be reminded of not becoming too connected to the lens - instead show a respectful way with long real-time scopes (a term used when the filmmaker is recording long events without interruption and if possible keep the sequences in their full length to give the viewer an honest picture of what occurred) and in trying to avoid cutting people’s talk. The researcher should also consider that the avoiding of faces during certain scenes can actually promote intimate visual effects - such as showing pieces and parts of filmed persons or scenery (feet, hands, art work movements, techniques). A third aspect is to be aware of the sound-memory that stills cut out of videos can bring. The last thing, but not the least, to take into consideration is the development of attitudes concerning ethical aspects. These studies show that if we use material in order to make individual or collective reflections there has to be an agreement from both the “actors” and the “audience”. In the presentation I will also make connections to an example of a collaborative visual method, set in a school context (a two year school research project
focusing on art/maths work). The challenge here was to use a video camera as a tool to explore how art education implemented in math lessons could develop teachers' discussions about assessment. This raised unexpected issues related to ethical barriers. In some schools there were immigrant children with protected identity. Other classes had students with neurological diagnoses. The parents of these children were hesitant with regard to letting their children be filmed. How could we as researchers handle this? The ethic council at our university was doubtful about the use of video at all while observing children in school context. Is this attitude similar in other countries, other university councils? We live in a society where the use and presence of digital resources is increasing, but authorities views here might raise limitations to the use of video as a visual research method. The task, from my opinion, must be to learn how to handle this, not to avoid it. Both studies give an insight into information that can be used to increase this ability. Summing up: while writing about the experienced studies several specific concepts have been exposed. These will be raised in the end of the session, as a challenge of further developing within this field; 'Innovative visual practice', 'Ethical filming' and 'Ethical editing'.
The purpose of this communication is to present some aspects about the context of artisans woman in the middle west region of Brazil. Their work reveals the socio-economic and cultural context where they live. Their production support families lives as well as promotes a very important artistic learning environment. Also I would like to highlight how these artisans woman's knowledge can be seen as non-hegemonic trespassing dichotomy concepts among art and crafts. Women's work are: sites of cultural resistance; collaborative forms of learning and of forms of personal and social aesthetic construction within several artisans communities in Brazil. The Goiás City is seen and remembered by its parties, its foods, its poets, writers and artists. It was the first capital of the state of Goiás, composing the Brazilian gold cycle. In 2001 it was recognized by UNESCO as a historical patrimony of mankind. It is intense the production of handicraft in the Goiás City, due to historical reasons and, today, to the encouragement of tourism. The project was a partnership between two female professors of the Federal University of Goiás which worked in apparently opposite sides: me, Lêda, art-educator involved with the courses of formation of visual arts teachers, and professor Eliane Chaud, contemporary artist and professor of the baccalaureate in the field of three-dimensional arts. The common interest in the 'popular' and in the aesthetics of the female work has made us go through all our frontiers between licensure and baccalaureate, and, together, we elaborated a project to work with craftswomen, what leaded us to go also through frontiers between university and community, erudite and popular arts and many others dichotomies imposed by the academic speech of the higher education in visual arts. The different artisanal works produced by these women constitute themselves in a surviving tool directly related to daily life aesthetics. In the video registered testimonial, we perceived how they systematized and developed their creation process, how they related it with their lives trajectories, affects, difficulties and personal accomplishments. We also looked for mapping how they perceive and valorize their productions and which ways they find to divulge and sell their works. In Brazil, the universe of 'popular culture' reveals a high aesthetic and artistically feminine presence in the artisanal and manual work. By this way, we decided to focus processes of interaction and building of this knowledge in a partnership with the academic ones. For some, it may seem strange that this issue arises inside a college of visual arts, in baccalaureate, as long as in licensure. Nevertheless, this proposal focused in artisanal working relationship dialogues with both contemporary approaches of art and its teaching, as with the more anthropological processes which mark the creation in contemporary art/teaching. Nowadays, both in the teaching of visual arts, such as in the field of artistic creation, the life histories and daily life aesthetics are valorized, and the manual, female
work, formerly excluded of the 'official arts' or 'biggest arts' world, presents itself as a strong, aesthetic component fount of artistic, pedagogical and cultural knowledge. In the words of Ritcher (2003) ‘Considering that the aesthetic stimulator role in family belongs to woman, it will be her aesthetic reference standards those which will influence the aesthetical values which will be brought to school through the students’ (p.57). We also can add that, in the postmodern comprehension of culture, the frontiers between high and low culture, between art and daily life, they are all questioned and they require from us professors and artists permanent, ideological reconstructions which maintain the speeches and the places of visual arts. The methodology adopted by our team had as its cornerstone the research-action, privileging the dialogical relation between the investigative and the pedagogical interests both present in the process. We aimed a practice of research and university extension in the perspective of cultural production and transformation. By remembering Paulo Freire, we believe that the University work, in any instance, must always guide itself through the aiming of the building of people's autonomy. It were eight artisans: Mrs. Eleuza Batista, the creator of patchwork blankets; Mrs. Odete dos Santos, that one who made ragdolls; Geralda Godoy (Gel), the one who works with various techniques, specially ceramics; Mrs. Maria da Gruta, who makes flowers from twigs and dried seeds of Cerrado; Mrs. Alice; Mrs. Irene; Mrs. Divina; Mrs. Maria Helena and Mrs. Vera. Eight life stories around handicraft as a way of sustenance, but each one of them in a different way. We sought to know theirs questions, yearnings, dreams and ways of creating and producing and how each one of them saw herself as artisan, as woman and creator in that determined context. We putted here a bit of each one of them. The creation of Mrs. Maria da Gruta's flowers has as its backgrounds some spirituality connected to her preoccupation about the environment and to her love to nature. She also wrote poems and earned sponsorship for a simple book triage, which she showed with so much proud. Her job is oriented by a mystic nature, and she built in her home caves with stones and images of Saint Bernardete, with whom she has a pretty strong bond. Six years ago, her home was consecrated as a place of prayer, by a priest. Thence comes her nickname Maria da Gruta (Portuguese for 'Cave's Mary). Geralda moved by many ways, from one geographical space to others, from the situation of single to the situation of married, from maid to autonomous merchant (cat's paw of a craft store in town), from apprentice craftswoman to master (arts teacher at the Veiga Valle School of Arts, where she studied). Irene (Leninha) sums the condition of college student with the one of craftswoman. At first, this situation would be conflicting, but it is precisely a knowledge which comes from popular tradition (handicraft) what maintains the possibility of acquisition of academic knowledge. To Mrs. Eleuza, life is a fight. She is a survivor of a car accident. Disabled to a formal work, she seeks in seam what she learnt in her adolescence with her mother, in order to build a new life. Mrs. Odete moves herself between maturity and childhood, into a symbolical space which she constructs with her dolls. Maria Helena (Leninha) specialized herself in making miniature clay pots. By stopping making them in 'normal' size, she moved herself from the practical to ludic world space and made this one her breadwinner and fount of pleasure. We observed (and interacted with) these
craftswomen's workplaces. It is interesting to notice how they occupy the spaces of their homes. It can occupy any surroundings, do not being necessary to isolate them in a part of the house, for the job developed for them women is a part of the house's routine, whether in the living room, in the kitchen or even in the bedroom. The domestic space is perceived as a particular aesthetic, which permits the 'organization' of memories, tastes, values and objects that are intrinsically related to the identity: pictures, decorative objects, utilitarian ones, furniture etc. The vase over the table, the cabinet entirely tidy with little remembrance stuffs, the bibelots, the tableware, the artificial flowers, the little towels hand painted with crochet beaks disposed over the table, over the stove. Each house and its objects were part of a narrative body of each of their histories, their ways being and thinking. An equipment is repeated in most of the visited houses: the seam machine. Found commonly in houses of interior of Brazil, it helps the maintenance of household expenses. 'Women' sew, by order, as long as they make common, work, street, bed and table clothes for their own families. It can be said that the seam machine is presented as the essential equipment to this housewife/craftswomen, who in this case manufactures some other artifacts, like bags, quilts, dolls, rugs and cushions, which will all be putted for sale in the city's fairs and craft shops. In the testimonial, some thoughts concerning beliefs and concepts related to job, art, faith, resistance, and gift has arrived. The handicraft shows itself as a resistance that, generally, women resort in order to seek ways of maintenance, in order to overcome difficulties and to break barriers, such as poverty and prejudice both imposed over women by society. They reveal, also, a will, a seek for learning, for moving out from a place to other, from a condition to other - of financial independence. The craftswomen, though being the aim of governmental and non-governmental projects, do not find their production cataloged in order to facilitate selling and distribution of the goods. They depend very much on flow of tourism in the city. We thought that this point could be something in with which we could contribute using our project's resources. Nevertheless, we could not just divulge the product, but, mainly, to highlight the cultural importance of the female work related more directly to domestic life transmuted in a way of financial surviving. We can categorize the results of this work in: pedagogical results, practical results in terms of products, results for the craftswomen, and finally results in a larger perspective, for the very Federal University of Goiás. The technical framework that based our practice was an intercrossing of the fields of popular culture, handicraft, multiculturalism and visual culture. But, first and foremost, we sought to consider the voices of people with whom we interacted, not by considering them as if being research 'objects', but as people which opened generously their doors for us to share their perceptions, reflections, their knowledge and their lives. In pedagogical terms, we can say that this project showed itself as a pedagogical space of fundamental importance. The scholarship students involved in the process had the opportunity of verticalizing their learning in a direct contact with the aesthetic, cultural aspects which very difficultly would be seen inside the regular curriculum of academic courses. As long as the students, us professors also learned with the interaction with the craftswomen in this project. This women's narrative is expanding our art perspective, in its forms of conception,
production and construction of knowledge. Certainly, the context here is not the formal school's one. Using a pretty known cliché, we could say that this context, here, is the 'school of life', where aesthetic demonstrations are built without classifications about if something is art or not. The cultural studies, the new history, the multiculturalism and the female movement opened spaces to daily practices, from the mass culture, of the aspects of personal and private life. As investigative action, our project made possible the expansion of the concept of 'art' bringing closed conceptions to the anthropological field of culture. Decades ago, researching handicraft inside the university would only be possible inside an anthropological museum, never in a College of Visual Arts, where reigned almost absolutely the 'high art', with its hegemonic, ethnocentric values around the figure of the artist man, white and European. To Bastos (2005), 'the study of the art produced locally has potential to sensitize people for the richness, contradictions and meanings immanent in their own culture'. Nevertheless, the very authoress warns for the necessity of 'making familiar what is strange' in order to us could perceive and value an aesthetic which many times is kept foggy in daily life. Our actions in this project had this objective, to provoke an estrangement, a reflection about this female craft production, including to the eyes of the craftswomen who participated in the project. Though the context of art and its teaching is much 'airier' nowadays, the ideological speeches which sustain historical divisions keep formatting the curriculums, hearts and minds.
I want to draw myself spinning' - dance play and drawing telling as semiotic meaning making tools to enhance learning.

Deans, Jan¹

¹ University of Melbourne, Melbourne, AUSTRALIA
j.deans@unimelb.edu.au

Eisner (2002) notes that the course of children's artistic development is characterized by the gradual emergence and refinement in thinking. Drawing on data collected from a recent PhD study that investigated young children’s learning through dance, this presentation will overview the nature of embodied semiotic meaning making as expressed through movement and drawing. Beginning with the acknowledgement that children socially construct their knowledge and understandings through play (Vygotsky, 1986), the presentation will introduce ‘improvisational dance play’ and reflective ‘drawing telling’ (Wright, 2007) as complementary symbol systems that support transformative thinking, feeling and enacting. Using examples of children’s dance events and visual representations, a case is presented to support the idea that early childhood pedagogy should aim to include programs that expand opportunities for open-ended artistic learning. Evidence will be provided to demonstrate how, through engagement in a unique dance program, a group of twenty preschool children, expressed their thoughts, feelings and understandings at a level beyond what might be expected for their age. Emphasis will be placed on the analysis and synthesis of recorded dance events and visual representations for their capacity to promote imaginative higher order thinking and individual and collective agency. Eisner, E. (2002). The Arts and the Creation of the Mind. New Haven: Yale University Press. Wright, S. (2007). Young Children’s meaning-making through drawing and ‘telling’: Analogies to filmic textual features. Australian Journal of Early Childhood, 32(4), 37-48. Vygotsky, L.S. (1986). Thought and Language. Cambridge: MA:MIT Press.
This paper presents a conceptual framework for exploring the role of the visual arts in fostering change agency among diverse participants in the rapidly evolving global knowledge society. Taking Thomas Kuhn’s *The Structure of Scientific Revolutions* as a starting point, we propose that current efforts to merge art with wide-spread initiatives in Science, Technology, Engineering and Math (STEM) require careful attention to the unique paradigmatic qualities of each domain. Since Kuhn described what later became known as the “paradigm wars” between qualitative and quantitative research, researchers concerned with the nature of knowledge have increasingly interrogated what exactly is contained within a paradigm, and by extension, within disciplinary boundaries (Szyjka 2012, 110). We claim that scholarly examination of the STEM-art interface requires us to first acknowledge that more than one paradigm exists. From there, we must situate ourselves in relation to multiple paradigmatic vantage points. Actualizing these first steps can be particularly challenging when art meets STEM. STEM is a world that often fails to acknowledge the existence of multiple paradigms. It is a place, too, where foundational training discourages participants from pondering how they might situate themselves in relation to diverse explanations of phenomena, because the paradigm explicitly dictates the pursuit of “right” answers. This is essentially the definition of what Kuhn calls “normal science.” He explains that in normal science, “the activity in which most scientists inevitably spend most all their time, is predicated on the assumption that the scientific community knows what the world is like.” (Kuhn 1962, 5) Participants in arts-based research are likely to agree that more than one paradigm exists. The objectivist-based, well funded, institutionally valued STEM paradigm, and the subjective-oriented, historically marginalized arts-based approach to studying the nature of knowledge are two obvious examples. The question underlying our conceptual framework is: how might we achieve equity between the dominant (STEM) and marginalized (art) worldviews? In other words, how do we diversify the kinds of knowledge that count? In the STEM-art debate, what is at stake is nothing less than leveling the playing field of access to participation in the emerging global arena. The framework presented in this paper brings together collaboration and diffusion theories with the sociology of translation. In defining collaboration, we look to the literature on authentic participation in multicultural group settings to account for the power dynamics between STEM versus arts-oriented members. Collaboration theories explain the longitudinal process of moving from simple co-existence to coadunation (the authentic integration of dissimilar entities). As such, they provide a
fitting model for the growth of a new STEM-art worldview based on equitable participation. In the field of “sociology of translation,” the challenge is to construct appropriate tools and approaches for cross-paradigm communication. As Callon et al. note, each actor in a translation space “builds a universe around him which is a complex and changing network of varied elements” (Callon et al. 1983, 193). But the actual translation between art and STEM can be precluded by paradigmatic blinders. As Best and Walters suggest, “science and technology studies scholars have examined the processes through which scientists’ observations of various things are translated into claims of fact and forms of expertise that are so powerfully blackboxed that they are beyond dispute” (Best and Walters 2013, 347). This imposes an even greater responsibility on arts-oriented researchers to fight through the barriers of language, epistemology, methodology, and practice. This set of challenges provides a window for theories about diffusion of innovations. The diffusion perspective can address translation between paradigms, and the role that change agency plays in building interest among STEM adherents to adopt art-based practices. Building on the seminal work of Everett Rogers (2003), we bring to bear perspectives on communication strategies that foster shared learning, the role of shared social experience, and the value of problem-solving as integrative techniques to meet the STEM paradigm within its comfort zone and begin the process of introducing art as a safe passage to diverse knowledges. (See, e.g., Campbell, et al. 2009) By bringing together these three threads, we seek to braid a rope that is strong enough to lasso the STEM paradigm and flexible enough to engage new insights from the visual arts that otherwise are marginalized. With careful training and experiential practice, arts-based researchers have a tremendous opportunity to engage the mainstream with new perspectives and a broadened role for the arts in multiple disciplines.
This presentation focuses attention on the importance of diversifying science and math teacher preparation by incorporating substantive engagement with art practices and pedagogical methods. In the United States and beyond, vast resources are currently directed at investigating and improving the quality of public school teacher preparation. Not surprisingly, the focus of such efforts is not "generally speaking" art. For example, in the fall of 2009, The Office of Innovation and Improvement of the U.S. Department of Education awarded a total of approximately 143 million dollars to 28 schools of education nationwide through its Teacher Quality Partnership program. The overall purpose of the funding effort - part of the Obama Administration's American Reinvestment and Recovery Act - was to improve student achievement by improving the quality of new and prospective teachers. This involved both pre-service and in-service training. The grant made teacher preparation programs at institutions of higher education (IHEs) answerable to the government for preparing “highly qualified teachers.”

Of the 28 program awards only one, Ohio State University's Project ASPIRE (ApprenticeshipsSupported by Partnerships for Innovation and Reform in Education), included a role for the arts in preparing future urban educators to teach the high-need, hard-to-staff content areas of science, mathematics and foreign languages at the upper grade levels. That role was to help teachers foster rich, high-level thinking to drive student creativity, imagination, and innovation. After a year of capacity building, the arts role came to be conceptualized as an interdisciplinary endeavor, and ultimately took shape as an “Innovative Curriculum Design Team” (ICDT). The team was comprised of veteran science, math and language teachers from high need schools across a major urban school district, along with visual arts educators and practicing artists from a community arts organization. The veteran teachers all work with culturally marginalized (predominantly African American and Latino), low performing, and poverty stricken student populations. At the outset, the ICDT was tasked with developing model innovative curricula, and in the context of the project, “innovative” came to be defined as visual arts integrated. From there, the arts educators, artists, and science/math/language teachers co-taught and co-assessed the curricula they had developed together. My role in the process was twofold: first, as director of the community arts organization, I led the ICDT, which involved instructing the non-arts teachers on art content, arts pedagogies, and interdisciplinarity. I was also a doctoral student at the university, charged with leading the research for the art component of the overall project. My doctoral dissertation is part of that research and examines the evolution of the ICDT.
This presentation focuses on one aspect: how the structural components and the nature of the arts experiences have impacted the ongoing teaching practices of the science and math teachers on the team. In my work, I use a conceptual framework that draws three different theoretical foundations. The first of these is situated learning theory (Lave and Wenger), which postulates that knowledge is socially constructed within a community of learners by individuals who authentically participate in the “doing” of that knowledge. Thus, the context is inseparable from the learning. The second area draws on Banks and Banks’ tenets of multicultural education. (1993 and 1995) Specifically, I use the tenet of equity pedagogy to make visible the power matrices formed among discipline-bound epistemologies, which exist in interdisciplinary learning communities. Finally, I draw on New Literacy Studies (e.g., Gee 1992 and 2004 and Street 1984 and 1995) for guidance on reconceptualizing the visual art discipline as a socially embedded set of practices endemic to art-specific discourses and “epistemes” (Foucault, 1966/1970). In an effort to bridge science/math and art paradigms, I use a mixed methods approach involving both quantitative survey techniques and qualitative focus groups and interviews. The survey instrument includes a series of Likert scale questions to ascertain attitude, prior experience and teaching practice among Project ASPIRE participants. Additionally, I use a semi-structured interview process to generate participant narratives about the nature of their experiences both making art and teaching through art in the context of the project. Based on initial findings, I propose that the inclusion of arts-based pedagogies in non-arts teacher preparation requires a carefully designed process. Fundamental to that process is the mediation of the context by arts educators who foster authentic participation in the arts. This paves the way for non-art teachers to take up high-quality arts-based curricular and pedagogical practices.
A place for the Arts: Developing an arts education program for young learners at The Royal Children's Hospital

*Domoney, Antoinette¹, Sayer, Lauren¹*

¹The Royal Children's Hospital Education Institute, Melbourne, AUSTRALIA
antoinette.domoney@rch.org.au

One does not have to dig too deeply before opportunities to experience Art at The Royal Children’s Hospital (RCH) readily present themselves. From an architectural facade that strongly heralds contemporary design, to entering an interior space where intuitive way-finding is accentuated through the beautiful illustrations of Jane Reiseger, Art, Art-making and the Art experience is very much a part of the everyday in the context of this particular place. It is by no means just the physical features that will grab and hold one’s attention on entry to the hospital space. Not just the giant creature that presides over Main Street; a friendly custodian of children, majestic in size and presence. Not simply the whimsical floating sky garden or the two-storey reef aquarium, home to ‘Humpy’ the Maori Wrasse. Stay and observe long enough and Arts events seem to appear from nowhere. One day it could be the Australian Ballet, on another, a fabulous storyteller holding the attention of a myriad of listeners, young and old alike. Behind the scenes, elevators vertically transport clinical staff, teachers, art and play therapists, racing with their trolleys to work with children both on and off the wards. In this presentation we will discuss the opportunities and challenges of delivering art education within this unique hospital context - a place obviously rich in artifacts and where children are presented with opportunities to interact with art-making outside of the educational experience on a daily basis.
Gender Shift - Engaging Boys in the Visual Arts

Doran, Vincenza¹, Lewis, Steven²

¹St. Mary’s Cathedral College, Sydney, AUSTRALIA
²St. Dominic’s Catholic College, Kingswood, AUSTRALIA

vincenza.doran@syd.catholic.edu.au

Gender Shift - Engaging Boys in Visual Arts The challenge of engaging boys in Visual Arts education is not a new concept. The presentation examines issues impacting on the participation of boys in Visual Arts Education in New South Wales’ schools. This presentation is set against the background of several educational discourses. The issue of boys’ participation in Visual Arts runs parallel to the prevailing argument that participation in Visual Arts education is instrumental to increasing students’ motivation and engagement in learning (Ewing, 2010; Scholes, L. & Nagel, 2010). Similarly, with the focus on quality teaching and learning in policies such as “Great Teaching, Inspired Learning” there may be a gap in how teachers are developing boys’ interests in the Visual Arts. Some of these issues may be reinforced by the alignment of achievement in education with the focus on testing in Literacy and numeracy, which has the roll on effect of sidelining art education as an area to be valued. This presentation begins with an outline of recent research, which indicates that boys are increasingly under represented, underachieving and becoming disengaged in Visual Arts education. Scholes and Nagel argue that the reasons for boys disengaging from the study of art include issues such as elitism, misunderstanding of necessary skills, misconceptions of academic requirements, occupational based learning and the perceived femininity of the subject. A case study approach is adopted to examine the practices undertaken by teachers in the two schools to build participation and engagement in the Visual Arts courses, particularly, elective courses in Years 9-12. Diverse models of quality teaching and learning practices will be presented. Practical whole school and classroom based strategies such as how to design relevant scope and sequences; meaningful programming; as well as motivating lessons and activities. Examples will be given of both embedded Gifted and Talented and Special Needs strategies with an emphasis on improving literacy for boys. This presentation seeks practical ways in which teachers can begin disrupting these ingrained social and cultural perceptions of the Visual Arts and revising how we position the value of the study art to different student populations. This is an area requiring further investigation and empirical support.
The primary foci of this paper are the connections and continuities between premodern fine art and today’s popular culture, and the purpose of the paper is to serve the visual culture orientation to art education (VCAE). For over a decade VCAE had dominated art education discourse in the United States. While the discourse takes various forms in general terms it is informed by the implosion of fine and popular art and a rejection of modernist aesthetics. Often the approach is focused on only contemporary popular imagery. This paper seeks to augment the concentration on the contemporary by offering a broad theoretical basis for including art history as a primary source for VCAE. To this end the author draws upon the concept of rhetoric, especially the rhetoric of emotion. Accepting the most common definition of rhetoric as the employment of the available means of persuasion, the author argues that rhetoric is a key concept for art education understood as the study of visual culture. Since ancient times the rhetoric of emotion was one of the principle concepts informing the theory and practice of all forms of cultural production, including the visual arts, until it was gradually displaced during the 18th and 19th centuries by the aesthetics of emotion. However, rhetoric has now returned to help conceptualize many kinds of cultural expression. The author discusses the basic elements of classical rhetorical theory as well as recent developments, showing how rhetoric stresses how, in a hierarchically structured society, ideological arguments are proposed through the emotional and sensory appeals of visual imagery. As a key concept of VCAE, rhetoric straddles aesthetics and ideology.
Baby Steps Towards Change: Visual Culture in the Classroom

Duncum, Paul¹

¹University of Illinois, Champaign, USA
pduncum@illinois.edu

The paper is informed by the visual culture orientation within art education, the dominant superordinate new approach in the United States. This approach draws upon the postmodern implosion of the fine and popular arts and both critical theory and playful pedagogy to address the imagery most characteristic of the 21st century. Believing that art teachers need specific models to change their classroom practice to include this orientation, the paper offers many examples drawn from available literature as well as the author’s own teaching experience. Many cases of classroom curriculum dealing with popular culture topics are introduced, along with what teachers report as benefits. The author describes his own activities as part of teacher preparation courses in the United States that introduce theory-informed practical activities.
Believing that youth’s unsolicited on-line productions offer models for in-class production and reflection, the presenter describes the YouTube genre of movie-in-minutes. The genre involves the contraction of full-length professional movies to just a few minutes. These efforts variously involve life action reenactments, or the use of puppets, Lego, toys, or animation. Usually they eliminate all but what is essential to tell the basic narrative of the movie by presenting only a few key scenes as well as overcoming the challenge posed by the use of high technology, multi-million-dollar special effects with inventive low technology, low cost solutions. The presenter describes his use of this model among his pre-service art teachers and shows examples. Each exemplifies students engaging in considerable planning and organization; learning and reliance upon a complex range of visual, technical, and narrative skills; and the creativity inherent in translating one cultural form into another. In the process students acquire knowledge that is basic to reflect critically upon, as well as fully appreciate, the dominant visual culture forms of our time, namely, realistic style narrative imagery.
Siwa's Environmental and Heritage Effects Upon Handmade Fabrics

Eldeeb, Nahla¹, Abou Elkheir, Gihan¹

¹Faculty of Spesific Education Alexandria University, Alexandria, EGYPT
nahla-eldeeb73art@hotmail.com

Heritage is what has been established in the entity of different peoples, penetrating, through the ages, in the character of their communities through their customs, traditions, languages, and beliefs. The Heritage of Siwa has a special character. As it is the largest Egyptian oases in the Western Desert, and a meeting point for internal trade routes in the East. However, the societies of Siwa have lived in relative isolation throughout its history for more than 700 years. Meanwhile; that isolation has allowed to maintain its identity, language, traditions and customs making the Siwa's community, particularly women, in a complete lock from the outside world, but they continued their engagement in many crafts at their homes. That folkloric crafts have been inherited from generation to generation. There was the fabric of desert sheep wool and camel hair. Also there were prosperous knitting techniques of dresses and robes (embroidered with silk threads with bright colors). Siwa's girls used to prepare their clothes, bedding, furniture, and upholstery for marriage, (including the processing of baskets, shoes and scarves) since childhood. The famous 'kilims' of Siwa (manual folkloric handmade carpets), featuring severe privacy for the Siwa's girl, where they grew up and flourished through the special raw materials and symbols of the desert's environment. Certainly, their privacy is marked by their own visions and artistic values (highly technical). Research's Issue Is it Feasible to detect Siwa's environmental and heritage effects upon handmade fabrics, through development artistic appreciation (for basic education).? Research's Objectives 1 -Find new approaches to teaching through various Egyptian environments, most notably the Siwa's environment 2 - Establishing a systematic link between Textile handicrafts and art history through the design of the teaching program. The research design program (cultural - experimental demos) is based on combining the fields of art history and textile, selecting the appropriate strategy for the application, together with the development of general goals and objectives Procedure for the program. The program is designed for basic education levels (preparatory schools) and would be through the following axes: 1 - determine targets the history of hand made textiles, and to identify symbols and motives of Siwa's art. 2 - Strategy of work in small groups 3 - the Group's Age attributes the program design depends on the production of handmade textile artifacts.
Supporting creativity for middle school students using fashion design Collage

ElSheikh, Samia\textsuperscript{1}, ElSharif, Dalal\textsuperscript{2}

\textsuperscript{1}Helwan University, Cairo, EGYPT
\textsuperscript{2}Umm Al-Qura University, Makkah, SAUDI ARABIA

samiaelshaikh@hotmail.com

Prep school is an important stage in an individual's life. It sets the first milestones the student's personality. Translating creativity into a practice that is realistic and achievable needs thinking, emotions and understanding of capabilities. Since Girls at this age give a lot of attention to fashion and accessories, the idea of this research is to define the expressive features of fashion design among students and explore their creativity through the application of collage. Teaching basic design elements and characteristics of collage could be a way to improve and support creative thinking. General objectives of art education for prep stage include:

- Developing critical thinking skills and strengthening elements of national identity (belonging to country).
- Developing self esteem by encouraging students to experiment and try.
- Teaching students the habits and behaviors of art work.
- Developing accuracy for creativity.
- Developing aesthetic appreciation and artistic tendencies.
- Providing students with information on how to react with the environment and its elements.

These aims can be achieved by a program of creative activities in fashion design using all kinds of collage methods. The research will apply a group of class activities on prep school students in Saudi Arabia which will help create extraordinary art works.
Curious Schools: Weathering curriculum change with creative approaches to teaching professional learning

Emery, Sherridan¹, Hunter, Mary Ann¹

¹University of Tasmania, Launceston, AUSTRALIA
sherridan.emery@utas.edu.au

In a context of nation-wide curriculum change in Australia, expectations that teachers will adapt are high, while the resources available to do so effectively are low. How to recognise, support and value quality practice in arts education in the midst of such change? In 2012, the University of Tasmania partnered with Chicago Arts Partnerships in Education to pilot ‘Curious Schools’, an online professional learning initiative to document teachers’ creativity in planning, implementing and reflecting on effective student learning experiences in and through the arts. This project took a constructivist approach to teachers’ professional learning and provided a vehicle for teachers to document and share their practice with others. The goal of Curious Schools was for teachers to engage with a user-friendly online portal, using photographic images, short videos and written text to explain their processes of planning, implementing and assessing student work. It was distinct and successful in a number of ways. Firstly, by centring the enquiry (and documentation process) on teachers’ curiosity, the project circumvented some of the issues related to teachers’ generally low perceptions of their own practice as being creative or innovative. Secondly, the pilot project, a Community Engagement initiative of the Faculty of Education, provided a new lens through which to understand teacher practice through ‘problem-posing’ as an effective means to enact ‘reflection in action’ (Schön, 1987). And, thirdly, it privileged arts-based modes of reflection, centring on photography, photo-elicitation and curating multimodal narrative as a means of articulating and understanding educational practice. Throughout the project, the coordinating team embraced the notions of change and emergence, providing in-service mentoring to participating teachers as they used the online platform to articulate their own enquiry based learning journeys. This presentation synthesises the outcomes of the Curious Schools pilot, shares the project’s online tools and content, and outlines the future potential for Curious Schools as a new approach to supporting educators to keep focused on quality pedagogy in times of curriculum change.
Arts for Sustainability

Emery, Sherridan¹

¹University of Tasmania, Launceston, AUSTRALIA
sherridan.emery@utas.edu.au

Twenty first century societies are linked by a common thread - they all face issues relating to sustainability. Increasingly, education is regarded as being key to bringing about more sustainable futures. This presentation asserts that arts rich education has a substantial contribution to make in understanding and responding to the issues that are relevant in diverse global contexts. As the United Nations Decade of Education for Sustainable Development (2005-2014) draws to a close, sustainability education has become part of educational policy in the widespread curriculum reform taking place in Australia. The implementation of the national curriculum in the Arts from 2014 requires educators to address sustainability as a cross curriculum priority through arts education. “Arts for Sustainability” is conceptualised as a pedagogical approach for developing arts rich education that is relevant to the real-world challenges of the many differing contexts in which education takes place. This approach considers arts inquiry learning through the lens presented by the UNESCO four dimensions of sustainable futures model, which encompasses environmental, social and cultural, economic and political dimensions of sustainability (UNESCO, 2005). Teachers are tasked with developing in their students the competencies necessary to participate in solutions that address the sustainability imperative. What roles can creativity and the arts serve in the reorientation of education towards sustainability? Furthermore, what roles should creativity and arts play in sustainability education? These debates are problematised, drawing upon the findings of research conducted with Tasmanian teachers in 2012 and key literature in the multiple discourses of arts education and Education for Sustainability. It is proposed that Arts for Sustainability has pedagogical affordances for authentic arts learning that is relevant to diverse contexts. Arts for Sustainability represents an emergent field at the intersection between arts education and Education for Sustainability, offering fertile ground for further research into its pedagogical affordances for education. The implementation of the new Australian Curriculum in the arts, and the sustainability cross curriculum priority provides new impetus for researching intersections between these two fields of formal schooling.

Street games are generally the games that children play in the garden, on the street, shortly in open air. Some group games which are played by at least two people have universal qualities. From hundreds of years ago, many games have the reached the present and according to conditions of the present they have undergone various changes and are also played according to different rules. In our culture, the wishing tree is a superstition which is still continued to be seen in various areas. The roots of this superstition relates to the North and Middle Asia peoples old religion of Shamanism. After Shamanism, some superstitions were not neglected and the wishing tree is one these. It is the belief that a wish will come true by tying pieces of cloth on a tree which is considered holy. The 'Street Games Festival' project is a research and applied project based on the remembering of street games which are today replaced by computer games. The project is about investigating old street games which have been started to be forgotten due to the speedy development of technology and changing life conditions. The aim is to bring back to life the street games and contribute to the social interaction between children. The eighth 'Street Games Festival' project will be conducted in 2014 by the Bursa Municipality City Museum, where I am a voluntary Arts Education advisor. The main aim of the study is to discover the toys which the elder city children liked to play with, to see, if any, the toys which remained from their older relatives, to gain knowledge on toy making and to share their experiences about toys within a festival environment. Here, at the 'wishing tree' station, they are expected to describe and interpret their views, in addition to compare the activities of the previous year through interviews. The present study is important in terms of children depicting the concepts of old street games and the 'wishing tree,' and also being able to make toys from waste materials in order to add a different meaning to the concept of wishing tree. In 2013 project of street games, a total of 45 students were interviewed about the wishing tree station and toy making. During the making of the toys, the materials which were used by the children were provided by the project management. The number of students expected to participate in the 2014 research is unknown.
Keywords: Street Games, Wishing Tree, Toy Making, Arts Education
The Effects of Visual Arts Education Course on the Motor Development of Mentally Disabled Children

Erim, Gonca¹, Aksu Caferoglu, Muge¹

¹Uludag University, Gorukle/Bursa, TURKEY
gonca@uludag.edu.tr

For children who have typical development and no mental disability, visual art education is considered a process which further assists; a healthier development of their motor skills, expressing their own inner world, and becoming more socialized during group work. In every developmental stage of human history, two dimensional expressions such as pictures, and three dimensional expressions such as statues have and still play an important role in a person’s life. Especially, children who are mentally disabled and have difficulty in the area of social skills in daily life are able to use the visual arts lesson as a tool to express their inner world. The present study, is composed of the results of the ‘the special education teachers’ views of art work on the effect of mentally disabled students’ discovered in the 'The Contribution of Visual Arts Education on the Motor Development of Mentally Disabled Children' titled M.A. thesis presented by Muge Aksu Caferoglu and conducted on my behalf. This study, aims to discover the difficulties faced by the teachable mentally disabled students at the first stage of elementary education, during the motor skills work conducted in the visual arts lesson. The study also investigates the special education teachers' views relating to the effects that the visual arts lesson can have on the motor development of the teachable mentally disabled students. The scope of the study is formed on the basis of administering questionnaires to a total of eighty five special education teachers working in fifteen special education institutions located within the borders of the province Bursa, located in Turkey. The results are interpreted and displayed the forms of tables. According to the findings of the study; there was general agreement that the visual arts education is influential on the development of the mentally disabled children and that these lessons enhanced the children’s motor skills in terms of hands-eye coordination. Based on the findings of the present study, it can be recommended that there should be more place given to arts education which consists of fine motor activities for the development of the motor skill degrees of mentally disabled children, that these institutions should have art educators and art ateliers, and finally special education teachers should also have training in arts education.

Keywords: Fine Arts Education, Fine Arts, Mentally Disable Children, Motor Development
Music and the arts are ubiquitous in human cultures. They affect us and our minds in meaningful ways, but the mechanisms and the significance of those effects remain largely unknown. CREMA is the Community of Research (RC) in Education, Music, and the Arts, that combines the scientific study of learning and teaching, development and education with research in artistic domains. It is a combination of pragmatism and continental phenomenology and their approaches to embodiment, experience and processes of learning where music and the arts serve as an underlying, unifying framework. Among the larger issues of research are creativity and pedagogy, subject integration in the arts, experiential and social dynamics of learning, life-long learning, and signification in music and the arts. Our current research topics include • project-learning as learning method, • leadership in pedagogy, • pedagogical and artistic micro-history, • auditive analysis of song interpretation • pedagogy of composing. • meaning of art While our methods depend on the task at hand, the narrative methods of inquiry has a prominent role in our research. The members of our research community have a rich background in education, music, and the arts. CREMA 1. hosts active researcher training, currently of ten doctoral students and a few prospective ones. 2. gives a chance for a fruitful interplay of applying research outcomes to music and arts pedagogy, and accessing artistic and pedagogical practices for objects of our research. our connections 3. “To think by doing arts” 4. The study of learning and teaching in music and the arts might serve as a window to the study of learning and teaching in general. Music and the arts challenge educational research in numerous ways and, as we see it, a suitable cross-fertilization of different research topics. Our proposal will focus on our theses, the pedagogy of composing and meaning of art within the Crema focus.
This paper reports on a research project which sought to investigate the role of art as a means of social inclusion. The research project was conducted by a team of university researchers in art within hospitals, art within prisons and art with homeless, marginalised groups in Brisbane, Australia in 2011 - 2012. The research demonstrated that arts education can change lives and promote social inclusion. The ethnographic, qualitative research was focused on art education, delivered in community settings and explored notions of social inclusion with a wide range of participants. The research found that participants were able to gain new understandings of art, art institutions, social interactions, relationships, arts practice, community participation and futures. It showed that visual arts education was a powerful way for individuals and groups of people to make meanings through engagement with arts practice and frame their interpretive personal and social experience.
A Slovenian phenomenon - painted beehive front panels

Fašmon, Rasta

1Dijaški Dom Lizike Janar, Maribor, SLOVENIA
rasta.fasmon@guest.arnes.si

In the 18th and 19th centuries apiculture was one of the most important economic branches in Slovenia. Beekeeping in Slovenia has a long tradition. We are very proud of the native Carniolan bee (Apismelliferacarnica). The excellent bee products and painted beehives are a Slovenian phenomena. The excellent bee products and painted beehives are a pride of Slovenia. Painted beehive panels are part of Slovenian cultural heritage. The wooden panels on the front of bee houses posed a challenge for folk artists. 'Beehive Panel ' is the name that is used for the painted boards, which close the Carniola bee hives. Beehive panels were painted by late baroque painters, farmer painters, entirely self-taught painters and occasional painters. Among them were also beekeepers, who painted their own beehives. Beehive panel painting started in the Slovenian districts of Carinthia and Carniola. Pictures emerged in the mid-18th Century. Painting on wooden boards was thereafter extended to the entire territory of Slovenia. The images flourished in the period between 1820 and 1880. In the early 20th century beehive panel paintings became increasingly rare. Painting on hives ended sometime after the First World War. Beehive panels have unusual size in that they have a disproportionate width and height. The panels typically measure 30 centimetres by 12.5 centimetres respectively. The colours on the beehive panels are made from durable linseed oil, natural pigments as well as wax coating. Slovenia 's museums have preserved a lot of original paintings on beehive panels. The Most valuable collections of painted beehive panels in Slovenia are held at the Slovenian Ethnographic Museum and the Museum of Apiculture in Radovljica. Over the 150 year history more than 50,000 beehive panels with around 600 different motifs were painted. They have predominantly figural motifs. Half of them depict religious themes. Saintly motives on bee houses were painted in order to protect bees. After 1820 the paintings of saints joined motifs from everyday life and motives of fictional messages. Painters depicted a lot of historical events and many scenes from everyday life, like misogyny images, professional hierarchy and satire from everyday life. Many of these themes are often depicted through animals. The painters also painted the celebrations and wars. Lots of beehive panels illustrate animals. There are some very interesting designs that draw attention to human folly along with a few motifs that mocked women. Paintings are very important because images show the relationship between human beings and the world. Beekeepers installed beehive panels at honey houses and so visually distinguished hives from each other. Bee houses became 'open air art galleries'. Beehive front panels have been researched by a number of authors. Art teachers are working hard to ensure that painted beehive panels do not disappear into oblivion, as they are unique in the word. Slovenia is the only European Union member state to have protected its native the
Carniola bee. Beehive panels represent an indispensable part of Slovenian folk art. Today it is possible to buy replicas of beehive panels and decorate homes with them. New beehive panels done in the antique style can be found among the more original Slovenian tourist souvenirs. Some Slovenian beekeepers still like to adorn their bee houses with painted panels. Some of them also use modern motifs. In Slovenia some art contests for children on the theme 'painted beehive front panels' have been organised. Some of the artworks at design contests were extremely interesting. An interesting international project was also 'The ax in honey' where the renowned artists from different countries drew comics based on motifs from the beehive panels treasury. The result was a collection of nine books titled 'Honey Talks - Comics Inspired by Painted Beehive Panels'. I will take the initiative to invite art teachers and children from different parts of Slovenia to enter the creative Competition ‘Painted beehive front panels - satire of everyday life’, where the young artists should produce beehive panels using both old and new techniques. Let’s work together to combine tradition and innovation!
The participation rate of students from low socio-economic (SES) backgrounds into Australian universities remains low. A three-year nationwide initiative, Higher Education Participation and Partnerships Program (HEPPP) aims to stimulate interest, highlight career possibilities and ultimately raise participation rates of Equity targeted groups. The program also aims to improve retention and completion rates of the cohort. This paper provides a preliminary evaluation of QUT’s Creative Industries Faculty's creative arts/industries outreach programs to low SES school students in Brisbane’s northern region. In-school programs have been delivered to hundreds of school students over a three-year period across a range of disciplines including digital storytelling, drama, dance, advertising and creative writing. Presenting the arts and creative industries as a viable study / career pathway is particularly challenging with low SES groups. However, the focus on the creative industries aims to broaden understanding of arts and creativity, emphasising the significance of digital technology in creative practice and in the transformation of the workforce. Despite the precarity of work and low-incomes of many people working in the arts and creative industries, research shows a significant growth in certain jobs and new career opportunities for creative industries workers in the creative and non-creative sectors (Cunningham 2012). Many of the Faculty’s in-school programs have attempted to emphasize the role of digital technologies both in creative practice and in developing skills relevant to new and emerging career opportunities. The paper provides data from program evaluation surveys of both teachers and students.
Throughout my career as an American teacher working in the Chicago area, I have seen firsthand the shift to conservative educational policies that have directly affected classroom practice. As educators, we are told it is our jobs to prepare our students for a global society; however, I believe the current American constant cycle of standardized testing is more stifling and localizing than ever. Repetitive information based testing removes the possibilities for creative thought and creative problem solving, both of which are imperative for adaptation to a changing world. As an art teacher, I am continually returning to the questions, “Why teach art?” and “Why is art necessary for our students’ educational experiences?” America is experiencing budget issues that have seriously impacted schools. In a data driven testing culture, we are forced to examine what art teaches and why art should be kept in schools. Often American schools that are in great financial need cut the arts first (Ravitch, 2012). I would argue that in areas of poverty, the arts are tremendously important to the lives of the students they serve. Without exposure to the arts in schools, many students are at a disadvantage and do not have the personal means to seek the rich opportunities that arts bring. The arts help students flourish providing them with successful school experiences that go beyond success on a test. The future of our world will be determined by those who possess the foresight to perceive problems before they present themselves, at the same time searching for and finding solutions. Isn’t that how the most creative organizations thrive? Survival in the future depends on our ability to solve problems and a good art education program teaches students both problem-posing and problem-solving methods (Freire, 1970). I teach in a school that is not only one of the lowest ranking high schools in the state of Illinois when it comes to testing performance, but also a school that has more than 60% of our student body coming from a home that is at poverty level. I teach in a diverse population that is mainly minority, but in my classroom there are no minorities: just students. I know firsthand what it is to teach in a low performing school that constantly deals with issues related to poverty, and I also know that I never give up on my students. I do not allow these external obstacles to prevent me from being the best teacher I can, and I do not allow these obstacles to get in the way of my students grasping opportunities to experience and learn what creativity and creative problem solving processes can be. In my presentation, The Innovative Role a High School Visual Arts Program Plays in a Standardized Test Driven Educational World, for the InSEA 34th world congress whose theme is Diversity through Art - Change, Continuity, Context, I will explicitly address two of the questions in the Call for the conference: “What are the
implications for the way we teach and what we teach in schools for creative practice?” and “Should the celebration of diversity be at the core of the visual arts in dealing with these challenges and opportunities?” My presentation directly examines how I design high school art curriculum to address the “cultural mix in societies,” which provides students with engaging opportunities to authentically define what matters to them in a changing world that often does not honor their voices. In this auto-ethnographic presentation, I address the personal experiences that shaped me both as an artist and an art educator. Further, I explore how my experiences extend into innovative curriculum design comprised of high school art lessons, which students and I co-construct, whose purpose it is to support student diversity exemplified in its multiple points of view and dynamic exchanges of the heart. In this presentation, I will examine my journey as an urban art educator who embraces her students’ diversity, hoping that the creative experiences of my students in my art education program will serve to collaboratively shape the future. Ravitch, D. (2010). The death and the life of the great American school system: How testing and choice are undermining education. New York: Basic Books. Freire, P. (1970). Pedagogy of the oppressed. New York: Continuum International.
The presentation will recap the current state of research in Arts Education in Germany. The topic is how Arts Education is being researched in diverse contexts. Current studies in different subjects like music, theatre, fine arts, dance or circus will be presented. Furthermore, education in and outside the school context and the discussion of Arts Education in different academic disciplines and fields are taken into account. In Germany, an increasing attention towards Arts Education can be noticed in recent years, yet there are still various scientific gaps and challenges. These include the need of a nationwide monitoring for standardized statistics in Arts Education as well as an increase of process-based research that is able to trace the different individual processes triggered through the Arts. Also, a methodological repertoire which offers adequate methods to approach different research questions needs further development. The variety of subjects, themes, and disciplines as well as the communication gaps between the fields are causing several difficulties: - Innovative research approaches of other scientific fields are frequently not noticed at all. - The results of similar research topics do not refer to each other so that it is quite difficult to judge their significance for a greater scientific context. - Results have only little response and use in practical fields, students and junior scientists have barely no overview of theories and research methods and a lot of desiderata in research are not visible to the scientific community. 

The national network “Netzwerk Forschung Fulturelle Bildung” (http://www.forschung-kulturelle-bildung.de) is an interdisciplinary association of researchers and professionals who work in research institutions, universities or in different practical fields of Arts Education. The Network organizes Conferences and working groups for a concentrated examination of Arts Education, different methods of research and findings are discussed and practiced. One part of the Network is a colloquium of junior scientists who are working on their PhD thesis in different subjects, disciplines and with various methods. As we are part of this association, we will also refer to the current discussions within the Network. In order to fill the gaps stated above, the Network contributes to a systematization of research. Part of this are two anthologies that deal with theories and research questions with a focal point on the paradigm of performative research. The presentation contributes essential topics, questions and requirements which are currently virulent in Arts Education Research in Germany, and aims for discussing and contextualizing them in an international context.
Enhancing drawing and learning with new technology: NGA iPad project - a pilot

Fracaro, Michellé, Boag, Adriané

1National Gallery of Australia, Canberra, AUSTRALIA
michelle.fracaro@nga.gov.au

In 2012 the National Gallery of Australia invested in a set of iPads to be used for a range of educational activities in the gallery spaces. Staff were interested to explore the ways a digital device could enhance, rather than dominate the learning experience and interaction with the works of art. Initially the iPads were connected to a discreet drawing activity as part of an annual community event, The Big Draw. The possibilities were immediately recognised and subsequently, the iPads were quickly utilised for numerous other projects over a 12 month period. At its core, The NGA iPad project has focussed on the possibilities for collaborative drawing activities which digital processes make possible. Learning and Access staff have continued to work with a number of commercially available apps to create unique drawing experiences for a range of audiences - including primary and secondary school groups and the National Summer Art Scholarship program, which involves 16 Year 11 students from across Australia coming to the Gallery for a week. A variety of community groups, including carers groups, which are made up of a range of ages and abilities, have also completed iPad programs as have intergenerational groups. As part of the iPad project, the technology and associated activities were also integrated into the exhibition Family Activity Room for Turner from the Tate: the Making of a Master as well as developing specialised study sessions for secondary students for the temporary exhibition William Kentridge: Drawn from Africa. This paper will explore some of the benefits and challenges that have been experienced throughout the project, which has culminated in the creation of a NGA specific drawing app for the Family Activity Room, associated with the Gold and the Incas: Lost worlds of Peru exhibition.
Teaching that which they already know: cyber media literacy and new media art

Freire, Manuelle

1Concordia University, Montreal, CANADA
manudarg@gmail.com

In this presentation I will share a unit of lessons I developed for an undergraduate art education teacher-training course, on the topic of cybermedia literacy and new media art. The goals of this unit are to foster awareness about how pre-service art educators participate in digital, networked virtual spaces, to critically understand the media they already use, and to further explore ways of making that they already know. As I reflected on my teaching practice with three groups of pre-service art educators in two consecutive years, I concluded that although these future art teachers grew up immersed in cyberspace and use digital technologies on a daily basis, they are often hesitant when it comes to introducing new media and new technologies in their art teaching. The technologies and media that strongly influence and shape their social interactions and visual culture are embedded in their lives in a subtle, almost invisible way. This means that the knowledge and skills they acquire intuitively as they read, produce and exchange media, are a form of literacy that is for them hard to deconstruct in terms of how it is acquired (learnt) and how it can be transmitted (taught). Therefore, the meta-skills at play in the unit of lessons I developed are the ability to deconstruct these processes, to think of creative and pedagogical ways of using technologies in the art classroom, and to incorporate their own creative practices, as well as that of other artists, into personal teaching strategies and original activities. The curriculum I will present is situated within current discussions of the implications of cybermedia in art education, and innovative approaches that are being proposed for pedagogy adapted to our increasingly technologically mediated reality and new media culture. Central to these approaches is the idea that the student is now seen as participant in this culture, and as producer of the media text. This breaks away from the legacy of Visual Culture Art Education, which has perpetuated a received view about our visual culture that places the student as the consumer of the media text, and therefore presupposes dichotomies of viewer/viewed, student/teacher and active/passive relationships. Inspired by emerging models for new media art education, I advocate that to be consistent inside and outside the classroom, art education can explore new media culture using the same processes students already engaged on a daily basis, which are fundamental processes of new media art practices. I also demonstrate how knowledge transfer can move away from a unidirectional and authoritative teacher-student relationship by privileging cooperation and exchanges between learners, teachers and existing communities of new media art practice.
The presentation is based on my dissertation project in which I discuss the link between media theory and art education. My starting point is a definition of medium as a space of possibility rather than a means for transmitting information. The interface serves as border and access point to a medium. This goes far beyond (but still includes) a definition of interface as in man-machine-interface. I started with a thorough research of publications and found that there is no comprehensive interface theory yet. For my own media theory of the interface I drew inspirations from theoretical fragments, historical as well as contemporary artwork, technical devices and fictional concepts for interfaces. Based on this interface theory I draw conclusions regarding general education and art education. Connecting the idea of Bildung and media theory, I propose a definition of learning as extension of the personal space of possibility. My presentation will give a brief overview of the aspects mentioned above. After relating my interface theory to current international art education research, I apply the results to a selection of classroom projects from the Comenius project “Images and Identity”. It was funded by the European Union and combined art and citizenship education (Mason/Buschkühle 2013). The interfaces relevant for my presentation include those between art teacher and learner as well as those between man and machine. I consider the focus on interfaces to be appropriate in order to draw distinctions that allow for a new perspective on analysis and design of art education projects both with and without digital media.
A practical necessity for survival in the Arctic region has been the ability to build ice caves or igloos and to utilise snow and ice covered landscape for transport. Constructing with snow and ice has also been the basis for cultural identity, aesthetics and art in Arctic regions throughout history, and these practical skills should be transferred to future generations. This presentation will document a snow sculpting project in northern Norway with students from the elementary school teacher education program at Nesna University College that will be conducted in February, 2014. One of the aims of Norwegian teacher education is to teach “location based” learning, thereby educating a teacher who can contribute to more active, healthy, engaged and environmentally aware children. The goal of this interdisciplinary project between the divisions of Arts and Crafts and Natural Science is to increase the students knowledge of the chemical and physical properties of snow through the creative processes of sculpting. In addition, the physics of sound and the physiology of hearing will be a topic linked to elements of performance art. The students creativity will be challenged by transforming Munch’s 2D painting “The Scream” into a 3D sculpture of snow and ice. Inspired by performance artist Marina Abramovic’s invitation “to scream with the Scream” (http://www.osloby.no/oslopuls/kunst_og_scene/Marina-Abramovi-inviterer-deg-til-a-skrike-med-Skrik--7252745.html) in Oslo / Norway July 2013, the students will build a frame of snow, then explore expression of the voice by screaming themselves. Their screams will be filmed and recorded and the sound pressure levels and frequencies measured. For documentation and evaluation of the project, the students will keep a blog and photo journal. These will include their project drafts as well as reflections on learning encounters in natural science and arts and crafts. With a focus on their future teaching role, the practical and mental challenges they will face during the project will also be included. The blogs will document the creative process, pictures of the snow sculptures and recordings of the screams. In addition, the blogs will increase the students oral, written and digital media skills and visualize the outcome of the project for a wider audience. After the project, the students will have an internship for a total of three weeks. They will conduct interdisciplinary teaching assignments outdoors, in the snow, with their pupils and be responsible for the planning of their lessons. We will follow a select few during their internship to observe how they plan their outdoor lessons and perform as teachers. An important research goal is to see how they use the practical and theoretical skills learned from “The Scream” project. Through interviews after the internship, we will expound on their experiences with their teaching role in the outdoors. A presentation will be given of the results from “The Scream” project and the following internship experiences.
Examining the contribution of media arts in childrens learning lives: an Australian primary school case study.

Goodlad, Nicole¹

¹ The University Of Newcastle, Newcastle, AUSTRALIA
Nicole.Goodlad@newcastle.edu.au

Recent research (Buckingham & Sefton-Green, 2003; Dezuaani, 2009; Jenkins, 2006; Sefton-Green, 2006) identifies the benefits of media arts learning for children as better preparing them to contribute to the world around them, as being emotionally engaging, expanding creative thinking and doing and ensuring digitally mediated experiences. As a new social practice (Lankshear & Knobel, 2006), the role of media arts is constantly changing given the increasingly central role of digital media tools across all significant areas of childrens lives, including education, entertainment and leisure. At the centre of this social practice are new skills and new ways of producing and distributing meaningful cultural practice and experiences through digital media code. However little research has addressed what is relevant to the individual child in their interactions and connections to media arts experiences. What new potentials does this create between subject disciplines, between school and home life for childrens learning lives? This presentation will unpack the literature around childrens media arts learning lives and the discourse on the changing role of digital media tools. It will also share emerging ideas around the data collection stages of the study.
Contemporary Technology is understood to mean all the tools and equipment that are at our disposal nowadays, i.e. all the technology embraced by current thinking. Thus, the teaching and learning of art has to deal with both the construction of aesthetic knowledge with traditional materials and technology, and the technology that is continually being developed (and incorporated into people's day-to-day lives). And it needs to be based on an openness to interaction with anything capable of improving individual and collective knowledge. It is by means of experimentation and experience that knowledge is constructed. A wider artistic practice generates and stimulates the exchange of knowledge. At present, learning is the focus of teaching. When teaching is the main emphasis in education, content becomes the most important factor; when learning is the main emphasis, the most important factor becomes stimulating the desire to learn, so that the student wishes to construct knowledge. It falls to art teaching, therefore, to facilitate significant experiences that will lead to thoughts about art that can be translated into positive results - whether objects or the contextualisation and enjoyment of those objects. The dynamic of artistic production has to do, precisely, with translating reflection and insight into forms, sounds, colours, movements, gestures etc. Art is thought, and artistic thought involves imaginative space, not as a random space, but as a space where knowledge can be constructed. Art is a driving-force: it is a way of organising ideas and expressing emotions, and it is reflected both in art works and in the enjoyment and contextualisation of those works. The process of constructing knowledge, together with ensuing significant advances in knowledge, is linked to methodological rupture: abandonment, or change of use, of tools; new definitions of the criteria for identifying phenomena; new ways of analysing data etc. Thus, knowledge about artefacts - tools and technology - made by people for the purpose of making life easier is a prerequisite for the emergence of new forms of expression. Technology is a necessary resource in the construction of knowledge - a resource that is created and transformed into culture in accordance with historic demands, needs and processes. This has to do with products, tools, instruments and methods of use created for modifying and planning - and interacting and playing with - nature. The challenge is to think about the teaching and learning of art as mediated by technology, and not just by technology as a set of tools, but by technology as a variety of ways of thinking about art. There are innumerable types of IT at our disposal that need to be better known by both teachers and students: the web, electronic games, hypertext, search engines, video art, crickets, scratches etc. The decision about which is the appropriate facility at any given moment is a continuous task. Contemporary
technology is present everywhere, which makes it especially important that art should not be treated just as another type of communication. It needs to be remembered that the triggers of aesthetic experience need to extend beyond 'art gallery art', important as that might be, to other equally relevant types of art, such as crafts, popular art, electronic art etc. Teaching, learning and research are always political activities - they are not immune to the relationships of power in personal and social life. Our social repertory and experience is not organised on the basis of a single identity and status, but on the basis of social problems. Teaching with contemporary technology and constructing identity in art is a challenge that faces us and that demands new ways of thinking and new approaches.
Thinking about teaching and learning art after the first decade of the 21st Century needs to be set in the global context of, for instance: web-based communications; the presence of technology in the everyday life of people who live in places that have been privileged by the media culture; recent neuroscientific discoveries and their application in various spheres of life, including art education; the permanent threat of economic collapse; the possibility of collective mobilisation in the struggle for rights of citizenship; positive laws that give the right to be different; inability to fulfil laws already enacted for the inclusion of art knowledge in the formal education curriculum; the increase in licentiateships in art. The text we propose is based on awareness of that context and is intended to discuss challenges for the art education research agenda. We understand the theme Diversity through Art as the possibility of constructing a complex epistemological platform for considering questions about art teaching and learning. The methodological process includes a literature review, particularly of the ideas about: context put forward by Ana Mae Barbosa; body-mind continuity; and the interaction of cognition and emotion suggested by the cognitive sciences; experience, as put forward by John Dewey. The question of context becomes inescapable when we consider it as a result of dialogues and relationships established in a given environment, as proposed by the art educator Ana Mae Barbosa. In this way, context necessarily relates to the diversity of art teaching activities. Consequently we do not consider that the proposal for an agenda for research in art is applicable to each and every area of artistic investigation. We start from recognition of the differences arising from the need for living together amid diversity. Based on dialectical practice, the notion of context also presupposes that educational activities, and the relationship between teacher and student, should rather be considered as horizontal, rather than top-down. The importance of the relationship of the participants in the teaching process is emphasised primarily by distinguishing the connections in which interest, desire and affection are basic for the construction of knowledge about art. We reflect on how to make more flexible the rules in place for reinforcing the status quo, i.e. the method of constructing knowledge proposed by the teaching institutions on the basis of laws, parameters and models authorised by governments. We repeat that this does not concern some sort of utopian rebellion intended to force institutions to 'swallow' our proposals, but it does concern a study of the friction between art and institution. Nor are we questioning the presence of art in the formal curriculum, but we do wish to discuss how to maintain the health of art within a structure based on a priori models; in particular we wish to prioritise linear models of learning and to establish content with specific and clear objectives adaptable to each student. We are focussing on the excessive categorisation of artistic
models at a time when preference should be given to inter- and trans-disciplinarity. We should be able to enjoy visual art in such a way that we are drawn to art galleries, to the streets and other places for the sort of performance art that was initiated in the middle of the 20th Century, and to engage with the sheer physicality of dance. Theatre - art requiring our presence - is now presented on the internet, which raises questions about presence itself. We are living at a time when the boundaries between different forms of artistic expression are dissolving. How should we make best use of this situation in basic education? Based on ideas about art teaching from various researchers around the world, we propose part of an agenda for research into art in Brazil, in which we set forth challenges rather than direct proposals for change. 1. Overturning the neuro-scientific (but actually unscientific) myths that afflict art teaching. 2. Understanding of the relationship between knowledge and emotion and - as has been mentioned many times - the continuity between body and mind, together with the practical implications of that continuity. 3. Discussion about mobilising conceptual and technical operatives to give practical assistance in formal basic teaching. 4. Reflexion about the disjunction between the time in which we live and think about art, and the linear, chronological time represented by the formal curriculum. We should like to emphasise that this is only part of an agenda and therefore - important as it is - not adequate by itself.
The fundamentals of art education including the absence of pervasive set of rules, goals, or strategies has been debated for generations (Barkan, 1963; Eisner, 1963; Ecker, 1965; Efland, 1964; Arnstine, 1965; Lanier, 1963). The utility of research in art education and the disjunction between theory and practice has been a consistent lament of art educators (Johansen, 1983; Hafeli, 2009; Herman, 2005; Sullivan 1989). These scholars were all troubled by the lack of a consensus on basic philosophical definitions of art and art-making. Fifty years ago, Vincent Lanier suggested that art education was in a state of splintering and diversity that would give way to a new synthesis. Instead, the field continued into an era where everything is in flux, an unsettled state of perpetual pluralism, too unstable to allow for a paradigm on which to build a theory (Pearse, 1992). Many art teachers are skeptical about research and theory, seeing them as irrelevant and esoteric. Many researchers make little effort to make their questions relevant to practicing art educators (Erikson, 1979). Theorists often forget the history of art education, in order to blaze new trails and cast aside older practices. Originality, creativity, and iconoclasm are rewarded as traditions are abandoned (Halefi, 2009). The debate over the content of educational research and its subsequent impact, if any, on classroom practice has gone on for many years with concerns that research has lost touch with mainstream issues (Chapman, 1982; Day & DiBlasio, 1983; La Chapelle, 1982; Lovano-Kerr & Rush, 1982). Education theorists often create polarities between the best way things should be done, and other practices that are considered outmoded, anachronistic or even harmful. For example, I often hear that students should never copy or make “cookie cutter art” because these approaches hamper personal creativity. But I happen to be very fond of cookie cutters and coloring books. Coloring books may have educational and emotional benefits (Barry, 2010). Instead of best practices, prescriptive theory might usefully be thought of as a tension between ranges of competing ideals (Jaffee, Barniskis, & Cox, 2013). Some extremes that define ranges of theory include; absence versus presence, boundaries versus openness, and process versus product. Other extremes include narrow creative constraints versus open-ended art-making; no use of visual reference versus direct copying; or principles of design versus hybrid post-modern structure. They might include formalist structure versus critical theory; solitary work versus collaborative work; or originality versus artistic influence. If thought of in this way, the relationship between theory and practice becomes more nuanced and informed by learning contexts and a diverse art education practice becomes possible. “The opposite of a fact is falsehood, but the opposite of one profound truth may very well be another profound truth” (Niels Bohr). Descriptive theory is intended to explain things based on general principles. Prescriptive
theory, on the other hand, argues that there is a best way to do the way things that should be done and that there is a set of principles on which practice should be based. Prescriptive theorists like to talk about best practices in education. But the idea of best practices is illusory, limiting, reductive, and limiting (Barney, 2009; Jaffee, Barniskis, & Cox, 2013). Instead of seeking the best way to do something, perhaps we should look for ways to get better at what we are doing (Shirky, 2011). Rather than a striving for a static state of optimization, a complex system, such as a classroom, is evolving and learning. It is not static but is vibrantly sufficient (Davis, Sumara & Luce-Kaplan, 2008). Competing prescriptive theories are based upon different, often oppositional value systems. Art is an essentially complex and contested concept (Gallie, 1956). Because, as art educators, we hold different conceptions of art and thrive in different art worlds, agreement upon prescriptive theory that will lead to universally agreed upon practice is impossible. This presentation will describe extreme theories in art education and recent critiques of theory. It is important to consider how theories can limit practice in an attempt to reduce them to best practice. This presentation describes a more expansive relationship between theory and practice where theory takes into account a wide range of practices, all of which are subject to critical examination and improvement. Vibrant and diverse art education practices will be described within the liminal or in-between spaces of theory. This is an idiosyncratic methodology of artistry and teaching that accounts for the deeply satisfying diversity of art and life.
Spytoons, Outsider Art, and the Amazing Case of Brian

Graham, Mark

1Brigham Young University, Provo, USA
mark_graham@byu.edu

Over the course of my career as a high school art teacher, I often noticed the remarkable achievements of students who were classified with various kinds of learning disabilities. Their classification as special education students often came as a surprise to me, since they were, in many cases, outstanding art students. The visual arts were often an area where these students excelled, and in many cases, their success in art became a springboard to further academic success. Brian stands out as being particularly exceptional. Brian is an autistic student, who, in the course of his high school career, was accompanied by an aide throughout all of his classes. In contrast to his limitations in some learning areas, he had a rich inner artistic world, which flowered while he was in high school. This presentation documents how an art class can provide a rich learning environment for special education students, including autistic spectrum students. The case of Brian and his artistry will be examined through video interviews and an exposition of his artwork in the context of autistic spectrum students and other outsider artists. An art teacher often gathers unique insights into how schools can fail or fulfill their objectives through the eyes of special education students. Some of these students develop sophisticated literacy that extends beyond words and numbers, where they may have experienced frustration or problems. As a result, they are able to express important insights into how they learn and how a classroom can facilitate this learning. This presentation will explore some of these stories, often told in a variety of artistic languages and examine their implications for teaching and learning for students who are classified as special education students. It will also examine in detail Brian's story as he navigated school and how art was able to give him a voice to express a rich world of ideas.
This paper reports on higher education student engagement in blended learning experiences incorporating located, cloud based (online) and virtual world art education environments. It focuses on the collaboration between students enrolled in two undergraduate units, one in art education and the other in public relations to develop and implement an integrated multi discipline authentic assessment project. It is contended that immersion in a graphically built, socially networked 3D multi user virtual environments (MUVES), cloud based (online) and located, real-world settings support the creation of problem-solving communities and encourages synchronous and asynchronous student participation in authentic problem solving and collaborative art practice. Interacting with co-learners, students gain knowledge and skills through situated learning, which can be defined as the application of knowledge, learned in one setting, and transferred to another and where immersion in a virtual learning experience leads to higher level engagement on a transfer task, in a real world setting. In this project, collaborative blended e-learning involved the creation of a collection of digital artworks by art education students using computer software located in a real world environment. These artworks were curated and exhibited by the students in a virtual gallery on Deakin Arts Education island in Second Life. For public relations students, the virtual art exhibition was the focus of a virtual campaign that was researched, designed and developed by them to promote the Deakin Virtual Art Gallery on Deakin Island in Second Life. The final promotion for the Virtual Gallery was presented by the students at a symposium in both real and virtual world environments.
What a difference a Visual Education Makes: preserving visual knowing in the learning continuum, a must for future teachers

Grushka, Kathryn¹, Goodlad, Nicole¹

¹University of Newcastle, Newcastle, AUSTRALIA
Kath.Grushka@newcastle.edu.au

This paper argues that the continuity and focus on visual education as a core 21st century skill must be maintained. It critically examines global educational trends that are shaping school and teacher education policies and curriculum, and how they continue to threaten the access of students to the very knowledge and skills that will best prepare them for the new media world. It argues visual education is central to multimodal education and to an understanding of the semiotic complexity of new technologies. It argues that pre-service teachers should have the skills to access complexity of the real and virtual visual experiences and be able to move fluently between metaphoric, abstract and symbolic representations. 21st century communication will see all learners as visual producers, able to move beyond the illustrative to more critical, complex and expressive visual forms of communication employing creative meaning making strategies. This visual proficiency will emerge from classrooms acculturated with visual pedagogies. While the significance of images, film and new media within classroom literacy practices has been acknowledged the focus, in terms of time devoted to studying how images carry meanings, continues to be skewed at all levels of education, including tertiary education, towards the ability to access and decode images, rather than their production. Visual education remains compromised by the amount of time in curriculum devoted to working with images in all its forms and with the full range of technologies. The paper presents the results of a recent research pilot study into how pre-service teachers are increasingly engaging with multiple image forms in their daily lives and the impact of this practice on their perceptions about the role of images in their pedagogies. Emerging from the survey data (n. 100) of pre-service teacher educators at a regional Australian University was evidence that the pre-service teachers had limited awareness of the work images do in the semiotic complexity of contemporary society and that they also had limited insights and skills into how to produce effective images for communicative purposes. This translated directly into how they are able to use visual pedagogies in classroom learning. Drawing on an analysis of pre-service teacher interviews, this tale is further elaborated. It demonstrates the significant impact of a visual education on pre-service teachers’ multimodal learning knowledge and visual pedagogies. The data reveals that the study of visual education beyond the mandatory K-7 requirement in Australian curriculum impacted directly on the knowledge and skills of non-visual art specialist pre-service teachers and their willingness to work with images in their pedagogies. It argues that a study of any area of visual education beyond the mandatory study in secondary schooling makes a difference to the visual proficiency levels of pre-service teachers and that continued efforts must be
maintained to ensure the place of visual education in the current and future learning landscape.
Situated within the fields of visual art, philosophy, philosophical psychology and narrative inquiry this paper presents the theoretical underpinnings and the artmaking outcomes of a visual narrative arts health project: artmaking, visual narrative and wellbeing. Drawing on two case studies it argues how the intrinsic, emotional and adaptability benefits of learning in the visual arts and through arts participation provides aesthetic agency (White, 2011) and have affordances for learning in diverse contexts. The paper will describe the research project carried out by the University of Newcastle and the Autoimmune Resource and Research Centre (ARRC) at John Hunter Hospital, Australia and how visual narratives were employed in the project. It will outline the arts-based narrative inquiry processes, the data sources and the qualitative strategies that were intersected with quantitative medical physical functionality indicators. The visual narrative inquiry methods employed personal images and objects, metaphoric meanings and montage methods. This paper will focus specifically on the analysis on two case studies within the project to demonstrate and support how narrative identities are closely tied to how we give meaning to our lives for psychosocial well-being (Bauer, McAdams & Pals, 2008). It will reveal how working with time and memory to re-image narrative spaces allowed the case study participants to grapple with the fragility of memory, the events of the past and how they concerned themselves with illness and matters of humanity. It will argue that time and memory work explored through visual narratives supported a renewed confidence in their life journey and that the affordance of aesthetic agency as a dynamic concept implies resilience and emergence of new narratives. Philosophical and theoretical links will be drawn between the imaginal (Semetsky, 2011) spaces within arts practice and how they fold experience through artmaking in becoming other.
Culture, creativity and art education - Parents perspective on environmental factors that influence creativity

Gulliksen, Marte S.¹

¹Telemark University College, Notodden, NORWAY
marte.gulliksen@hit.no

Earlier research by the author has shown that the environment children live in influences their scores on a measure of creative thinking (Torrance test, figural version) (Gulliksen & Hondzel, in review): This study of 256 Norwegian and Canadian eight year olds showed that children in cities in Norway scores significantly higher than children in town or rural areas, while children in rural areas in Canada scores higher than children in city and town areas. This paper presents a follow up study of these results, asking parents of the Norwegian children in rural, town or city areas to describe what their children like to do and how they spend their time outside school. The preliminary results of a similar study of Canadian parents shows that parents have three primary ways of conceptualizing creativity in their children: 1) Scientific: building/construction (mostly Lego), inventing things, 2) Artistic: drawing, painting, doing crafts, and 3) Musical talent or interest: singing, playing the piano, composing music. Even more interesting is that the interviews of Canadian parents documented an overwhelming expectation of children living in rural areas to be more likely to develop creative tendencies than children living in the city. This is in concordance with the results from the test of Canadian children (Hansen, Hondzel, Hansen, Schmaltz, Shamley, Smith & Bocazar, 2013). As the Norwegian results were opposite the Canadian, it will be of utmost importance to see how the Norwegian parents reflect on the same questions. The method used was individual semi structured interviews (Clandell & Connelly, 2000; Fontana & Fray, 2001; Kvale, 2010). Parents from each of the three community types were interviewed, a total of eleven interviews were conducted. The parents were contacted through the same schools as the previous study, and selected by their active consent to be interviewed. The interviews were guided by an interview guide, developed together with the Canadian researchers. Participants were interviewed over telephone or in person dependent on the informants' preferences, and the interviews were audio recorded. Each interview lasted 15-25 minutes. The interviews were transcribed and analyzed from emerging themes in the material (Guest, Bunce, & Johnson, 2006). The themes were then discussed. Theories on experiential learning, play and theory on creative learning in the arts informed the discussion (i.e. Catterall, 2009; Dewey, 1987, 2011; Dweck, 2012; Eisner, 2002, 2003; Hetland, 2013; Hartvik, 2014; Huizinga, 1959). As the analysis is not finished by the time this abstract is due, findings are not included yet. The study is a part of the endeavors of 'Human ingenuity research group (HIRG)', a trilateral research group including Norway, Canada and Finland, originating at Western University, Ontario, http://www.edu.uwo.ca/HIRG/index.html. The aim of this research group is to delve deeper into creativity as a human trait using data from different, yet
reasonably similar western cultures. While many previous cross-cultural studies of creativity have sought to understand creativity through comparing very different cultures, e.g. western culture vs. eastern culture (Niu, Zhang, & Yang, 2006; Rudowicz, Lok, & Kitto, 1995), earlier research has shown that culture influences the way creativity is defined (Amabile, 1996; Chickszentmihalyi, 1996; Klausen, 2010; KEA European Affairs, 2009). This present project therefore seeks to identify the minor differences in comparable cultures in order to gain deeper understanding of one common definition of creativity: the individual's ability to think and act in an original way appropriate to the situation leading to novel and efficient solutions to existing problems, and to provide greater insight with regards to the ways cultural environments influence the development of creativity (Glabeanu, 2010; Hargreaves, Kvalund & Galton, 2009). The knowledge thus generated is relevant for art education as a so called creative subject, as it generates knowledge on creativity as contextually-situated reciprocal interactions (Vygotsky 1962; Moran & John-Steiner, 2003; Dishke-Hondzel & Gulliksen, in review). Further, it informs teachers on parents' expectations and their interpretations on environmental factors that influence creativity. It further addresses some of the fundamental basis for creativity and thus partakes in informing the discussion on some of the factors that may have influence on the move in creative emphasis in art education and today's transition in visual culture. At the paper presentation at the InSEA conference the findings from the Norwegian interviews will be presented and an emphasis will be laid on involving the participants at the presentation to discuss possible consequences and interpretations of these findings for art education's context within the perspective Diversity through art.
We are entering a historical turn, when present time no longer is part of the living history of the Second World War. The February EMPIRE is an ongoing workshop that proposes new ways of understanding and practicing art and education in present post-contemporary time. The EMPIRE began with three initial workshops at three different art schools. The artifacts and stories created at each site were then presented to the next school and the students there. The collected material formed its own realm, concentrated by a constant recreated and historical fictive empire and its three periods: Beginning, Renaissance and time of Monuments. The workshop, lectures and other forms of blurred artistic and educational activities that the EMPIRE takes its shape and forms from, both asks and try to give answers to questions such as: How can we as artists and educators in times of change protect and develop democratically values? Who write the history of the contemporary, and thereby also define the future? Can there be other ways of learning about, and develop the present, without falling into conservative forms of hierarchical built referential systems? What happens when students begin the educational and artistic process by hearing and learning from what other students have done before them? 'A long time ago there was the holy form, the undetermined. Now we live in a world of structure, we must get away from this. Asymmetry is the right way. It can only be achieved by contact with others, to share with each other. Our colors and shapes are mixed up and creates an indefinite shape. The more we learn the more complex we become.' Part of a text by students from the first February EMPIRE workshop. The EMPIRE is a framework for various lectures and workshops held at different education and art institutions, and in other art and educational contexts. It creates a link between different institutions, participants, places and times, by the ongoing and collective creation of a historical empire. The participants are invited to take part in an educational performance, where they discuss and create artifacts and historical facts about the February EMPIREs past and present by using a variety of artistic and educational practices. With the help of story's, the uncovering of new story's and artifacts from earlier workshops and meetings, the participants get involved in and make use of the artistic works created earlier by other, unknown, participants. The mythical, performative and material connection, through the different story's and artifacts between the groups and individuals that have taken, and will take part in the workshops, also question common ideas of who are invited and allowed to write (art-)history. This performative workshop creates and teaches methods and the power to take part in, and understanding contemporary history and the making of the future.  Fredric Gunve, Göteborg, Sweden May 2014

Fredric Gunve, Fredric T.¹

¹HDK, University Of Gothenburg, Gothenburg, SWEDEN
fredric.gunve@hdk.gu.se
Taking the stance that if we value art, we must value the insights of artists, this paper discusses how the insights of artists can make a contribution to art education. It suggests possibilities for applying findings from research into artists' experiences of Place and Identity, to art education. The research findings emerged from my doctoral research. This was research into the artistic practices of five visual artists including myself, using narrative research using a hermeneutic approach. It involved four narrative case studies with each artist-participant discussing artworks, artistic processes, places where they work, Places that their artworks referenced, childhood experiences etc. The emphasis was on the artists storying-themselves in relation to questions about Place and Identity, so as to gain holistic insights into each artist's practice, Place experiences and Identity(s). These four case studies were also part of a qualitative narrative inquiry that included a written auto-ethnography. I wrote the auto-ethnography to investigate perception and experience of Place and Identity that culminated in form and subject matter in my paintings and sculptures. Underlying considerations of the current paper is the evolution of western philosophical thought dominated by Space (Casey, 1997). This draws largely on Heidegger's later thinking that also evolved transition from the Spatial to Place-based philosophical thought (see Malpas, 1999, 2006, 2012). A similar evolution is evident in the “spatial turn” that saw disciplines such as geography accommodate the experiences of Place to include people, and so expand their spatial understandings of Place beyond physical topography. Taking on board this evolution of thinking from a “space focus” to a focus on Place, automatically includes the experience of people (Malpas, 1999). This is because people create Places and construct themselves through experiences with Place. This paper explains how and why Place and Identity as explored by these five artists, could be valuable for art education. This is in keeping with art educators who also value the unique creative ways in which artists explore Place. Writing from the perspective of music education Barrett (2012) suggests that creativity research should consider Place and ecological conditions. Art-based educators such as Ingold (2013) and London, (2003) each discuss the importance of being in natural environments where they experience Places and create artefacts from such experiences. They support students being with Place as part of their artistic process. In addition to these natural environments and ecologies, Place and Identity experiences, enable the artists (and potentially art students) to explore and understand the diverse aspects of Place and Identity that come from their own cultural orientations, languages, communities, and unique identities. Knowing the self through exploring Places that involve others and/or through artistic processes, enables artists (and art students) to re-define the self and acknowledge the possibilities of
Museum Context to New Audience Experiences -collaboration, caring and sharing

Hannula, Leena

Sinebrychoff Art Museum, Espoo, FINLAND
leena.hannula@siff.fi

Museum context' as a word sounds very professional and leads our imagination to Art History, to research of pieces of art and architecture. It reminds us of a time when everything was learned by heart and personal feelings and 'incorrect' answers were forbidden. Education did not belong to actual museum context though the first thought of museum education was very positive; opening hours were planned to catch more audience, pieces of art were bought to teach people etc. This educational pattern lived a few hundreds of years until the idea of learning started to change and shake the museum walls. Not going back to history more than necessary; back to sixties caused many changes in society. 'Baby boom'-generation is also rock and roll generation and in Finland they have crowded all the cultural institutions, so they say. But is this the whole truth? Do we talk about audience or audiences? Let us think about how nowadays the word 'context' is understood at museum professions. We can start either from the diversity professional staff which work for audiences or of museum audience who know their rights and demand better services. Babies are crawling along corridors and day-care children want to visit museums every month…If we think about the staff we notice that almost every respectable museum has their educational person who is in charge of audience work. All communication does not happen face-to-face - information of museums must be found from diverse ways. There are many expectations BEFORE the actual museum visit. How to find information, how to get there, is it suitable for all ages? What kind of efforts should we do to become accessible? National galleries are all over the world but what happens to contexts if you look at them ‘from outside’. Finnish Golden age with its realistic paintings tell actually of mythology unlike the French paintings from the same period. Narratives, stories have been as necessary as today - we only use different tools. At the moment we are in a wonderful mess with Tweets, Facebook, iPhones, codes - there are not many who even try to forbid photographing. Hands on-strategy to Minds-on thinking has a multiple context; people want to share, tell a story via new technology but how can museum professionals, 'context people' develop their abilities, their minds to the same level as their visitors. How can we fill expectations, understand the motivation and needs of our audiences, update our skills to use technology and still collaborate in a human way to collect, preserve and share knowledge. Are we even talking about audiences or more of 'users' or 'choosers'? Audience work may be one of the keys; collaboration with colleagues but also with diversity audiences, using different ways of approaching museum context. Learning is an interactive process were listening is one of the main issues of maintaining contacts to audiences. To understand theoretical background of audience work is very
important. There are many good examples to combine audience driven learning, make community programs, to plan a self-guided tour with professional help. Just to mention one issue is how to work with volunteers or how volunteers can work with audiences: somebody has to take care -also of volunteers. They are a very essential part of getting museums going on. I would like to mention my two mentors and personal friends, Managing Museum Educator (School and Teacher Programs) William Crow from the Metropolitan Art Museum and professor Herminia Din who is on the board of the Media and Technology committee of AAM. I have learned from both of them a lot of about digital museum - curators, collection managers, educators and security officers must collaborate, understand and accept much more than before how we can benefit new technology in audience work. So my main point about the presentation is about caring, listening and about understanding museum audience in context of museums and education in global, contemporary society. I will share some good examples and inspirations of my research of museum audience studies.
The Research of Applying Somatosensory Devices into Sound Art Applications for Musical Learning of the Visually Impaired

Hao-Weng, Peng¹, Wang, Chao-Ming¹

¹National Yunlin University of Science & Technology, Yunlin, TAIWAN
niceday1031@gmail.com

In recent years, the use of somatosensory devices has become a trend in interaction interfaces that is widely used in interface research and game operation research. This study will focus on the combination of somatosensory devices and sound art for visually impaired musical learning. This study uses the somatosensory device 'Leap Motion' and the software 'Pure Data' to design a sound device for the visually impaired. The new somatosensory device 'Leap Motion' will be used to detect and track each finger's movement, subtly controlling the sound device. Users do not need to understand any music theory to carry on with the creation of sound in the initial stage of the study. According to the study of pleasure, positive emotions increase people’s willingness to learn. Therefore, this study focuses on pleasure derived from using the interactive interface to improve the effectiveness of arts learning. In the course of the study we will use interviews, surveys, and observations to analyze the influence this interactive device has on the musical learning of the visually impaired and then to make adjustments to the sound device. Finally, the research will discuss the key elements and future uses of somatosensory devices and sound art for musical learning and will conclude with how to apply somatosensory devices to sound art for the visually impaired.

Key Words: Somatosensory Device, Sound Art, Musical Learning, Interactive Design
ART KLASE Art to Classrooms

Hayden Jr., Robert F.¹

¹Lyceum of the Philippines University, Manila, PHILIPPINES
rfhaydenjr@ipu.edu.ph

This paper is an endeavor at espousing some of the challenges faced by student based performing arts groups in Philippine schools, colleges and universities to date. In doing this, the paper identifies and discusses the working conditions and opportunities that go along with the application of theater in audience development in the academic setting by bringing short plays in the classrooms though mobile theater shows. This art to classroom method was developed for a more interactive approach with the audience and with the characters of the short play. The paper concludes that theater or the performing arts, in whatever form, has a vital part to play towards creating a strong, responsive and as an effective representative of the institution in advancing the borders of audience development in any society, particularly in the academic community.
Arts education in Australia is at a crucial point in curriculum development with the introduction of the Australian Curriculum; The Arts. The Victorian Curriculum & Assessment Authority has been responsible for implementation of the Australian Curriculum: The Arts, across the state of Victoria. Recent research into quality Arts education through the ‘Qualities of Quality’ report (Siedel et al, 2009) has provided the tools for the development of the curriculum. Quality arts education serves multiple purposes simultaneously. Broader outcomes can be achieved through an arts education program that nurture students’ ability to think critically and creatively and the capacity to make connections in and between Arts disciplines and across other areas of learning. Arts education assists students to develop skills in perception, aesthetic awareness, visual observation skills and provide venues for self-expression. A connection is formed with the General Capabilities of the Australian Curriculum. The implementation strategies used by the VCAA Arts Curriculum management co-ordinators in Performing and Visual Arts are based on the ‘Qualities of Quality’ report. Schools, faculties and teachers are encouraged to reflect on their practice, identify elements of excellence in their current school Arts program and build a vision of high quality arts education in their communities. The quality of an arts education program is based on the foundational decisions made in the program. In the process it is important that alignment in a range of areas in curriculum development. Alignment is sort with the quality of the program and teacher practice. Alignment is also sought between decision makers at all levels. What is the place of an Arts education curriculum in the Australian Curriculum, What is taught and how it is taught? Who makes the decisions in the school community when developing a program? Strategies for the development of a quality arts education program will be presented using these tools and the implementation of the Australian Curriculum; The Arts through AusVELS. This paper will present a series of models and communities of practice that demonstrate best teaching practice in Arts Education in the delivery of the AusVELS curriculum and its relationship to the Australian Curriculum; The Arts. The ‘Four Lenses of Quality in Arts Education Experiences’ (Siedel et al, 2009) are a basis for the presentation including student learning, pedagogy, community dynamics and environment. By touching on these four areas the Key Capabilities of the Australian Curriculum including literacy, numeracy, ethical understanding, personal and social capabilities, creative and critical thinking and intercultural understanding will be exemplified through Arts education program models.
Maternal craft practices as the foundation for studio arts pedagogy in Bachelor of Fine Arts programs

Hogan, Danielle¹

¹University of New Brunswick, Fredericton, CANADA
daniellecarlahogan@gmail.com

My personal master's experience taught me that art was something competitive - and that the competition existed between university and college visual arts departments, between their faculty members, between the faculty and their students and amongst the students themselves, and that it's intense. In many ways this is the most potent lesson that I took away from my graduate school experience - having been intuitively instructed in the unwritten ‘rules’ of the art world, and how to engage with them competitively. A decade later, I am sounding an urgent alarm. This alarm of mine calls for a richer, more holistic, thinking with regards to the potential, and I would argue the role, of masters programs in the visual arts is concerned. I am advocating for a graduate degree curriculum which places a priority on the matriarchal values of Community and a greater awareness of the importance of creative living/thinking. I am interested in the relationship between matricentric sharing of cultural history and social practice. I argue that pigeon-holing the educational experience of a masters level studio arts degree down to the a competition for a relative few spots in exclusive commercial galleries misses a fundamental connection between the privilege of an academic education in the studio arts and the potential to educate more broadly about the multilayered benefits of creative exploration. Within a continued patriarchal system of hierarchies, we will never be able to bring about inclusive forms society that recognize difference as potential. I am arguing that an education in the creative arts should advocate - at its very core - for this appreciation of distinction and that a matriarchal -more egalitarian, less competitive - approach to visual arts pedagogy will be central to its success.
This paper explores a model for building and sustaining secondary “tertiary partnerships in Arts education. It traces the evolution of partner relationships in a challenging educational landscape, assesses the value of dialogue between educators, design professionals and community stakeholders, and tells the story of a particular secondary - tertiary partnership exploring new pedagogy in Art and Design, between Kelvin Grove State College, the School of Design of the Creative Industries Faculty of QUT, and the Design Minds program of the State Library of Queensland. Among other benefits, tertiary and industry partners have brought a myriad of diverse voices into the classrooms, enabled the direct interaction of learners with tertiary student mentors, and with art and design practitioners. The working model has also now matured into formal and informal partner agreements that help guarantee its viability into the future. This paper, which deals with the opening of new terrain between committed partners, is also the story of how design has gradually been integrated in the curriculum, enriching and expanding the repertoire of Art programs, and how one Visual Art Faculty in a large inner city Brisbane School has adopted design thinking and “metadesign” as a model for future innovation. From the process of interaction and dialogue among educators and practitioners over several years has emerged a conviction that both partnering and design pedagogy are key tools in developing forward thinking curriculum for the Arts. In addition, hammering out a model that works for students across different year levels and in diverse settings by putting ideas into practice and micro-managing this process in studios and workshops has challenged teachers to rethink their own Art pedagogy. Finally, in the ecosystem of Schools and in the wider systems that are now driving change in education, survival for the Arts may depend on the networking and affirmation derived from innovating partners. Our story, the story of committed individuals who have sustained a dialogue across boundaries, may provide a valuable model for other arts educators fighting to retain agency in their schools.
This paper tells the story of an initiative in middle schooling at Kelvin Grove State College that begins in the Art studios, but reaches out to other disciplines and approaches and to community and industry partners. It is inspired by the potential of 'Future thinking' to become a compelling focus in contemporary art and design. Ethically it espouses a simple premise: every student in our classrooms now has a stake in creating livable, democratic and creative futures. Every student has the potential to be an active force in making that future. ‘100 Futures Now’ is a project that envisages creative and imaginative students working in collaboration with artists and designers to visualize amazing futures and communicate their vision through art and design. ‘100 Futures’ is one in a series of innovative curriculum initiatives at Kelvin Grove State College designed to build sustainable practice in arts education with the support of partners in industry and universities and with resident artists and designers. The model blends elements of art and design methodology to focus on the critical and creative thinking skills prioritised in ACARA and 21st century curriculum. The organisers are developing a sustainable model for working with resident artists that goes beyond a single arts intervention or extension experience. In this model artists and designers are collaborators in the design of learning experiences that support future programs. This model also looks to transfer the benefits of residencies to the wider school community (in this case to middle schooling curriculum) and to teachers in other curriculum areas, and not exclusively to the immediate target group. In 100 Futures, story-making is the engine that powers the creative process. For this reason the program uses a series of imaginative scenarios, including those of speculative fiction and science, as departure points for inquiry, and applies the methodologies of arts and design practice to explore and express student story telling and story making. The story-making responses of student teams will be expressed multimodally through visual art, design artifacts, installation, performance and digital works. The project's focus on narratives and its modes of communication (performance/installation) are inspired by the work of experimental contemporary design practices and the speculative scenarios of U.K. based designers Anthony Dunne and Fiona Raby. Thanks to the support of an Arts Queensland grant in 2014, Resident Artists and Designers with a diversity of ideas and approaches ranging over science, bio-ethics, biodiversity, behavior and ethics, ambient sound, urbanism, food, and wearable design, will work with middle school students as catalysts for deeper thinking and creative action. All these rich fields for future speculation will become triggers for team inquiry into the
deeper connections between the past, the present, and future challenges such as climate, waste, energy, sustainability and resilience. These imagined futures will form the platform for a critical, sustainability/design futures approach that will involve questioning assumptions and empowering students as agents rather than consumers of change.
Globalization has been an inevitable trend invading every aspect of the society. The spread of different cultures is overwhelming. Because of the special historical and geological situation, the cultural identity in Taiwan is particularly complex. This project used action research to develop a visual-culture based curriculum to help students constructing their own cultural identity. The curriculum composes three instructional strategies, the first one is “self-construction”; students develop identity by realizing the uniqueness of their own culture. The second is “establish a sense of belonging”. It will make students understand the collective memory and then further establish a sense of belonging in their own culture. The last one is “preparation of the mindset facing multicultural”. During this step, students will learn that culture is like an organism that can accommodate and adapt exotic cultural element and enrich the diversity of the original culture. Several activities were design to investigate students' daily lives, for example, some questions were asked to find the food that they eat yesterday or recently, common cultural event near their home or residence, or the issues concerning new immigration. More specific questions like: “What you eat today?”, “Photographed on your way to school”, and “Newborn and Mixed”. In these courses, students will be asked to explore their cultural environment to create images to express and interpret their cultural identity. Students participate in this project are at 8-grade level. It is a ten-week course and was held once a week. The course will be evaluated by a survey before and after the classes and a learning sheet to access different activities. The main results and findings are as the follows: 1. Student-centered Curriculum is an effective approach for teaching cultural identity. 2. Three instructional strategies such as “self-construction”, “establish a sense of belonging”, and “preparation of the mindset facing multicultural” are recommended for developing multi-culture based curriculum. It is useful to help students to construct their own cultural identity. 3. Students had positive feedback toward the course. To sum up, the curriculum contents, students' performances and suggestions for future implementation will present and discuss in details.
Aboriginal Art Education Embodied in Value Creation of Restaurant Brands

Huang, Chen-Yi¹, Peng, Li-Hsun¹

¹National Yunlin University of Science and Technology, Yunlin, TAIWAN
zhenyi06152002@gmail.com

As John Berger (1972) states, 'Seeing comes before words'. Since we live in a visually intensive society, we are affected by visual stimulation in many ways. In recent years, the brand-related theories had been valued by researchers. It is because the interactions between visual perception and the brand image may produce diverse ideas which can further develop into individual aesthetic experiences. Thus, the purpose of this study is to investigate various aspects of art education embodied in value creation of aboriginal restaurant brands in Taiwan. This paper focuses on importing art education in the brand creation of aboriginal restaurants to develop a brand-new idea of art education which coexists with commerce to achieve a win-win situation. Starting with culture identity and taking aboriginal restaurants as example, this study took phenomenography and service design as theoretical basis to gradually deepen the research process. In addition, we hope to find service gaps and new opportunities for aboriginal restaurants through in-depth interview and content analysis. The in-depth review followed aboriginals' opinions so as to conduct profound analysis to infuse art education into brand value creation; the phenomenography was intended to understand education meaning and endow aboriginals to achieve it. Furthermore, with the concept of service design, the brand position of aboriginal restaurants and consumers' emotions can be deepened, and the interaction between human and environment through art education can be promoted to activate local space and bring more additional value in addition to realizing the essence of art and culture. These can also be used as references for establishing restaurant brands of aboriginal style in the near future. By implementing artistic life and daily education, a reciprocal system of brand creation and art education can be established. Overall, this present study constructs a revival design aspect of cultural identification for the aborigines in Taiwan. We hope the explanations will help aborigines in Taiwan value their multicultural heritage and preserve their cultural elements.

Keywords: brand image, cultural identity, phenomenography, service design, art education
For more than two decades, the movement of cultural citizenship has widely diffused and influenced arts education and cultural policy-making. In Taiwan, the Act of Cultural Creativity Industry was legislated in January, 2010. In order for cultivating aesthetic literacy and improving living environment, school provided aesthetic learning and cultural creativity curriculum; moreover, government also subsidized grade1-12 students to attend and appreciate arts performance. The Ministry of Education (MOE) also pledged in Education Report of Taiwan, ROC (MOE, 2011) to implement curriculum of art and aesthetic education to cultivate the citizens with both the localization-caring and globalization-vision mindset. Then MOE proclaimed a five-year project for lifelong learning of aesthetic education in August, 2013. What hinders the implementation of aesthetic education is from the keen anxiety about the global economic competition and the exam-oriented education in Taiwan and in many Asia countries. Therefore, it is easy for us to neglect the transformative power which aesthetic education plays as a foundation of civilizations and personal and social/cultural recognition and interaction, collaboration, and conflict-soothing. (UNESCO, 2001; Ruiz, 2004; Han, 2004; Hung, 2012) The survey conducted by International Bureau of education of UNESCO in 2006 concludes a wide consensus that students are exposed to some form of aesthetic learning during the first nine-year schooling through arts education, designed in subjects-based or the inter- and trans-disciplinary curriculum. Moreover, the aims of aesthetic learning are to cultivate aesthetic literacy, to promote cultural recognition and creativity, and to accelerate the all-round development of individuals and the well-beings of society. (Greene, 1994; Ruiz, 2004; Smith, 2004; Amadio, Truong, &Tschurenev, 2006) However, as UNESCO survey shown, the problem of the limited resources of aesthetic learning and curriculum perspectives is still pending. Aesthetic education is not a formal subject of learning in school but is always implemented in arts learning; hence, it is easy to be neglected due to over-emphases on pen-and-paper exams, school accountability management and other social bias. Nowadays, the cultural creativity industry is booming and it is about time to re-emphasize the implementation of aesthetic education and to overcome the limitations of resources.

Research Purpose and Questions The purpose of the research is to identify the implications and issues of aesthetic education in the curriculum of cultural creativity. The research questions are: (1) What are the people's perception of the curriculum? (2) How educators develop and implement the curriculum? (3) What are the key factors in promoting the transformative power of aesthetic education in the curriculum of cultural creativity? Research Methods The research method is a case study in an elementary
school in Taiwan, which has developed and implemented the indigo (Natural Dye) curriculum for fourteen years. As noted previously, the intention was to understand the meanings of curriculum of aesthetic education from the perspective of cultural creativity to the people involved. In the first stage, Zaltman Metaphor Elicitation Technique (ZMET) was employed because a qualitative methodology uses an in-depth, personal reviews centered around visual images to enable researchers to explore informants' thoughts and feelings more extensively (Coulter, Zaltman, and Coulter, 2001). In this case, I interview eight participants, teachers, students, cultural workers of the community, and an administrator, by using ZMET to understand the implications of metaphors and factors of indigo curriculum development and praxis. To better understand informants' thoughts and feelings about the curriculum, I conducted cross-case analyses and a narrative analysis of the stories recorded in the interview transcripts. Then, as a participant observer, I analyze the factors of improving the Indigo curriculum for aesthetic learning. Research Results and Discussion The metaphor analyses contribute to a deep understanding of participants' impressions and the meanings associated with. The metaphors attributed to aesthetics learning in cultural creativity curriculum reveal positive value, in that it is related to transformation (Clay, Magician, landscape, T-Shirt), encourages to try, to cooperate, and to perform (symphony). It also evokes sensations and attention (media, wine). In addition, through the cross-case analyses four groups were concluded: the performers, the victors, the prophet, and time travelers, each of which implies significant implications for schools and the related institutions of aesthetic learning for cultural creativity. Besides, the research data in the case study was analyzed from July, 2013 to February, 2014. Three approaches in the case are concluded: aesthetic education through cultural-creativity, cultural-creativity in aesthetic education, and aesthetic education as cultural-creativity. First, in the approach of aesthetic education through cultural-creativity, the essences of cultural creativity are transformed into learning materials and then to experience and at last to create living articles. The relationship between local-global and school-community which is also a cooperative inquiry approach, are necessarily bridged. As to the approach of cultural-creativity in aesthetic education, teachers and cultural workers in community develop interdisciplinary curriculum and provide aesthetic milieu for learners. To make culture visible, learning portfolios are encouraged here. Thirdly, in the approach of aesthetic education as cultural-creativity, administrators often encourage to trigger the creativity of school culture and support learning community to be cooperative inquiry aesthetic education all the time. The contribution of the research is to offer a multitude of methods to understand the implications of aesthetic education in curriculum of cultural creativity. The ZMET interview provided the ability to obtain deep understandings for participants of the case. The findings in ZMET provide the information of participants' cognitions, emotions and behaviors, which are helpful to go further in interpreting the meanings and influential factors for references to improve aesthetic education in the curriculum of cultural creativity. Keywords: cultural creativity, aesthetic education, ZMET, curriculum praxis
Grey Matters: From a school's vision to a learner's instinct

Hwang, Sawn¹

¹LASALLE College of The Arts, SINGAPORE

sawn.hwang@lasalle.edu.sg

In Singapore today, many schools focus upon developing students' skills for the demands of the current marketplace. For Singaporean arts schools, this approach means that the curriculum is often tailored towards providing students with relevant skillsets and knowledge in order to embark upon a career in the arts and creative industries. This is a pragmatic, market-place driven model, which in the public sector is mandated by the relevant government Ministries. Education, however, is a wider concept than just workforce delivery. In order to learn through art, the challenge is to understand the many ways in which learning is undertaken, and to enhance the quality of the learning journey. This paper will suggest that the infusion of a learner-centred approach is one change that could be beneficial to the Singapore arts education landscape. Its premise rests on the argument that learning is an inherent ability, a behavioral activity, and a natural and instinctual experience. With the learning journey as a starting point, curricular emphasis shifts from being an outcome-driven model to that of exploring the students' ways of learning. This emphasis is particularly important in arts education, for holistic development is as fundamental to the learner as the development of applied arts skills.

LASALLE College of the Arts is one of the two main art colleges in Singapore. It offers full-time visual and performing arts programmes from diploma to postgraduate level. For the visual arts, LASALLE offers a one year-foundation course of studies for students who embark upon a three year diploma, and a stand alone Foundation Certificate to prepare students to undertake a degree programme. The Foundation programme’s central aim is to provide a self-reflective journey in order to empower students with the ability to be responsible for their learning as well as to prepare them with the requisite skillsets and knowledge in the visual arts. The challenge for the Visual Studies team in the Foundation programme at LASALLE was to find a way to provide both a learning journey and at the same time, deliver outcomes needed for further formal study. We wanted to transform learning from a passive activity into an active and self-critical practice. Our response to this was to develop a new subject called Grey Matters which has developed into a core element of our one-year Foundation programme. The subject aims to facilitate students' exploration of their habits of mind by developing observational practices designed to enhance their ways of thinking and behaving throughout their learning journey. 'Active learning' was employed as a methodology in order to equip students with the understanding that, in their pursuit of learning, they can learn naturally (as opposed to schooled learning). In particular we emphasized two aspects of active learning: 'doing things and thinking about the things they are doing' (Bonwell and Eison, 1991). As we developed Grey Matters, we continually observed traditional schooling practices. Through
the design process of the curriculum and its integration into the formerly traditional curriculum, a number of fundamental questions concerning conventional pedagogy were raised. Emphasis was given to the consideration of the re(mis)-positioning of conventional notions or traditional practice. Such deliberation engendered wide implications. It examined the validity at many levels of conventional pedagogical practices ranging from its purpose, accountability to stakeholders, professional behaviors of teachers and the students and schooled idiosyncrasies etc. We were informed by the view that our developed instinctual patterns in life predominantly marked our identity. Curiosity, self-confidence, risk-taking, motivation and thinking criticality are all attributes that define a learner. We wished to provide our students with the ability to work with a sense of purpose, especially in tasks that require higher order thinking skills. At its essence, the intention behind the design of Grey Matters was a response to our teams' view that there was a need to support active learning. With increasing strictures and controls being applied to the Singaporean education system, the challenge was to see whether active learning could be sustained within our curriculum, developed across the sector, and applied when faculty and students engaged in a collaborative process of learning and inquiry. Perhaps when education emanates from the ground up and emphasis is placed on investment in individuals' learning instincts and motivations, we may find a way to achieve this.
In this study, the combination of spatial intelligence and the dyslexia, it may be incomprehensible. Howard Gardner explained that spatial intelligence and a relation of the art are strong by his MI theory. Dyslexia is a disorder of the reading and writing. Remarkable visual talent is seen in the child with learning disability such as the dyslexia like famous Film Director Steven Spielberg, Edison and Tom Cruse. Each person has different combination of 8 kind of intelligences, the combination, e.g., the part of strength and part of weakness. From a viewpoint '2E(Twice-Exceptional) ' education, student who have both developmental disorders and giftedness. I suggest a new education system using through new way of learning. I would like to discuss how we use and take advantage of 2E study in Art Education.
To do or not to do? Trends in longitudinal data concerning new Visual Art teachers' art making, including impact on production, quality of teaching, and employment retention.

Imms, Wesley¹, Ruanglertbutr, Purnima¹

¹University of Melbourne, Melbourne, Australia
wesleyi@unimelb.edu.au

It is often said that to be a good art teacher we must also 'do'; we must role model our skills and keep our passion for art alive through having a visible artistic practice. An alternative viewpoint is that being a successful art teacher does not necessitate exhibiting and making; such activity is often a distraction and can prove detrimental to good pedagogy. While these opinions are contradictory, what is common is that little empirical evidence exists to inform such discussion. Since 2010 the Teacher as Art-maker Project (TAP) has tracked early career art educators' teaching and art-making experiences. Using a quasi-experimental design involving survey, interview and group exhibitions, resulting data has provided valuable insight into new teachers' rate of artistic practice, the impact of art making (or no art making) on perceptions of quality of teaching, and the correlation of such activity on expectations of retention in teaching. This paper will not resolve the 'to do or not to do' issue, it being an over-simplification of a far more complex phenomenon. However, presentation of trends emerging from this powerful research design will highlight how some preconceptions concerning the nature of the artist/teacher role are confirmed, some opened to far more detailed examination, and some new perspectives exposed. Implications for ongoing professional development of visual art teachers, and for teacher training programs, will be discussed.
The changing contexts of art and creative endeavours in New Zealand Primary Schools

Irwin, Michael¹

¹Massey University, Albany, NEW ZEALAND
m.r.irwin@massey.ac.nz

Teachers have always been expected to produce students with high academic standards. Many countries have adopted National Standards, league tables and complex reporting as a strategy to ensure high standards were seen to be achieved. Since the beginning of the 21st century achieving high academic standards were deemed not sufficient and there has been increasing demand for schools to develop students who have the skills to be adaptive, innovative, creative, collaborative and communicative. Policy makers and politicians in many parts of the world are advocating for the development of greater creativity in our schools. This call often has an economic and/or political agenda; it has been argued creativity is deemed necessary in order for society as it is, to survive and thrive in this millennium. In New Zealand education this has caused conflict and tension between the emphasis on National Standards in literacy and numeracy and a lesser emphasis on the other six learning areas. Since the introduction of National Standards in 2010, teachers claim there is now less emphasis and time for the arts, science and technology in their schools. Yet the New Zealand curriculum is built on values of innovation, creativity, curiosity and inquiry. Lack of time is the killer of creativity in many New Zealand classrooms along with a teacher’s limited knowledge of the arts, or the pedagogical skills and understanding to develop creativity. New Zealand’s providers of teacher education do not teach creativity and have drastically cut the time spent developing art skills and pedagogy. In the New Zealand context there has been scant attention paid to the development of creativity from government agencies. There have been no official reviews or reports such as can be seen in the United Kingdom (All our futures: Creativity, culture and Education, 1999; Creativity: find it, promote it, 2004). The New Zealand education focus for primary schools over the last five years has been the implementation of National Standards, the collection and recording of data, and reporting to parents and the Ministry of Education. National Standards have brought changes which have been detrimental to the arts and creativity in many New Zealand primary schools.

The aim of this research was to investigate the impact caused by the introduction of National Standards on the arts and creativity within the New Zealand primary school system. There were three phases in the research, the first phase surveyed teachers’ perceptions on the impact of National Standards on the arts and their understanding of creativity in the classroom. The second phase interviewed teachers on their classrooms art programmes and development of student creativity. The final phase was observing teachers’ pedagogy that develops creativity across the learning areas. The research participants were 124 teachers working in nine primary schools in the upper North Island.
of New Zealand. The schools were clustered in three geographic locations and represented a variety of socio-economic types and sizes. The schools ranged from two teacher, 40 pupil, rural schools to 25 teacher, 600 pupil, urban schools. The nine schools selected were not involved in any particular projects to enhance their arts programme or student creativity. The use of a variety of school types and locations gave the study a random representative sample of New Zealand primary school teachers. The findings indicated that the large majority of these teachers now gave less time to the arts in their classroom programme since the introduction of National Standards. Visual art was the dominant art discipline in the classroom. All aspects of the National Arts Curriculum were very rarely taught; most teachers feeling ill prepared to implement the four art disciplines. The majority of teachers had confusing and/or conflicting perceptions regarding creativity and the skills necessary to develop student creativity. Creativity was strongly linked to visual arts, dance, drama, music and literacy. In classrooms where one or more art disciplines were successfully taught it was largely due to the passion and creative experience of the individual teacher. These teachers most often had a tertiary or strong performance background in one or more of the art disciplines. Their classroom environments were places of vibrant student works and creations. These teachers used innovative approaches to integrate creative ideas and thinking across the eight learning areas of the New Zealand Curriculum.
The Unique and Specific Function of the Interaction among Drawing, Linguistic Activities and Art Appreciation

Ishizaki, Kazuhiro¹, Wang, Wenchun²

¹University of Tsukuba, Tsukuba, JAPAN
²Independent Scholar, Utsunomiya, JAPAN

ishizaki@geijutsu.tsukuba.ac.jp

When educators are eager to reflect on what abilities children and students should gain at schools in order to survive in the modern world, the concept of “key competencies for a successful life and a well-functioning society” provided by the OECD document (Rychen & Salganik, 2003) has caused some attention. In Japan, all subjects in compulsory education have been required to promote linguistic activities, and this is linked with the contribution of constructing alternative competencies as up-to-date abilities. On the other hand, visual literacy, art competencies and competency-based art teaching should also be considered in a wide range of views and studies' results. This study discloses results of a current Japanese research project (2011~2013) on the interaction between drawing and linguistic activities in the process of art appreciation for children. While children are able to connect their own pictorial images with linguistic activities, in terms of writing, reading and evidence-based thinking, the unique and specific function of interaction could be defined as one important part of art competencies. As many current visual arts have been produced using the process of interacting visual images with linguistic materials, to understand the multi-faceted meaning of visual experiences became one part of our life. In the case of children's meaningful fusion of modalities of expression, this has been named as “pictorial repertoires” (Kindler, 1999) and claimed as a challenge for art educators. It also calls for a focus on studies that could offer infinite possibilities for locating meaningful connections between images and language in the field of art education. This study investigated 1,332 children from 4th grade to 7th grade, and demonstrated the effect of pre-defined art competencies on interaction between drawing and linguistic activities. In our survey, children were required to draw by association with a line in an artwork, and write stories of their own drawings. Then they were offered a few ways to look at the artwork and connect with sources of the artwork. We conducted Covariance Structure Analysis, and established the cause-and-effect relationship between drawings and stories, stories and the reasons for judgment, but not drawings and the reasons for judgment. It seems that when children could perform drawings replete with details, they could write with multiplicity in their stories well, and when they could write complex stories they also could perform their skills of art appreciation well. However, the index of repleteness in drawings is declining in consequence of development, while the index of linguistic activities is in a rising trend. Although there has been a broad understanding of the phenomenon as the end of the “golden period of children's drawings,” our concern is weather most children transformed the energy of visual imagery successfully to cognitive abilities as a holistic

163
literacy. Consequently, a further question we are eager to ask is how meaningful interaction between their own pictorial images and linguistic activities could occur and function as a dynamic semiotic system. A more focused approach to the process of interaction is bound to be qualitative analysis. This study built up detailed profiles of each case and managed to identify the interrelatedness of 6-patterned drawings with the trends of verbalizing pictorial images and evidence-based thinking. Apparently, when children could manipulate the possible links among those different forms of meaning-making activities, they were able to experience the complicated functions of cognitive, emotional and communicational processes. As the intermediate steps in the worksheets used in our survey, visualizing and verbalizing pictorial images played significant roles when the meaningful interaction occurred and functioned. According to our findings, this study suggests the benefit of enhancing the function of interaction between pictorial images and language as a crucial part of art competencies for each individual's meaningful life and a creative community. Our field should contribute more to equipping children with more sophisticated ways of thinking and communicating in order to cope with the emerging challenges in the diverse social context. The role of art educators is not just to facilitate children's development of art skills, but rather to provide children with sufficient means to capture their own pictorial images and integrate them into the unique dynamic semiotic system.
Traditional Leather Puppet (Wayang) Performances have been a part of Indonesian people’s daily lives. It is a complete package ranging from visual arts, music, sound art, and art movements. They have been using the performances for life lessons and guidance, as a means of communication, and as an inspirational medium for the development of contemporary art. This qualitative study investigated how the shows were performed to reveal life lessons as character education for the puppet lovers. The subjects were all wayang shows performed in Yogyakarta. The results showed that they were attractive. This could be seen from the mastermind of the show or director known as dalang in playing the puppets with gamelan musical accompaniment, a long narrative and a special lighting called blencoeng. They were held overnight. The stories were about the lives of the kings and their families, their comrades and enemies. They depicted important and useful life lessons. Thus the shows were educating and entertaining as well.

Key word: shadow puppet, performances, wayang, visual, art
Deep listening in the photography of Sarah Jameson

Jameson, Sarah¹

¹Independent researcher, Melbourne, Australia
jamesonsarah@yahoo.com

As a visual artist and art educator this paper explores visual literacy as practice and informs the current debates and issues around the notion of practice in my field of photography. I engage most confidently with images and my photographic constructions, whilst informed by an ethnographic narrative tradition, are part of a newer branch of narrative research which focuses on image rather than text: an approach which draws on narrative methods usually concerned with ‘what’ is said or represented in the image rather than how, to whom or for what purposes. My analysis in this paper draws on family artefacts, photographs and memory. By tracking back and forth between the archives and the created images, I contextualise and interpret my constructed photographs in the light of my own narrative. The photographs made in response to my story and artefacts are interpreted for evidence of the experience of immigration and the influences associated with this event. In using visual narrative analysis, I discovered that social scientists were beginning to analyse images made by subjects themselves in narrative research and that visual analysis is pushing the boundaries of narrative and narrative analysis. Visual analysis requires the same degree of break down and scrutiny as the spoken narratives that are more often used. There are many stories of migration by visual artists, some of which I explore in the individual works throughout this paper. The choice of camera, film, exposure, framing, cropping, digital interventions and final output all shape and control the end image (Rose, 2007). As an individual I use visual narrative to remember, persuade, engage and even mislead, and in this my narrative does political work: it has a social role and is connected to the wider world of the social and political. ROSE, Gillian (2007) Visual methodologies: an introduction to the interpretation of visual materials, London, Sage Publications.
Connecting with boys, how do boys engage in the art classroom.

Jones, Andrew

St Edmunds College, Griffith, AUSTRALIA
anjones@stedmunds.act.edu.au

The portrayal of boys' education continues to present an image of 'moral panic', due to the lack of engagement and under achievement of boys in schools (Gilbert & Gilbert, 1998). Since the mid 1990's the 'problem' of boys has been voiced in the popular media, linking anti social behaviour, working class values, under achievement and disengagement in secondary education (Gilbert & Gilbert, 1998) (Mills, Martino, & Lingard, 2007) (Imms W., 2011) (Jackson, 2010). Most research relating to boys and the arts comes under the umbrella of both visual and performing arts, there is relatively little research that focuses on boys engagement with the visual arts (Imms, 2011). Recent debate on the topic of boys' disengagement in the classroom has examined the impact of classroom pedagogy as both a cause of problematic behaviour as well as providing strategies for its improvement Ainley, Riodan (as cited in Deed, 2008). This qualitative study over two weeks of interviews seeks to investigate teachers viewpoints, of how boys engage in the artroom and what influence this has on the teaching and learning process. Three themes emerged, firstly those pertaining to a teachers perception of boys behaviour, stereotypes and classroom management, the second focuses on perceptions of how boys' value visual art, and the third theme focused on teachers perceptions of boys achievement in visual art. This study revealed perceptions of different levels of engagement with boys in visual art. The most dominant theme in the data illustrated acute perceptions relating to the disruptive behaviour and disengagement of boys which impacted negatively upon the teaching and learning process. The data described a vision of boys that was failing in comparison to girls, they were unwilling to participate, and only participating fully with stereotypically masculine activities. Other findings were the many common strategies used to engage boys across the art teaching profession. The participants in this study provided data on their perceptions of 'visible' boys within the classroom and how they engage; future research should be explore the engagement of the 'in-betweener', or boys that do not fall into the binary assumption of boys (Imms W., 2000) further research in this area may provide further insight. This research is relevant as it may facilitate building versions of masculinities based on boys lived experiences, exploring their true attitudes and beliefs as this would help boys form broader interpretations of academic and cultural knowledge (Imms W., 2000). This research also provided evidence that studying visual art is a vehicle for boys to find success and increased self esteem; which reflects the view that when working with 'at risk' boys an art rich pedagogy has practical applications to sucessfully engage boys (Imms W., 2011). The process of teaching visual art to a class that includes boys can be a complex social issue, many of the emerging themes were often found to interconnect and overlap; and it is these complex interactions that illustrate
the varied constructions of masculinities (Haste, 2013). It would be very simplistic for researchers to reduce this issue to a narrow version of boys' masculinity and underachievement (Jackson, 2010); when in fact we should promote curriculum and pedagogy that is not stereotypically 'boy friendly', but one that is characterised by greater freedom to express masculinity in different ways (Mary & Mike, 2012).
Social Inclusion as Benign Actions in Neoliberal Art Museum Education

Kalin, Nadine², Kundu, Rina¹

¹University of Wisconsin, Milwaukee, Wisconsin, USA
²University of North Texas, Denton, Texas, USA
nadine.kalin@unt.edu

What changes are needed in museum education as it frames our experiences with culture? In our paper, we will start with a critique of what seems to be progressive in museum education and will suggest other trajectories for sustained engagements. Museum education in the U.S., since the 1990s, have been constructing ways in which to encounter the alienation felt among the public through inclusive activities that are thought to be equitable and participatory. We have to consider how inclusive programming that perpetuates sensitivity, respect, and compassion for the other are indeed lofty, yet limited. Goals of inclusion, often associated with identitarian politics, take place in lieu of the politics of social justice (Bishop, 2012, p. 25). According to Bishop (2012), a social inclusion mandate is benign in that it seeks to conceal social inequality, rendering it cosmetic rather than structural. It represents the primary division in society as one between an included majority and an excluded minority. The solution implied by the discourse of social exclusion is simply the goal of transition across the boundary from excluded to included (pp. 13-14) In effect, engaging with culture through artifacts and art claims to act as a panacea to racism, inequality, exclusion, etc. As Sholette (1999) warns us, museums are neoliberal institutions masquerading as serving the public good wherein “political and economic interests of a global nature appear as dynamic cultural advocates” (p. 12). This amounts to the spectacle of inclusion under humanist motives, with cultural display and participation within art museum education acting as a fetish for social change. We believe neoliberal governments instrumentalize art for social purposes, privileging participatory art in particular for its promised ameliorative solutions to systemic problems. With this end in sight, art museums instrumentalize the use of culture for social purposes. An inclusive museum fulfills government priorities such as social inclusion and belonging (2009). Just because a minority group’s culture is featured within an art museum does not mean that we have achieved an egalitarian society. This end doesn’t alter the status quo, but allows it to stay in place. Here the museum provides a sanctuary for cultural exchanges that are scarce elsewhere, free from the conflict and antagonism of cultural confrontation with the Other. Although such compensation for “outsiders” permits such groups to have access to art institutions and gain a sense of cultural legitimacy, it is done through a mode of colonialist co-option. It is a post-critical celebration for the purposes of entertaining cultural participation and inclusion that does not amount to the agonistic relations required for democratic mobilization. Inclusion in the art museum may in effect whitewash out the complexities of structural inequities of real world contexts and deprives it of its political potential toward collective action, while elevating inclusion as an activist
result in and of itself. As art writer Stephen Wright (2008) claims, in its “ongoing colonization” and “predatory expeditions” of the life-world, how the museum frames participation with culture can limit and debilitate art’s transformational potency (July, p. 2). We maintain the same could be stated about the limitations of cultural inclusion within the art museum. It amounts to a form of colonization. There is a repression of difference, a simplifying of the other, within this thrust for inclusion of difference. The terms of this form of inclusion do not embrace upsetting or offending visitors. Cultural difference is treated patronizingly, normalized so that its edges are smoothed so to not disrupt visitors. The frustration and fear of difference is passed over so that viewers are funneling into certain experiences with cultural difference. As Bishop (2012) maintains, “An over-solicitousness that judges in advance what people are capable of coping with can be just as insidious as intending to offend them” (p. 26). The paper will conclude with suggestions on cultural participation through museum education that allow visitors to be confronted by questions that involve them in thinking about the sorts of activities and subjectivities they are invited to participate in while engaging with cultural issues that enable democratic mobilization.

References
This paper explores the occupation of art museum educator in the time of Occupy Museum (OM). I interrogate how these are related and at odds with one another in the context of the neoliberal art museum. Financial crises and austerity measures synonymous with this late neoliberal phase of capitalism are framed as providing the opportunity for the instrumentalization of art and art museums and their educations toward the demands of cognitive, technological, and cultural capitalism. The participatory museum aims to make the most of this closure (largely through the use of unpaid and/or scarcely paid interns, volunteers, docents, and other laborers under museum education departments). Visitors, like artists, are now characterized as cultural producers - essentially art workers in a post-Fordist global economy - establishing a new typology for productivity in creative capitalism. Occupy Museums (OM) started in October, 2011 in New York as an offshoot of the Occupy Wall Street movement in reaction to the corruption of art institutions by capitalist values and injustices. They exist to reclaim the art museum space for the 99%, interacting with the institution in ways that make it both uncomfortable and responsive, demanding to know how museums are perpetuating and/or confronting the imbalances created by capitalism. Protesting the economic disparity in the art museum, OM perceives the museum as a pyramid scheme with the ownership of culture in the hands of the wealthiest 1% that are more concerned with profits than the public good. In the US, the largest museums receive approximately 15% of their funding from the government with the rest from corporations and donors from the richest 1% of the country. OM fights for art to become more of the commons so that art museums increasingly both support and are supported by society instead of private markets. Art museums, like most institutions, work with their own dangerous blind spots; Occupy Museum surfaces these blind spots while using the museum as a public space to take action. The international movement of Occupy Museum is a form of critical participation that aims to use the museum as a public space in a less convivial manner than most participatory strategies in order to expose and hold art museums throughout the world under neoliberal logics accountable to their complicity in economic injustice. While OM may be focused on bettering the working conditions within art museums that function largely on unpaid and/or low paid labor including interns, docents, and educators, art museum educators may be threatened by participatory forms of critical engagement such as OM. Occupy Museums uses the art museum as a reterritorializing site of dissension, debate, and deliberation. In this way, the OM movement could be the ultimate participatory strategy in the current participatory art museum model. In hacking the working frame of hidden and null curricula
at work within the neoliberal art museum, OM foregrounds the contours and boundaries of participation, revealing contradictions and inherent antagonisms to a system working hard to normalize neoliberal ideology. In OM’s hijacking of business as usual in art museums, a situation for self-consciousness and self-education on the part of the institution and viewers is activated. This begs the following questions: could the art museum become a lab or think tank for activist tactics to use art and the museum differently, so we might imagine the world differently while moving our participation into the world of action? How might we participate in relation to the neoliberal museum operation in ways that highlight the representational logics and economic injustices aligned with cognitive capitalism? What if education sought out such occupations to explore their blind spots through transparency, accountability, equality and open participation? Can educators be activists within their own institutions against the very inequalities their institutions maintain? In order to loosen deep-seated, self-interested investments based on neoliberal ideals, museums might unveil and unframe some of the contradictions and paradoxes they work within, in an act of self-sabotage to delimit the myths they operate within. But could art museums and their education sustain this type of contradiction?
Traditionally, in community-arts-based projects the artwork is the outcome of the collaboration, but the work process itself can also be defined as art, as it is a continuous performance. Artwork, then, becomes a jointly lived event as well as the event becomes a shared experienced artwork. Community-based art is considered by many to be a logical step toward a more intimate and meaningful relationship between the artist and his/her local audience, or participants, and an efficacious means of shrinking the distance between the traditionally separate poles of production and reception. As such, community-based art is often celebrated as an artistically and politically critical and progressive practice. Community art-based projects, especially as described in art education, rely on an idea of an already existing community, or presuppose that the act of making art together would build up a purpose of community. Furthermore, many community-arts-based projects, within the field of art education, aim to develop a stronger community identity by distinguishing social needs and community relations at a local level. In practice, the goals are often to improve community relations, to develop feelings of acceptance and belonging in the community, to support active citizenship and local involvement in governance, and so on. Through these practices, community is understood as presupposed, already physically and geographically existing. Characteristic to all presupposed communities of practice is that their members are supposedly embedded in some idea of a shared or communal mind. Collective subjectivity is exactly what is offered for members in community-arts-based projects in art education. In other words, in order to belong, in order to “practice collectivity,” the only way to remain as a member in the community is by adopting and holding a position in a collective subjectivity. Community, however, is not something that one can belong to. Instead, as a presupposed structure, community rejects all that connect its members and what might offer a persistent essence to it. The sense of belonging to a community does not exist as “ready,” but can be composed momentarily in togetherness of its members' sense. But then, immediately, the community splits up. Community is thus impossible, theoretically. Perhaps it is more relevant to talk about a sense of community than anything that could be thought of as a practicing community. Every time, when subjectivity aims to be shared, there is already a fixed and presupposed program, to run and somebody's politics, where needs and will are driven. This is, of course, the internal and unresolvable antagonism of “community”. Perhaps it is important to consider what we can do with the tensions between the potential collective practices of community-based art education projects, and their theoretical impossibilities. In this presentation, I will consider what might happen, for example, if a sense of community is not understood as given, in a community-based art education.
project? What are the possibilities when we do not try to resolve supposed conflicts between theory and practice, but embrace the knot between impossible practice and theories of the impossible? Using contemporary philosophical notions of community, especially ideas of Jean-Luc Nancy, I will consider the impossible possibilities of community-based art education.
The past, present, and future of education for the gifted in art in South Korea

Kang, Joohee\textsuperscript{1,2,3}

\textsuperscript{1}Research Institute for the Gifted in Arts, Seongbuk-Gu/Seoul, SOUTH KOREA
\textsuperscript{2}Society of Art Education of Korea, AhnYang/Gyunggi, SOUTH KOREA
\textsuperscript{3}Kookmin University, Seongbuk-Gu/Seoul, SOUTH KOREA
hee332@gmail.com

In South Korea, since the Act on the Promotion of Specific Education for the Gifted and Talented had been established in 2000, the number of gifted education programs has been increased. In art, the number of gifted education institutes has increased from 61 to 156 and the number of students has increased from 1033 to 1537. Along with this quantitative growth, it is time to critically review and improve the quality of education for the gifted and talented in art. Therefore, this research is initiated based on these questions: what has been done for gifted art education?, how can we qualitatively evaluate it?, what are the critical issues?, what would be new directions for gifted education in art? For this purpose, I reviewed the researches and studies on the gifted and talented in art to define the trends as well as clarify the current issues of Korea gifted education. Then, in order to gather the opinions of the people concerned, I conducted a survey of the gifted students and their teachers. Based on the survey analysis, the semi-structured interviews with focal participants were conducted. This research generated many meaningful issues and re-conceptualized art education for gifted learners as following. 1) Gifted education should consider the groups of disadvantaged learners' excellence, equity, troubles, and struggles that often go unnoticed. 2) We should reconsider the criteria, standards, and strategies in identifying art gifted learners. 3) In order to make gifted art education more meaningful and creative, it is needed to link up with higher education. 4) The goal of gifted art education is not only raising the world-class artists. The talented and gifted in arts could become creative producers in multiple areas. 5) Interaction with parents and teachers is required for meaningful art education for gifted learners.
A major concern in higher education is whether the admission criteria used by universities are suitable for identifying competent candidates. This issue is especially pressing for Taiwanese higher education due to a long-term social ideology of credentialism. Consequently, the admission system and criteria used by universities had roused numerous controversies. However, this issue displays a more complicated situation for art-related programs in higher education. Compared to general students, Taiwanese high school students who want to enter art-related programs in higher education are required to take two national admission tests - The College Entrance Examination (CEE) and The CEE Art-Skill Test. The combined scores on these examinations serve as students' enrollment determinant. From 1954, the first year that CEF was holding in Taiwan, to 2012, every single year there are more than five thousands high school students participated in the CEE Art-Skill Test in order to enter art related programs in college. Nonetheless, as observing the changing history and system development of The CEE Art-Skill Test, several unknown issues remain as follows: if the Art-Skill Test items possess reliability and validity, and if high school students' scores on these examinations are valid and accurate predictors of their college academic performance. By conducting a two-year research, this study first analyzed the CEE Art-Skill Test items, and then used inferential statistical analysis as the research design to investigate the relationships between the subjects' college GPAs and their CEE and CEE Art-Skill Test scores, gender, and high school art education background. It was hoped that the results of this study could offer suggestions for policy makers and art educators.
Reflexive Arts-Based Research: Photography and the Food System

Kaplan, Abram¹

¹Denison University, Granville Ohio, USA
kaplan@denison.edu

This paper offers a meta-analysis of arts-based research and a/r/tography, using situated learning and narrative inquiry to tease out the transformational discovery process in a college art course for students whose training has been firmly rooted in positivism. That course, the context for this study, is one I developed over the last seven years within the Environmental Studies Program at a midwestern American college. The field of environmental studies self-identifies as interdisciplinary, bridging and synthesizing disciplinarity across our curriculum. We endeavor to maximize diversity in subfields like environmental justice, urban food deserts, water rights, and indigenous knowledge. These fields examine diversity in terms of affected populations, including low-income neighborhoods where environmentally harmful facilities like landfills are too often sited.

The diversity of research modes in environmental studies is surprisingly narrow, however. What counts as valid knowledge springs predominantly from a post-positivist paradigm, premised on a commitment to objective truth. This is not surprising, given the disciplines from which the field has grown, such as biology, economics, and sociology. Certainly, there are important strands of postmodern research, but the mainstream epistemology remains largely science-grounded. It is therefore imperative to employ diversity in knowledge construction to parallel the diversity of people whose lives we study. This is the central challenge that underpins the current paper. My background matches the dominant paradigm, with degrees in political science and regional planning. I was taught to distance myself from my research, and never locate myself within it, to consider myself a detached outsider. Over the last decade, though, I have embarked on an intensive immersion in the photographic medium, using the lens of a camera to explore new ways of knowing about environmental issues. Through both literal and metaphorical engagement with subjects like the American food system, I have reconsidered my research upbringing and constructed a new, hybridized research space through visual art - my own a/r/tographic inquiry. The context of the study presented here is an undergraduate course that grew from my own visual art inquiry, and therefore brings together theobjectivist and constructivist research paradigms. 'Farmscape: Visual Immersion in the American Food System' began as an attempt to engage environmental students in the topic of farm-to-table processes and their verifiable impact on the environment. It has evolved to its current iteration as our university's first arts-based research methods course. In this paper, I present my initial findings on the educational and transformational impact this conversion has fostered for a range of undergraduates. The study examines how students respond to an a/r/tography research approach that encourages them to re-conceptualize how they understand our environmental impact. Farmscape develops critical visual literacy skills, first by using fine
arts photographs to help students read images and develop individualized lines of inquiry. They first articulate their lines of inquiry as research topics of interest. These might include issues like farm labor, chemical inputs, and local food options. Next, through on-going photography-based explorations, they evolve the topics into big ideas, such as access, connectedness, and change. Those big ideas then become the core of their inquiry and artistic expression. Throughout the course, students examine art-making as a research practice in relation to the traditional methods that dominate the field of environmental studies. Through contextual inquiry, framed as fine arts photography experiences at various locations (e.g., farms, meat processing facilities, distribution warehouses, food processing centers, and grain mills), the course forces students into a reflexive practice that interrogates the objectivist stance. The course involves photographic instruction and experimentation, art production, critique, narrative development, and reflection. The students gain facility with artistic techniques, develop aesthetic sensibilities, and express their growing understandings through creative means. In other words, the students engage in their own a/r/tography and arts-based research exploration, and their experience represents the meta-narrative of this research project. Using narrative analysis of the students' blogs, photographic submissions, and artist books, this research project provides insights into their shift from a deterministic quest for answers to a generative process of questioning. Early findings highlight the various strategies students employ in this transformative process. The meta-analysis reveals ways that the hybridized space between the arts and sciences, which I have endeavored to occupy, can be accessed by a new generation of students. It presents possibilities for multiple and diverse ways of knowing through visual immersion and offers a hopeful direction for human-environment connections.
Popular culture in the art classroom: Critical media-based discussions

Karaaslan Klose, Elvin¹

¹Çanakkale Onsekiz Mart University, Çanakkale, TURKEY
elvin2501@gmail.com

Recent technological developments have lead to a cultural and social life filled with increasing amounts of visual stimuli. New imaging and reproduction technologies influence developments in social life and the art world, thereby transforming both the process of art production as well as its meaning. Imaging technologies become more important for those practicing in the field of art. An increasing emphasis on visual elements within our culture has lead to the emergence of the research field of “Visual Culture”. Following on from this, Visual Culture Education is meant to enable people to better deal with the visual stimuli they receive on a daily basis. The aim of this research is to implement a curriculum for active learning, based on the contributions of the students and the guidance of the educator. In the context of a one-semester-course with final (fourth) year Bachelor-level students at the Çanakkale Onsekiz Mart University in Çanakkale, Turkey, action research was used to form, implement and evaluate a curriculum for an “Introduction to Visual Culture and Visual Culture Education” course. For fifteen weeks, students met for one four hour session per week in order to collect, discuss and process their ideas about visual culture. By letting students do their own research based on magazines, academic articles, images and media clippings from the internet, the group of students was able to assemble a wide ranging collection of view points on the intersection of popular culture and high arts. Classroom discussions were recorded on video and one-on-one interviews were held regularly with the students in order to analyze the effectiveness of the curriculum and adapt the methods for the coming weeks. Guests from other departments (a journalist, a web designer and a media literacy teacher) were invited to promote a higher level of interdisciplinary thinking. In order to provide a common ground for discussions and a place to collect students’ findings, a collaborative Concept Map was used. While primarily intended as a discussion aid, the students ended up understanding “their work” as a work of art in its own right, summarizing the findings of the group and illustrating the connections between different topics in a multidimensional way. To support the action research process, data was collected through classroom video and voice recording, semi-structural interviews, student and researcher diaries, interpretation of student artworks and the concept map. Later, these were analyzed and interpreted using the content analysis approach.
Key words: assessment, visual art education, elementary school, teacher support
Curricula are based on the idea that pupils' knowledge development progresses from basic skills to more advanced. It is customary to speak of this as a progression, which appears to be a key concept in the evaluation context. The purpose of education is to support pupils' development of the subject and ensure that you can evaluate and assess progress, so students can go from solving simple problems to more complex problems. Progression should be within and between school types, both between preschool and elementary school, and between primary and secondary education. There are national policy documents and supporting materials relating to assessment in the form of knowledge, national testing and assessment support. These are designed to support an equitable and legally secure assessment of pupils' knowledge. Assessment has obviously socio-political importance as it affects young people's way of looking at themselves and their possibilities in relation to education, future careers and even their identities as learners. Assessment in primary schools has in the Western world reproduced the models of higher education systems. It is written in the national guidelines that assessment practice should be adapted to different school contexts across the country to guarantee equivalency, but generally speaking, there is problems in guaranteeing equivalence as well as in the practicing assessment between the level of policy formulation and implementation level. In this paper is presented the project, background thoughts and the produced models for assessment for visual art education in elementary school for 6th and 9th grades. An Advisory Assessment Tool has been developed by the team at the art teacher education at the Teacher Education Program at the University of Gothenburg on behalf of the Swedish National Agency for Education in Sweden. The purpose of this advisory tool is supporting teachers in their assessment work. The material includes besides a teacher's guide and a research survey, also proposed matrixes and a film material. The film material, which is available on the agency's website, is designed to demonstrate teaching situations in visual art education, show concrete examples of assessment, demonstrate collegial conversations around assessment and problematize assessment practice. The material has been developed in collaboration with different schools in western Sweden where all participating teachers teach the subject of art in years 6 and 9. Conversations and discussions with participating teachers has been a valuable part of this process. The work at the schools were observed and documented both in the form of an observational study, and by filming but also through notes and other material accompanying image and text.
data, matrixes, and so on. The aim of assessment is to identify skills, assess knowledge, provide feedback for learning, enhance visibility of practical knowledge and evaluate teaching. In the material priorities of the national summative assessment grades are presented as grounds for the evaluation of school results as well as matrixes for assessment practice. In the material also is discussed giving and receiving feedback as part of formative assessment as assessment for learning practice. Students can use a simple self-assessment matrix for assessment of their performance in dialogue with a friend or teacher. This can be based, for example on a task, a thematic or a process. In this way, the pupil's development, progression can be made visible for them-selves and the pupils can participate in the assessment of peers to enhance progression in learning. There can be differences in the view of the subject content among art teachers around the country and from different generations. It is important to be aware of these differences when our background and our frame of reference affects the interpretation of the syllabus as well as knowledge. In that case a cross-fertilization between different disciplines and traditions is needed. Differences can often be good but when it comes to assessment and grading, it is essential that teachers are discussing among themselves to create a common frame of reference on what is required. Also, when it comes to assessment of visual art education, sometimes words cannot capture all aspects of the pupils' art work.
To perform and transform knowledge through artistic methods in visual art education

Karlsson Häikiö, Tarja¹

¹Visual and Material Art, Teacher Education Programme, Göteborg, SWEDEN

tarja.haikio@hdk.gu.se

Aesthetic practice is used as potentiality zone and perspective in the art education in relation to school and society in the art teacher education at the University of Gothenburg. In the educational practice artistic, didactic and theoretical aspects are combined. Artistic reflected practice is used as a method for creating a more participatory education as well as inclusive thinking in education and society. A profile has developed where active citizenship, visuality and performativity, Socratic dialogue and students co- and self-assessment are parts of the educational practice. In the educational practice visual culture is problematized in relation to school and society based on socio-cultural theory and visual culture studies. In the courses the students work with projects in which site-specific, situated learning in the public space as well as socio-cultural and intercultural aspects are highlighted (participation in culture, assignments, contemporary art). In the ongoing development work regarding the methods in which students participate in different ways with community (sustainable art education), aspects of sustainable development on the basis of educational and environmental perspectives are included. One of several foci in the artistic investigations of the students is interaction between art and the environment which includes for example community art-projects. The aim is to elucidate specific areas of artistic education and highlight these issues on the research field. The students are assessed (process and product assessment) and work themselves with assessment of their creative work based on a special matrix developed for this purpose. In the educational practice blogs are used to document the progress and development of the students learning processes and as a means of mediator in the dialogue between student and teacher, for example as a common base in tutorial conversations. A change has lately occurred in the perception of and approach to aesthetic knowledge in society, as well as in teacher education. A previous educational context emphasized ‘the knowledge gained through the senses’ and teachers as cultural creators, while in the ongoing teacher education reform in Sweden the aesthetic aspects of learning are more marginalized and lessened in importance in different ways. In the arts knowledge is created with and through various forms of interpretation as well as visual, performative and transformative activities. What unites aesthetic learning processes and learning from a cognitive focus point is that learning occurs through mediated actions. The learner can process, absorb and use information, thoughts and feelings through his or her own creativity, which in turn can be used as a source of broadening and deepening the learning experience in many ways. An ongoing discussion problematizes and questions the aesthetics role in relation to
learning from different angles in school subjects (OECD-report, 2013). Research shows that aesthetic aspects does not have a direct impact on learning in other subject, but enhances learning in the own field. A central concept in the area of aesthetic learning is creativity. Learning consists of different dimensions where aspects of creativity and imagination are included. Imagination and memory are interdependent and interact in learning. In artistic training creativity is connected to the mastery of an art form. In the process of artistic practice abilities that are useful on a more general level are included. Like the ability to handle uncertainty and failures as well as innovation. The aesthetic languages can be viewed as communicative language forms that are as basic skills in the design of knowledge from an artistic and aesthetic perspective. The artistic field provides methods of learning in a tertiary field, where uncertainty, variability and change are essential elements. The experience of meaningfulness in learning is linked to transformative quality in the creation of the learning act. An educational approach that describes transformation as part of knowledge-development combines the arts (art practice) and aesthetic learning.
This a/r/tographical text captures the process of creating a video performance installation work in which we co-opted our first year secondary visual arts education class. The paper pursues an artistic idea from generation to transformation through the encounters with our students. Our practice-led inquiry attempted to uncover how artist-teacher practice embodies knowledge and at what point this knowledge emerges. As an a/r/tographical text, the paper weaves together poetic ramblings, images, video links and theoretical musings to render a living inquiry of making and teaching as contemporary artists/teachers. For us this means creating an art experience which ‘embraces ambiguity and improvisation, and uncertainty’ and ‘articulates what is unsaid, unknown and/or excessive’ (Irwin, 2008, p.71). This paper presents an account of creation beginning with our deliberations as we plan the teaching activities for a course investigating contemporary art practice. Our thoughts meander as we negotiate our personal interests in children’s popular toys and representations of gender and sexuality, and the experiences that will be appropriate for our students. Our unwillingness to separate our teaching roles (censored containment) from our artistic identities (excessive monstrosities), result in engaging our students as performers in experimental video works. Our narrative of artist/teacher reflections rendered in this text, concludes with an abject video performance where students engage with doll hybrids exploring themes of transgenderism and transpecies identities. Our work reflects on diversity as a resistance to heteronormativity and how this plays out in an education encounter with our students. Notions of change are rendered in the reconstruction of dolls to represent trans-identities. The recutting and repositioning becomes a metaphor for our artist/researcher/teaching selves, not only in terms of our commitment to repositioning gender identities in our own lives, but also as teachers trying to continuously resist categorisations imposed upon us by academic bureaucracies. These new configurations defy hegemonic categorisations of knowledge and challenge us to consider contemporary visual arts education practices. Inherently, our artist/teacher enactments are a way to claim authenticity in an uncertain and ambiguous world.

Experiencing difference - artists residencies in schools

**Kelly, Anna¹, Clarke, Maree²**

¹Arts Officer, Arts Victoria, Department of Premier and Cabinet, AUSTRALIA  
²Visual Artist, AUSTRALIA  
anna.kelly@dpc.vic.gov.au

When students work with professional artists in their own school settings they are confronted by the notion of the 'outsider'. This outsider brings new perspectives, practices, pedagogies and an ability to provide a safe space for students to explore their own stories. The Arts Victoria programs, Artists in Schools and Extended School Residencies, fund schools to work with artists and arts organisations respectively in school residency projects. They are designed on a case by case basis depending on the needs of those students working with the artists and have a focus on supporting rich creative learning opportunities for all involved; students, teachers and artists. To illustrate this are examples from at least two: Visual artist Maree Clarke worked with culturally diverse students and teachers at Heatherhill Primary School through the Artists in Schools program creating their own Possum Skin Cloak. The theme of Belonging led students to investigate their family's history's and choose a key image that represented their familial ties and traditions which was then burnt on the cloak. The students were part of the whole creative process (apart from obtaining the possum skins from New Zealand!) including learning about Indigenous protocols. Students who wouldn't normally speak up in class found a voice.

Shepparton Art Museum (SAM) and Numurkah Primary Schools' Little Treasures - Exploring ourselves through clay project, was funded through Extended School Residencies. Students worked with a pool of artists, each with a very different ceramics practice and a local indigenous artist, all with a focus on developing a strong sense of self through their own art making. The critiquing of the artists' work, their peers' and their own, brought a higher level of understanding and thinking by the students. They were able to appreciate the differences and similarities between different artworks and people without judgement. Some of the artists involved were Angie Russi, Vipoo Srivilasa and local indigenous artist Eric Brown. Again the observation was made that through this style of project students who wouldn't normally speak up in class found a voice.
Creating Communities: Connecting Visual Arts students with socially engaged contemporary art and architecture practices

King, Karen

NSW Visual Arts and Design Educators Association, Sydney, AUSTRALIA
kmking28@gmail.com

Contemporary art events such as the 2012 Sydney Biennale, the City of Sydney Curating Cities Project, and the Super Sydney urban planning project highlight the significance and prevalence of contemporary art and architectural practices that actively involve audiences and communities. Through participation in project based learning programs based on the innovative Campement Urbain urban plan, Penrith of the Future/ The Future of Penrith (2011), Visual Arts students in Western Sydney schools have seen the value and relevance of active involvement with plans for local renewal in learning programs. These events and programs have raised questions about how these changing practices in the field are addressed in Visual Arts. As the 2013 recipient of the NSW Premiers COFA Visual Arts Teaching Scholarship, I will be undertaking a study tour in April 2014. This presentation will report on my findings from the study tour and consider ways that these findings can inform new approaches to contemporary Visual Arts Curriculum. The study tour investigates how artistic practices as collaborative interventions between artists, architects and communities have provided opportunities for re-engagement, renewal or regeneration in areas of social and cultural change in Paris and Marseilles in France, London and Liverpool, England and Echigo-Tsumari and Naoshima Art sites and the Tohoku region in Japan. Each site provides different approaches to collaborative or participatory contemporary art practices. These cases provide models for developing visual arts programs in which students make and understand socially engaged art. Interviews with key practitioners in each site or city, including artists, architects, curators, educators and community members as well as research and documentation of site visits provide an archive of material focusing on three key areas. • Collaborative interventions, projects or events within each city or region • Physical, social and cultural impact on local communities • Effective engagement with communities with a focus on schools programs Based on case studies from each site, this presentation also considers how Visual Arts syllabuses can address these contemporary changes in the field and provides models for innovative, relevant teaching programs. Possible areas for further investigation arising from this study could include extending conventional understandings of artists’ practices and relationships through the focus on contemporary collaborative and participatory practices, developing new ways of engaging cultural and social perspectives in making and explaining artworks and engaging recent theoretical and critical frameworks such as Nicolas Bourriaud’s (2002) writing on relational aesthetics and the critique of participatory arts by Claire Bishop (2011) study syllabus content.
Crafts at school in Finland. Joyless Work - education or Affordances and Self-expression?

Kiviniemi, Ulla¹

¹University of Jyvaskyla, Jyvaskyla, FINLAND
ulla.kiviniemi@jyu.fi

In the national Core Curriculum for basic education (2004) in Finland crafts education in schools is to develop pupil´s know-how in making, so that the pupil experiences joy and satisfaction when working. Teachers of craft are supposed to act as tutors encouraging pupils to carry out structured and self-standing working processes and to use creativity and self-expression as well in crafts. Both external and internal factors are combined into the making process. The psycho-ecological concept of affordance (Gibson 1979) refers to those meaningful environmental conditions which conduct human actions in the environment the productive actions take place. Inside the person embodied cognition is deeply dependent upon features of the physical body of the actor, that is, when aspects of the actor's body play a significant role in cognitive processing (Wilson & Foglia 2011). Crafting is more than motor labour - it is embodied activity. The activity mixes the inner pre-conscious and conscious ideas together (Anttila 2010). In the making process person’s bodily knowing, bodily activity and real materials are processed with reflective consciousness and the mental ideas are modified into material and visual form. According to Eisner (2002) the representation is stabilizing the idea within the constraints and affordances of a material by bodily maneuvers. The external-material and external-immaterial affordances and factors intertwine with the internal-subjective human associations, as the maker interprets the stimuli and positions herself in this process. The maker has the active and central role in making with all the stimuli revolving around. Craft education should initiate both the design and the production but the focus of tutoring should also be in generative skills instead of adaptive learning: to give space for training cognitive strategies - like problem solving, directing the making procedure and self-evaluating activities. (Kiviniemi 2012). The research questions of this study are: what are the affordances and experiences in crafts education? The data of this small scale research consists of memoir essays on handicrafts written by teacher trainees (N = 70, average age 20 years, range 19-25 years). The method of the study is content analysis. The writers were asked how pleasure and joy were present in the school crafts lessons. The writings were analyzed with open reading: the detected similar experiences formed at first broad categories that particularised as the reading was reiterated. The focus was in manifestations of joy, play, good mood and inspiring memories. However from the outset it was clear that also the reverse side of the same phenomenon was present: the writers discovered also disagreeable experiences during the lessons. The following themes were discovered in the essays: Joy and satisfaction. Experiences of joy related to the concept of 'my favourite subject' or experiencing enjoyment in making process. Play. Most of the
writers could not recall any links with play in the classroom in general, let alone in crafts. Sometimes toys, like dolls and mascots, were made. Work. Crafting was based on ready-made templates and the models were to be replicated with the same instructions. Rhymes and stories. Fairy tales were sometimes involved in crafts lessons as extra awards. Continuous motor chaining techniques like casting on knitting stitches were sometimes taught through rhymes and stories. The ambiance of lessons. Craft classes were commonly sketched as laid back: you could listen to music and chat with friends, but at the same time you should advance in your handwork as well. Self-directed work: The pupils had few opportunities to design and administrate their own making: detailed instructions how to proceed were given. Negative was the endless waiting for help and go-ahead permissions. Present craft teaching objectives underline pupils' personal objectives, generative learning and crafting skills as self-expression. For future teachers these objectives seem to be important for meaning-carrying learning. The brain researchers show us evidence that manual training (practice) is connected with the development of the brain (rational reasoning). Subject arts and crafts should be maintained as a school subject in order to be engaged with the skills and routines of making. Active making skills might also be valuable when counterbalancing in the hectic and consumer-centric present-day. Craft should become more adventurous and idea-oriented, in order to attract creative ideas. In Bamford's (2009, 21) words craft education through art implies that art is seen as a vehicle for learning other subject content and a mean for teaching more general educational outcomes. Subject selection in the curriculum should develop pupil's diverse talents: carry out logical operations and common sense, deepen ethical concepts and interaction as well as recognize emotions and make esthetical decisions.
Songlines of the Yarra

Klarin, Suzana¹

¹ The University Of Melbourne, Melbourne, AUSTRALIA
suzanaklarin@yahoo.com

Songlines of the Yarra is a short film about a group of preschool children navigating the stretch of the Yarra River. Their journey was inspired by Maya Ward's book 'The Comfort of Water': A River Pilgrimage' in which the author 'walked the River' from the sea to the source.

The telling of this journey became woven into the children's ecological, cultural and poetical understanding that follows many pathways into the depth of Wurundjeri Songlines. Songlines are the labyrinth of visible and invisible pathways, which meander across the land or sky, navigation routes that 'sing' out the name of everything that crosses their path - and so singing the world into existence. (Chatwin, 1987)

The focus of this long-term study that resulted in a short film is on investigation into young children's profound immersion in the River's landscape.

This study is framed within the field of Phenomenology. It focuses on children's aesthetical perception of the world and their conceptual understanding that becomes visible in their embodied learning through visualisation and action, showing their purposeful engagement with the world. (Merleu-Ponty, 2002). The children's deep and passionate immersion into 'the 'theatre of perception' (Wright, 2003) reflected multiple ways of belonging to the place visible through their embodiment of the River.

This film attempts evocative narrative visible through authentic dramatisation, singing, music making, poetical language, 2D and 3D installations, drawings and paintings, silences and assembly of actions.

The study applies the 'pedagogy of listening' and uses a Phenomenological language to 'sing' multiple meanings that are crucial to understanding of belonging to time and place.
Cultural identifications and feelings of belongingness in visual arts education perspective. An artistic research of Finnishness at a multicultural primary school in Helsinki

Knif, Leena¹

¹University of Helsinki, Helsinki, FINLAND
leena.knif@helsinki.fi

Finland does not have a long history of being a multicultural country. Just in recent decades, also Finland has received many immigrants from numerous cultures. This development means that the cultural heritage pupils bring into classrooms becomes more heterogeneous in basic education settings. Immigration, racism, accepting others and wellbeing through art are current topics in discussion of today in Finland. Multiculturalism, cultural identities and intercultural interaction issues are therefore some of the main themes of discussion in visual arts education. Teachers however still lack tools to deal with multicultural issues. An ethnographic study of group relations between Finnish and immigrant pupils was conducted in 2011 (Souto). The results showed that racism in schools is a fact. A consequence of racism is that membership in the school groups is not open to everyone. Even though born in Finland and with perfect Finnish speaking ability, pupils with foreign roots are not accepted to be Finnish. This generates feelings of being an outsider and that, for its part can cause multiple problems. My perceptions as a teacher in a multicultural school and findings in my research support these arguments. In my presentation I will discuss the outcomes of a visual arts project I am implementing as a part of my doctoral thesis at a multicultural primary school in Helsinki. The purpose of this project, funded by The Finnish Children and Youth Foundation, is to enhance the cultural and multi-cultural identities of the pupils and help them find and define their own place in Finnish culture by making and studying art. This research aims to create deeper understanding of the subject as well as tools for teachers at multicultural schools, especially in lower education. The main purpose of my research is to discuss the possibilities of art-based methods as educational tools in dealing with cultural identity issues, national and transnational identifications and feelings of belongingness to Finnish culture in a multicultural primary school group. The other aim is to study visual literacy in multicultural perspective and study ways to improve the methods of teaching it. Visual literacy is examined in a context with Finnish national art, especially the Golden era-paintings, that are closely linked with Finnish cultural identity. The aim is to study how pupils interpret the images and symbols in them, as well as study the ways to teach visual literacy and study its connection to culture and cultural identity. Since pictures have an effect on our perception of reality, it is important to learn to read them and their cultural codes. Art is here understood not only as a part cultural history and visual information but also as way of knowing and a research method. Multicultural art education is seen as intercultural communication and a space for cultural encounters.
This paper demonstrates how the arts can assist teachers to teach from a social justice perspective, and how such knowledge is built through meaningful experiences. It examines how art can work to bring about greater understandings and practices around social justice and the early years, in the professional preparation of student teachers. How can aesthetic and creative artistic activity excite imaginations and open up multiple possibilities for richer forms of educational outcomes for teacher educators, student teachers, and ultimately for young children? In producing a research-based graphic novel to explore themes of social justice within a critical theory context, I was prompted to extend on my own research experiences and initiate a small-scale project with a cohort of my undergraduate students who were enrolled in a program of study, preparing to be early childhood educators. The task for them was to also use arts-based research methods to produce a picture book about a social justice issue of their choice. The perceptions about childhood, families and education that student teachers bring with them to their studies can travel with them into their professional careers if unchallenged. Visual works can provide alternative views about lives and experiences. The arts can connect us with the world of others, and can stimulate connections in all directions. In their work of engaging student teachers in critical thinking, via arts-based researching. The student teachers were required to each produce a picture book, and their work was assessed across two assignment tasks. For Assignment 1 students researched a social justice issue and developed a storyline around it. For Assignment 2 they were required to illustrate their original story in the style of a children's picture book. They each created a complete mock-up draft book and one completed double-page colour illustration. As the students conducted their research, at the same time and with the students' consent, I designed a study that ran parallel to investigate their critical thinking, and in particular, to encourage the students to challenge existing beliefs and values about social justice in education, through arts-based educational researching. The student teachers were introduced to a process of working that they could in turn take into their classrooms. At the same time, their engagement with this art form taught them about social justice issues. This interweaving of agendas is what Irwin and Springgay (2008) conceptualized as a/r/tography, in order ‘to explore the interstitial spaces of art making, researching, and teaching. Process becomes intertextually and multiply located in the context of discursive operations’ (p. 106). A/r/tography presented opportunities to research the students' learning and my teaching by multiple means. It is these in-between spaces that reflect the generative nature of the project. The process enabled a shifting between thoughts, action, reflection, and generation, of theory, information, production, and analysis as the research
progressed. As part of the research cycle, data generated from the student's results fed into the contents of my graphic novel, via story development and sequence. While graphic novels exist within certain contexts (a politically charged fine art edition or a politically charged children's picture book), visual storytelling can exemplify a/r/tographic research as it engages in complicated theory as practice. (Irwin & Springgay, 2008). Visual storytelling is potentially of great value to contemporary teachers who work in increasingly, culturally-diverse classrooms. The experience of making a picture book enabled the student teachers to think about a societal group on an individual basis. This is a significant way to disrupt stereotyping and the dehumanization of vulnerable children. The process of constructing a character, in a particular context, and with a story, forces the picture book creator to think about many issues in great detail. This too works against homogenizing views about particular groups. And this characteristic is especially vital to address in the context of teacher beliefs. This project enabled the students to explore issues of diversity and identity through fantasy, metaphor, drawn imagery and sequential narrative. Making a picture book helped them to deconstruct their assumptions and subsequently their responses to diverse identities and education contexts. Irwin, R. L. & Springgay, S. (2008). A/r/tography as practice-based research, in M. Cahnmann-Taylor & R. Siegesmund (Eds.). Arts-Based Research: Foundations for Practice. New York: Routledge.
(Im)migrating to Digital Scholarship in Art Education: Trends in the Present-Future

Knochel, Aaron¹, Patton, Ryan²

¹State University of New York New Paltz, New Paltz, NY, USA
²Virginia Commonwealth University, Richmond, VA, USA
aaronknochel@gmail.com

Migration of scholarship to digital platforms is upon us: journal publishing distributed to readers as online printable documents; social network spaces for sharing academic and professional resources; and peer review processes managed through open journal platforms. Perhaps one of the more striking migrations, due to its relative absence in art education, involves scholarly activity and publication that is born digital: intellectual practices that live and thrive as multimodal online digital publications. Our discussion of born digital scholarship places the emphasis of scholarly practice within networked society not on whether the researcher is a digital native, but rather explores the possibilities of research data that is born digital. Digital scholarly activity is not without its forerunners in various disciplines: notable examples of peer-reviewed digital journals include Kairos (online since 1995), Vectors, AIGA’s Loop, and the publishing platform Scalar, recently used for an issue of The Art Bulletin and the book Flows of Reading (2013). However, our paper makes an appeal to the art education research community to utilize emerging digital technologies to initiate an art education scholarship that is born digital by exploring the possibilities of a digital data corpus. Qualities of digital scholarship for the arts and humanities are outlined as an ecology of research and pedagogy, expanding the scholarly journal by advancing the possibilities of online publishing. While moving away from paper-based scholarship is the first step, new models of digital scholarship that are multimodal and interactive allow for real-time effects, reflexive research, reconsider intellectual openness through a radical sense of accessibility, and broadly (re)define the textual body in research to one that is transdisciplinary. In this paper, we elaborate on the current trends and opportunities in digital scholarship presented by online publications as an extension of research modalities, augmenting what art education research publications look like, presenting new and rich contexts for scholarship. We explore limitations and benefits found in the current state of academic publishing by asking how scholarship can be transformed in a technological ecology. We present trajectories in qualitative research and digital publication that both inform art education and impact the broader field of digital scholarship.
Eyes Without a Face: Modest Designers and Visual Technologies in Art Education

Knochel, Aaron¹

¹State University of New York New Paltz, New Paltz, NY, USA
aaronknochel@gmail.com

A proliferation of innovative digital technologies populate classroom spaces, but their presence is characterized by their instrumentality. This paper presents a shift in this thinking to one where objects are seen as heterogeneous contributors to learning and teaching. Student practices within networked computing are changing how they form connections with peers, perceive boundaries, and negotiate diverse modalities as artistic creators. The overwhelming visual nature of these various technologies provides opportunities for a visual culture pedagogy of art education to build critical foundations in investigations of visuality and may provide insights to participation through these multimedia platforms. In trying to understand these opportunities, this paper focuses on developing an analysis of the network ontology of art education through actor-network theory (ANT) and software studies. This analysis repositions visual technologies, particularly Adobe Photoshop, beyond instrumentality to a reconceptualization as collaborators within human-technology interactions to more fully comprehend their affordances, gaps, and hegemonies. The paper presents an investigation of a network ontology focusing on bringing symmetry to human and non-human actors in social formations that involve creative practice. By following closely the interactions that influence co-creation within human-technological collaborations, or what is called the effects of translation, art educators may better understand the contributions of Photoshop within the creative practice of designers, artists, and students in the art education classroom.

Asserting symmetry within human-technological collaborations in the learning space draws strong parallels to Donna Haraway's (1988) concept of “situated knowledge.” As a part of her broader feminist critique of scientific objectivity, situated knowledge is a reconception of objective knowing as embodied, and for Haraway these situated knowledges are articulated through vision. The embodiment of vision through situated knowledges allows for understandings “for what we learn how to see” (Haraway, 1988, p. 583). Therefore, vision as well as visual technologies can be articulated through situated knowledge, and forces understandings of collaboration within the human-technological hybrids to call out a “modest witness” (Haraway, 1997) of visual technologies and creative industries. Haraway's “modest witness” persona critiques the historical trajectory of scientific practices that barred participation of women and people of color through social inequities and bias, and in a parallel problematic a modest designer lurks in the development and institutions of digital computing and computer graphics histories. A full analysis of the gendered, racial, and classist histories in computer science is outside of the scope of this research, but there are significant durabilities to the situated knowledge that are repeated in the...
network ontology of Photoshop. This paper presents a particularly potent example in the abundance of gendered retouching and photoshopping that are plentiful throughout the publication industry that surrounds Photoshop and in the visual culture all around us. Within digital visual culture, this agencies of the modest designer colonize resources within these durable translations and ultimately ask a question of sustainability: what resources within the art classroom are sustained and for whom? This moral question of sustainability in the learning space makes clear that the role of modest designers needs to be acknowledged and interrogated in understanding and leveraging the affordances of any technology. All digital technology is the result of design, and, regardless of its perceived complexity, cannot be understood as beyond the scope of teachers and learners. The implications of the modest designer have strategic and political impacts that should be a part of the full consideration of what students are learning when they work with visual technologies. In this sense, the modest designer is a collaborator in pedagogy that performs as a set of eyes with a face and understanding our full participation in the collaboration must take account of this implied alliance. Haraway, D. (1988). Situated knowledge. The science question in feminism and the privilege of partial perspective. Feminist Studies, 14(3), 575-599. Haraway, D. (1997). Modest_Witness@Second_Millenium.Female_Man(c)_Meets_Oncomouse(tm): Feminism and Technoscience. New York: Routledge.
This study examines project work from twenty students enrolled in a 400-level required studio course in interaction design for Bachelor of Fine Arts (BFA) Graphic Design majors at a public liberal arts institution during the spring 2013 semester. The project developed from a mutual research interest by Art Education professor Dr. Aaron Knochel and Graphic Design professor Amy Papaelias’s research in designing mobile learning environments for place-based museum education. The project, collaboratively taught by both professors, produced concepts for a mobile application that encourages visitors, residents and community members to document and share their experiences at the Wassaic Project.

The Wassaic Project, located in rural Dutchess County, New York, USA, is a multi-disciplinary arts center that supports three initiatives within its programming: a residency program for emerging artists, education programming for area schools, and community exhibitions and events, most notably the Wassaic Summer Festival. The Wassaic Project’s mission places emphasis on “genuine and intimate context for art making and strengthening local community” (http://wassaicproject.org/about/mission/). Student project work was aligned with this mission by valuing relationships between local histories and contemporary arts practices through activities that engaged users in rich media production using mobile devices. The Wassaic Project’s community is comprised of international artists-in-residence, children participating in arts education programming, as well as the local Wassaic population. Although each of these groups engage with the Wassaic Project and its programming in different ways, there is no method to document the myriad of simultaneous experiences taking place. Students were assembled in teams and charged to create concepts and visual prototypes for a screen-based application that encourages visitors, residents and community members to expand, share and document their collective experiences at the Wassaic Project. The application was designed to be used on various mobile technologies such as smart phones or tablets to actively engage users in place-based learning through art. Emphasis in design planning was placed on consideration for the multiple users of this application/game/archive through careful consideration of various constituencies that would be its users: school-aged children, artists-in-residence, and local community members. Consideration was also given to the design problem of how a multi-screen-based approach (mobile, tablet, desktop) will enhance the interactive experience for the users. The project presented a timely design challenge and an opportunity for students to consider how a variety of collected memories and experiences can contribute to a living archive of this vibrant and unique arts organization. Co-teaching an interaction design project offered new opportunities for interdisciplinary engagement with interaction design and education technology. These
projects employ a variety of interaction design strategies and methods related to user-experience, visual development, and community impact. User experience strategies included concept mapping, wireframing, paper prototyping and user-testing. This paper discusses the activities under the project by examining the participatory design-based research, game theories of learning, and employing place-based pedagogical discourses to situate mobile arts learning that is socially engaged within a digital visual culture. The paper will also present the ongoing research surrounding Placeable: a mobile computing application that deploys a place-based curriculum.
Reconfiguring the Post-colonial Global - Towards An Ethico-onto-epistemological Approach to Art and Curriculum

Koh, Bee Kim

Ministry of Education, SINGAPORE
beekimkoh@gmail.com

In a Post-colonial globalizing world, we are faced with the simultaneity of the ensuing epistemological dominance of the former colonial (Smith, 1999) on the one hand, and tensions in the cultural homogenization and cultural heterogenization in globalization on the other (Appadurai, 1993). Post-colonial educational systems face challenges in responding to (neo)colonialist structures in academic content and assessment systems (Broadfoot, 1996). In art, for example, these can be in the form of seemingly ‘basic’ and ‘core’ content, skills and evaluative systems that marginalizes the cultures of students and teachers. In recent years, many Post-colonial societies have opted for an ontological turn towards the indigenous in their response to these challenges (Grande, 2008; Kovach, 2009; Smith, 1999). However there are also many multicultural, multiracial migrant nations, like in many parts of Asia, where indigeniety is not a viable option. How then can we reconceptualize art and art curriculum to take ethical account of past and current influences within a dynamic globalizing environment? This research explores Karen Barad’s theory of Agential Realism and ethico-onto-epistemology (2007) in the rethinking of art and art curriculum in Singapore. The research uses grounded theory and comprises interviews and analyses of the practices of select current arts practitioners in Singapore to examine the production of boundaries in subjectivity(s), art and practice. Using Karen Barad’s theory of Agential Realism, the research examines the intra-activity, the coming to matter of art, that is how we come to know, understand and respond to art within particular (re)configuration of space and time. The research looks at how Barad’s ethico-onto-epistemological framework can be used in shifting to a more ethical (re)writing of art and art curriculum that is also more responsible and responsive towards our knowing and being in an ongoing becoming of the world.

References
Social change through service learning

Koo, Ahran

The Ohio State University, Columbus, Ohio, USA
ahrankoo@gmail.com

Education should contribute to social change. The initial step for contributing to society has to be started in local communities. Service learning is one of the effective education models based on needs from local communities. Crossing boundaries of school education, service learning programs enrich students with a better understanding of society and the real meaning of life, which meets the needs of the 21st century. In many countries, there are service learning curriculums. Some are mandatory in secondary schools whereas others are optional. However, the process of service learning is considered as a meaningless task for many students, parents and teachers. Therefore, students spend that time as a mere requirement so that community service or volunteer work is carried out in a perfunctory manner. This detachment is not favorable for the development of communities and on a broader scale, the society we live in. That creates situations where many adults do not understand current social issues because of this lack of interest and exposure to community life during the course of their education. In addition, this amplifies a disconnection between people and real life, leads to a problem with their integration into society, and affects their social development. Therefore, it is important for artists and art educators to understand the accurate meaning and impact of service learning and how to effectively implement community-based service learning programs in their curriculums. In the United States, service learning is not a new concept. Indeed, art educators and administrators in this country have considered how to make a positive connection between art and local communities for a long time. Therefore, through analysis of the theories, social reform and development, and practical activities such as American community-based art education, presenter will provide effective models of service learning for artists, art educators and art administrators in order to draw from them a set of inferences for similar art projects and service learning experiences. To encourage these types of service learning art projects, presenter will describe how the program is beneficial not only for students but also for art teachers, artists, and community members. The people who are educated and participate in service learning programs have avenues of thought, understanding, and expression about social issues. That is, art education should provide the same mind-set for the people in the 21st century. Art education in the secondary school should shift away from relying on the contents in formal textbooks or making crafts for just fun. Through not only an academic approach but also practical practices, art education should deal many issues of life. This presentation will provide a set of guidelines that result from presenter's experiences in the areas of service learning and community-based art programs for many decades. It presents a contemporary version of the service learning art project model for a field of art education; it is a synthesis of developments that
have taken place over the many years in the United States and other countries. The significance of service learning in arts education is multifold. Students would be able to better understand the real meaning of community service and their role in society. Service learning is also beneficial for individual growth, because students develop substantive knowledge and practical skills and a sense of power. Through this presentation, artists and art educators would become more aware of the benefits of service learning, and would be encouraged in integrating it into their curriculum.
Creating community art projects through global networks

Koo, Ahran\textsuperscript{1}

\textsuperscript{1}The Ohio State University, Columbus, Ohio, USA
ahrankoo@gmail.com

In order to contribute to social development, art educators should promote the creation of community art projects. Global networks link art educators and students around the world and promote cross cultural learning and awareness of social issues. Integration of community art education with emerging technologies and global connections is discussed. Four art projects from various groups and background in the United States are reviewed based on their collaborative learning and community art programs. Then how art educators and artists approached and developed those art projects and the advantages of community-based art experiences are studied. Then visions of educational leaders working in non-profit global organizations such as International Education and Resource Network and TakingITGlobal are analyzed. Visions of global educational leaders working in the United Nations and non-governmental organizations such as Barefoot Artists are also analyzed. Finally, a global network specialized for community-based art projects from personal experience reflections is presented, which promotes the use of online communities and mobile applications to create community art projects which can be accessed easily everywhere.
Multicultural Teacher Students studying Culture Identity and Internationalism by means of Visual Art and Music

*Kraft, Marja-Liisa¹, Autio-Hiltunen, Marjo¹*

¹University of Jyväskylä, Jyväskylä, Finland
marja-liisa.t.kraft@jyu.fi

A cross-curricular theme cultural identity and internationalism is reached from a point of visual arts and music. A course “In the trails of Finnish Culture” promotes the development of facing multiculturalism and internationalism in interaction with exchange and local teacher students sharing ideas and learning from each others by doing things together. Music and visual arts work as a window to contextualize detailed information and increase understanding and awareness of the past, the present and future. Outlines of the course have been arranged with cooperation of local ASP-schools since 2007 - 2013. Themes have been shaped yearly to current national syllabus and UNESCO-issues. Changes have been result of a post practice reflection of outcomes and course feedback. This paper is focusing on the course program examined through a process of six aspects, planning, purpose, implementation, monitoring, adaption and revision. “In the trails of Finnish culture” has arisen in a transitional space of the integration of music and visual arts with components of English, cultural identity and internationalism. Arts and music construct a bridge between learners’ concrete understanding experienced by doing and cognitive, conceptual knowledge. Visual arts use images, color and light whereas music is based on rhythm and sounds. Elements building a work of art are woven together in a musical texture and find its correspondence in pictorial context in European cultures. A substance knowledge in visual and aural forms are delivered through separate disciplines at school and teacher education. Educational aims are laid on engaging students in a process of making and appraising, describing and reflecting critically. Teacher students’ development of cultural lenses are enhanced contextually by activities. Multicultural integration promotes a deeper change in attitudes and sensitiveness in ethno relativism.

Keywords: Cross-curricular Culture Identity and Internationalism Music Visual Arts
Bruno Munari’s oeuvre as an inspiration for Art Education

Kroupa, Verena¹

¹University of Art and Design, Linz, AUSTRIA

verena.kroupa@ufg.ac.at

The presentation gives an insight into the multifaceted oeuvre of the Italian artist and designer Bruno Munari (1907 - 1998), who not only made considerable contributions to painting, sculpture, film, graphic and industrial design, but also to non visual arts in terms of writing many enlightening yet entertaining publications about design and art theory. Munari’s crucial talent of being able to turn his illuminating gaze to everyday objects such as lamps, forks, posters and typography made Picasso once describe him as “the new Leonardo”. (1) Over the last decades of his life, Munari pursued a strong pedagogical focus through his work with and for children: After the birth of his son Alberto, he designed various children’s books and additionally developed didactic methods and workshops, always focusing on multisensory and kinesthetic learning. At the same time, he was fascinated and inspired by the children’s unspoiled ability to look at the world and the things surrounding us: ‘To keep the spirit of childhood for the whole life at the same time means retaining the curiosity of getting to know something the pleasure of understanding something and the desire to communicate.’ (2) The fascination about Munari is, that he knew how to be a child and see the world with all their special capacity for wonder and curiosity. (3) In point of fact, it seems easier to describe Munari’s career in terms of a design project for a mode of living than in terms of a profession and an art. (4) His experimental and creative approach is therefore both interesting for Art Educators and Art Education of all ages.

² Munari, Bruno: Verbale scritto, Corraini, 2009, p. 9
³ Moioli in Finessi, Beppe: Bruno Munari, Silvana, 2007, preface
This paper will be a theoretical and historical study of the concept of 'Studio Practice' and its role in the field of arts education in India. Historically studio practice has been a colonial project of the British Empire in India opposed to the traditional family based atelier art practice. By 1880 British government had taken over the administration of art schools and their function was to maintain, restore and improve the application of oriental art to industry and manufacture in Britain. Main aim of these art schools was to train the traditional artists of India so that demands of the European design market after British Art and Craft movement development can be fulfilled. Beside this Modern/European mode of studio practice the traditional family based artisanal activities also existed in their naturalized space of village. From ancient times in India there was no distinction between arts, craft, architecture the Sanskrit word Silpa comprises all kinds of art forms. With the introduction of the new easel based oil painting and Academic Realism the distinction between art and craft, architecture developed. In colonial period both these learning practices were pitted against each other through various art historians and art educators. Art Educationist like E B Havell Calcutta College of Art strongly felt the need to discontinue the forceful teaching of academic realism and he made his students to study the traditional Indian paintings and develop 'Indian Art Style'. There were many art historians, artists were working in reviving the ancient art forms and developing an national cultural identity through the these activities. Rukmini Arundel revived Bharat Natyam dance form and established its lost glory, A. K. Coomarswamy theoretically and historically established the concept of art in Indian context through his writings. But later on, with the project of nation making where the cultural identity of the nation was related to design, architecture, art and its pedagogical issues, the concept of 'Studio Practice' became the major concern. Major aim of this research paper will be a study of how 'Studio Practice' in arts education after independence became a contested space/idea for the conservation, preservation, national identity, cultural identity, cultural heritage, pedagogy, individuation, philosophical, political concerns and so on. How these issues affect the development of the concept of arts education and the structuring and development of the curriculum and syllabus of arts education are other areas of focus in this paper. Thus reflecting upon the concept of art and artist, the concept of creativity vis-a-vis skill, ideation, conceptualization and critique in the field of art and arts education will be researched and presented in this paper. In this paper, I will be citing the examples of artists from different eras, and from the urban and rural cultures like concept of Sreni, Kula, Silpa, Silpi, sthapati, Karkhana(studio practice in the Mughal court), Bazaar painters, Kalighat Painters which were existing at that time. This paper will also bring in the critique on the depiction of 'European artists' and 'traditional
artists’ in colonial period photography. Through tracing the history of art practice and the concept of Studio this paper will discuss about the concept of studio practice introduced by the colonial period oil painters like Raja Ravi Varma, Pestonji who for the first time established an organized studio practice amongst the Indian artists, the Santiniketan artists where Rabindranath Tagore experimented his concept of education as learning by doing and the moderns. Also, I would be making contrasting citations of the same with the development of studios in a different way, extending the individual spaces to fabrication units and a chain of spaces where different kinds of facilitators operate, during the economic boom time, which in turn influenced the art production and pedagogic practices both in academies and elsewhere in India. A qualitative study of the concept of Studio Practice this paper will incorporate development of the different art practice in Indian art education system where the identity of the nation, the individual identity of its subjects posited in a given space of studio as a problematic that oscillated between the contesting forces of contextual urbanization and industrialization, and the tradition of classical and folk culture. This contestation between these two apparently disparate forces had brought the distinct definitions of modernity vis-à-vis state, industry and economics, and the traditions of art, culture and pedagogy.
Inspire: A model for engaging and innovative teacher-led professional development days that support best practice in art education

Kyriacou, Kathrine¹, ², Leaney, Sally¹, ³, Ramsey Wendy¹

¹Visual Arts and Design Educators Association, New South Wales, AUSTRALIA
²Cranbrook School, New South Wales, AUSTRALIA
³Balgowlah Boys Campus, New South Wales, AUSTRALIA

kkyriacou@cranbrook.nsw.edu.au

Professional isolation in the school setting is a challenge that faces many art educators and one that teachers themselves feel can have a negative impact over time on their own knowledge and performance and that of their students. Often working in small and sometimes parochial departments, anecdotal evidence suggests art teachers have few structured or systematic opportunities to build professional and intellectual bridges with colleagues, even if they teach in neighbouring schools. Too often, professional development at the school level reinforces the view that subject knowledge has a low priority and when it is valued it may still be the case that expert knowledge is legitimized over and above teacher knowledge in the delivery of new content where teachers are expected to assume a passive role. To address this perceived problem, in 2012 the executive of the Visual Art and Design Educators Association of New South Wales, Australia (VADEA) designed a program of teacher-led peer-to-peer professional development called ‘Inspire’. This ideas-sharing model brought together art teachers from non-government and government schools across suburban and rural areas in New South Wales into a shared professional context. The aim was for us to inspire each other about programming approaches and to lend support for teaching students from Years 7-12 while working towards strengthening the bonds of a professional community dedicated to a shared commitment to similar goals of enhancing their teacher practice and advancing the subject in schools and communities. Continuing with the program in 2013, Inspire professional development days have been described as ‘invigorating’, ‘thrilling’ and ‘unique’ by participants. In this presentation, the facilitators of ‘Inspire 2012’ and ‘Inspire 2013’ will describe the origins of ‘Inspire’, outline the strengths of the model and share specific program highlights from the days including state of the art ideas for programs, lessons and examples of students’ artworks and critical and historical investigations of the Visual Arts. In 2014 VADEA is taking Inspire to regional locations across NSW. In preparation for this development a kit has been prepared to support regional educators take on, plan for and run an “Inspire” professional development days in their own localities. The facilitators will share these resources with delegates at this congress and outline strategies for implementing them in the hope that other art educators might use them to set up their own ‘Inspiring’ events in national and international contexts.
Training museum docents in the dialogic approach

Lachapelle, Richard¹

¹Concordia University, Montreal, CANADA
richard.lachapelle@concordia.ca

For well over half a century, historical paradigms have prevailed as the sole monolithic disciplinary and institutional model for Canadian and Quebec museums’ curatorial and educational practices. More recently however, some fine art museums’ education departments have started to question the effectiveness of an art historical approach in meeting the educational needs of their present-day visitors. This uncertainty has come about as a result of noticeable shifts in the composition of museum audiences. New categories of visitors, particularly those with little prior fine art training, including young families and young professionals, are now manifesting considerable interest in their local museums' exhibitions and educational programming. This newly found interest for the fine art museum has resulted in significant increases in museum attendance, particularly in the urban Montreal region of Quebec. Furthermore, growth in new audiences has also attracted a new generation of democratically-minded philanthropists who, through generous gifts in support of museum education, have financed new educational facilities and initiatives intended to better meet the needs of present-day visitors. This rapidly changing socio-economic context has led some Montreal museums to reconsider the basic tenets of their educational orientation. These museums’ education departments are questioning the traditional transmission model of learning, as well as variations thereof, that have so long guided their activities; they are adopting a more populist dialogic paradigm as a model to guide the planning and delivery of services to visitors. The dialogic approach begins with the recognition that visitors are knowledgeable and therefore, under the right circumstances, are able to contribute in significant ways to conversations about art by tapping into their ‘hidden creative potential’ (Isaacs, 1999, p. 2). Simply put, by using a dialogic approach, museums hope to engage their visitors in shared conversations about art that are not only dynamic, but also open-ended and collaborative (Burnham & Kai-Kee, 2011). The museum educator’s role shifts from that of expert lecturer to one of true leadership by the facilitation of a dialogue among all constituents. A pivotal component of the dialogic approach is the commitment to continual shared reflection about works of art. In this research presentation, I will examine the features of the new educational approach now espoused by some Montreal museums. I will identify and address the challenges that these museums might face in their transition towards a dialogic paradigm. For example, does this new mission impact how museums will hire contractual professional educators? What obstacles might these museums need to overcome as they recruit and train a new generation of volunteer docents? Will educators and visitors alike embrace this new understanding of the educational role of the fine art museum? Finally, I will talk about my role as a consultant working on a volunteer basis with one Montreal museum as it undertakes this transition towards a more open, inclusive, and inviting cultural venue.
References
Community-based New Media Arts Programs Engaging At Risk Youth in Quebec: A Means for Academic and Social Success

Lalonde, Martin¹, Castro, Juan Carlos¹
¹Concordia University, Montreal, CANADA
martin.lalonde@concordia.ca

This Oral presentation-Research Stream will present research findings from a study of two alternative educational programs in Quebec that utilize new media arts to re-engage at-risk youth with their education. This research is part of a larger Canadian study, The Citizens of Tomorrow project, that examines the curricular and pedagogical approaches in community-based new media arts centres. New media practices, not just the digital tools they employ, directly contribute to the emergence of new learning spaces, education, and the engagement of at-risk youth. Today's teens interact, engage, and learn differently, than in previous generations. As a result the traditional educational models have marginalized a large swath of the youth population. School drop-out rates in Quebec are extraordinarily high in comparison with the rest of Canada. In Montreal and the outlying areas there is an increasing number of alternative educational institutions with the specific goal of reengaging youth who have dropped out of school. In these alternative institutions we have found the development and implementation of curricular models and pedagogical approaches that use new media arts to engage at risk youth. In our presentation we will focus on two new media arts programs. Both programs are offered by institutions serving at-risk youth in the francophone population of the city of Montreal, Quebec. The first site is the Maison Kekpart that serves youth aged 14 to 18 years who have dropped out of school. The curriculum is designed to provide the experiences of a professional internship in new media arts while pursuing their own creative interests. Within Maison Kekpart there is also an array of services to support the social, academic and personal dimensions of the students involved. The second site, CitÉ des arts, is a visual arts program embedded within an alternative school for youth aged 16 to 20 years. The school's main goal is developing the social-academic well being of the students in pursuit of a high school diploma. Our research focused on the educational approaches and pedagogical features of these two institutions through interviews with teachers, administrators and students, observation of educational practices, student new media art productions and the forms of dissemination used to distribute their art works. We have identified common themes between these two sites. The organizational structure of each educational environment stands in contrast to the rigid attendance policies, disciplinary goals, testing, and standardizing course requirements typically found in Quebec schools. These structures are elements that create barriers to the empowerment of young people who have experienced academic failure or social difficulties. Instead, the two programs emphasize student choice making and the independent pursuit of ideas relevant to themselves. Spaces are created for students to interact meaningfully with educators about their ideas.
and projects the students are pursuing. The educators help to refine their ideas by asking critical questions and providing technical support in using the digital tools to realize the student's ideas. Finally, the problem of engaging at-risk youth is not only regulated to one curricular aspect of schooling, rather it is a range of dimensions that also need to be addressed. In this regard both of these sites have integrated a range of social services meant to support the health and social well being of each student. Given the successful new media arts education alternatives for at-risk youth it begs the question of why these strategies and structures are not being used in support of the regular visual arts curriculum in Quebec. At the conclusion of our presentation we propose a series of curricular and pedagogical considerations art educators can employ in their own teaching practice.
Using Mobile Media and Visual Art to Engage At-Risk Youth With Their Educational and Civic Environments

Lalonde, Martin\textsuperscript{1}, Pariser, David\textsuperscript{1}, Castro, Juan Carlos\textsuperscript{1}

\textsuperscript{1}Concorida University, Montreal, CANADA

martin.lalonde@concordia.ca

In this Oral presentation-Research Stream talk we will present findings from an ongoing research project using mobile media (e.g. smartphones, social media, apps), visual art, and civic inquiry to re-engage at-risk youth with their education. Mobile computing by teens and young adults is widespread and is reshaping social practices, learning, and engagement. One in four teens and young adults now owns a smartphone in North America. Further, access to the Internet by at-risk youth is primarily through mobile computing devices (cellular and smart phones, tablets, laptops) rather than computers in the home or school. The primary activity of teens and young adults using mobile phones besides texting (sending short messages) is the taking and sharing of photographs through their phones.

We are currently researching a mobile media based visual arts curriculum called MonCoin. It is geared to at-risk secondary school youth. The focus of this arts program is to engage students with their community and to reverse their high levels of dropping out. Central to the delivery of this curriculum is the development of a mobile phone application that will allow our students to share the images and text commentary that emerge out of the MonCoin curriculum. The central focus for this curriculum is: “How can my neighbourhood be better?” New technologies, like social media, are known to be an effective means of encouraging civic engagement. The combination of mediated social interaction, civic participation, and art making, provides a compelling approach for improving educational engagement. In this project we leverage the ubiquitous and asynchronous qualities of mobile media to shift traditional notions of educational engagement into a decentralized networked structure of learning. Using their photos and interview comments as data, we will examine how these youths responded to the themes of our curriculum. We are especially interested in the ways in which the youth commented on each other's images through decentralized peer-networks. In our pilot research we have found indications that visual investigations of civic space supported by networked peer-learning positively affect educational engagement. In our initial research, we have gathered some compelling insights: 1) Participating students attribute their levels of engagement with the curriculum to peer learning through mobile media. As the primary means of communication among students is via photos, we note that there is a dynamic circulation of visual styles and approaches among the students. Students and teachers commented that this fosters an improved sense of identity, feelings of empowerment, and effective communication skills. 2) There is a positive interplay between the theme of civic engagement and the formal, technical and aesthetic concerns in students' discussions of their own and other students' images. 3) We note that one of the attractions of this project...
is the “levelling” effect of having both teacher and students collaboratively construct an engaging and effective curriculum for mobile media. Thus, a non-hierarchical relationship develops between instructor and students while they address technical as well as curricular problems. Under these circumstances the student is as much of an “expert” as the teacher/instructor. At the conclusion of our presentation having examined the specific qualities and characteristics of teaching, learning, and engagement with this new technology, we will consider how mobile phone applications can be used to support visual art curricula.
As mass communication and visual art become more intimately intertwined they bear offspring. This paper suggests that integrated visual communication (IVC) is one of those “children” and has matured into its own discipline. The study investigates contemporary research and practice leading to IVC through first hand experience, academic articles, discipline-based trade magazines and professionally published textbooks—1979 through 2013. The resulting descriptive model constructed from grounded theory methodology, visually maps the convergence that forms IVC. The model includes a charting of higher education imaging content instruction housed in the silos of traditional visual arts and mass communication. Ultimately, technological invention is the hinge on which, the model’s parts are based. Discussion of this review suggests that IVC is imminent if not inevitable. Conclusions built on the examined literature reveal that artistic visual communication (AVC) and media visual communication (MVC) are uniting into a nascent integrated visual communication (IVC) discipline.
The integrated curriculum has been studied since the 1800's, and as making good use of features of each study and all those advantages realized as these studies get integrated with each other, the curriculum is now being applied to the educational field. In case of Korea, too, the curriculum has been rapidly practiced in the real field, and since the fourth educational curriculum in 1981, the integrated curriculum has been constantly adopted, until today, in textbooks for the lower grades in elementary school. However, the integrated education is still controversial with people being concerned about a possibility of losing original academic characteristics while others would speak for those advantages which could be accomplished by this integrated education. Studies on STEAM education focusing on science, technology, engineering and mathematics first began in the 1990's and back then, they all discussed the topic only from a viewpoint of the integrated education. However, since the 2000's, it has been dealt with as some unique domain named STEM. In 2006, Yakman in the USA came up with another concept, STEAM, with arts included to STEM. STEAM education should be considered an education to help students have comprehensive viewpoints for this education would teach all those subjects such as science, technology, engineering, arts and mathematics by associating one with the other. Regarding how to make best use of this STEAM education, Ministry of Education, Science and Technology in Korea has once announced a promotional system and now, with STEAM education being applied to model schools, every possible study for better education is being conducted from various angles. STEAM education is replaced with other terms as 'convergent education', 'convergent education to grow highly potential brains', 'creative convergent education', 'science-art convergent education' and others. By looking into this unconstrained medium, clay art, which would be capable of both two-dimensional and three-dimensional expressions but also maximize the most creative expression, the study discusses and proposes a science-art integrated STEAM education program in the science-art integrated curriculum.
Transdisciplinary learning and engagement, along with the art of visual assessment is at the heart of this presentation. Assessing student learning is always a challenge, though more so in team-taught courses containing students, who study in disciplines primarily outside of the arts. During the Spring 2013, zoologist, Dr. Jon Moore and visual artist, Professor Dorotha Lemeh challenged their students understanding of the relationship between art and science, by showing how, such skills as observation, experimentation, and analysis operate as a vital and active component of visual inquiry and scientific learning. Based on the scientific illustrations created by John James Audubon, the renderings of Albrecht Durer, and the watercolors of contemporary artist, Walton Ford, Professor Lemeh designed the art and science field study course as a way for students to analyze, research, study, and later, illustrate various known and unknown species in their natural environment. Dr. Moore conducted on-site scientific lectures about the various species (local and invasive), residing in our selected locations, introduced the Camera Lucida as another way to reproduce images, and discussed the Torosaurus sculpture at Yale and other biological sculptures. For their presentation, Moore and Lemeh will not only discuss the scope, successes, and challenges present within their multisensory hands on field study course, titled, Honors Audubon’s Nature, but also the grading rubric designed, and used to motivate, and measure student outcomes. Additional questions considered: how does art transform knowledge of and within other fields? How does combining art, science and technology broaden our pedagogical understanding of students’ capacity to learn? How can the understanding of science’s relationship to art change and transform the cultural life of students?
Based on the book by philosopher, Nelson Goodman, Ways of Worldmaking, Dr. Amy McLaughlin, Assistant Professor of Philosophy, and Professor Dorotha Lemeh, Associate Professor of Art team-taught a Critical Inquiry Seminar titled, Honors Art of Representation. Dr. McLaughlin designed the philosophy and art course as a way for students to explore philosophical approaches to representation and its significance in various contexts. The visual component of the course, initiated by Professor Lemeh, required that each student interpret the complex philosophical themes and concepts (regarding representation) in innovative artistic ways. For their presentation, Professors McLaughlin and Lemeh will discuss the successes, and challenges of examining philosophical writings on representation, perception, and other forms of worldmaking introduced in the writings of Goodman and other philosophers, such as, Hegel, Sartre and Davidson. McLaughlin and Lemeh will also speak to the productive development of their students who, through trial and error, met the challenges involved with discovering ways in which to visually represent these philosophical concepts. Transdisciplinary learning and other forms of engagement are at the heart of this presentation that is centered on transformative learning. Team-taught instruction, which includes fields from different disciplines extend a tremendous opportunity to develop visual and knowledge based literacies that assist students to understand, what Goodman refers to as worldmaking.
Hybridisation of the artistic languages in art classroom context, notion of art practice

Letsiou, Maria¹

¹ Athens School of Fine Arts, Oreokastro, GREECE
marialetsiou@gmail.com

Contemporary art production often involves a multisensory experience. Several mediums are used by artists in order to engender viewers' responses to their art practice. These multisensory mediums often include visual, kinesthetic, acoustic and tactile sensations. Sounds, which are used for a multidisciplinary approach to research, have been determined as being a territory in which science, society and art interact. A key focus of the inquiry is how a location is determined through a multisensory inquiry. What if a soundscape project could be realized in an art education context? What would the effects on students' attitudes to notions that are related to contemporary art be? In a junior high school in Thessaloniki, Greece, during the academic year 2012 - 2013, students were involved in a soundscape project. The motivation was an international research project, organized by Teresa Eca, that I was involved in as an artist - teacher. The teaching procedure and content that was used focused on searching for signification in sound production as a solitary event as well as a correlation with pictures. Students have produced soundscapes using different media (recording, producing original sounds with the use instruments, human voices and noises etc.). These soundscapes are associated with both natural and urban sounds. Several sounds, in the form of data, were the inspiration for the art productions. These productions include video art, performances and interventions. In order to establish the effect of the students' involvement with their attitudes, a group of students participate in a semi structural interview research that aims to recover changes in the attitudes of students to several notions of contemporary art practice. The main research question is related to how student involvement works with hybrid art practice, and how soundscapes can bring about changes in established notions of art practice.
The International Friendship Art Project

*Letsiou, Maria¹, Katagiri, Aya², Thomas Bernadette³*

¹ Athens School of Fine Arts, Oreokastro, GREECE
² Kanagawa Prefectural Kamimizominami High School, Machida, JAPAN
³ Tulla-Realschule Kehl, Kehl, GERMANY

marialetsiou@gmail.com

From a sociological, political, economic and aesthetic perspective, globalisation has deeply affected community function and its cultural products. Multiculturalism, as a concept, has extended its meaning beyond the meta-modernist context in which the ‘other’ is conceived of as a catalogue of differences in order to support a peaceful coexistence. In contrast, it is currently critical for different cultures to search for ways of cooperation in order to enhance the critical stance regarding the notion of identity. Bourriaud’s radicant aesthetic has considered this contemporary phenomenon (2010). In the academic year 2013 - 2014, a research project is taking place in three schools in three different cultural contexts, namely Germany, Greece and Japan. Questions concerning differences and resemblances are placed in new contexts. Artist teachers have participated in a research project through two curriculum occasions: A. International exhibitions that aims to extent international understanding through artistic culture. B. teaching / learning exchange with Mobile movie production that aims to engage students in new media and contemporary art. Art education and school art education in particular has faced several challenges. One of the most critical is the use of new media in art production. In order to use the new media in art classrooms, it is necessary to first connect the learning of art with the students’ experiences in the contemporary, globalised world. An effective teaching tool is the production and reproduction of videos. The three presenters will reveal their teaching experiences while working on this project.
Do You See/Know What I See? International/Intercultural Communication through Art

Liao, Christine¹, Hsu, Yi-Chia², Wang Shei-chau³

¹University of North Carolina Wilmington, Wilmington, NC, USA
²Chueiyang Elementary School, Chyayi, TAIWAN
³Northern Illinois University, DeKalb, IL, USA
clyliao@gmail.com

This research investigated the online communication between a group of Taiwanese 6th graders and a group of U.S. in-service elementary teachers. The Taiwanese children shared their art on BBS (Bulletin Board System), where the U.S. teachers, as reviewers, could observe the children's artistic development and discuss art with them. “Acquiring a Living Space: My Miniature House” was a semester-long capstone project in the 6th-grade curriculum; during this four-month period, they had to assume the roles of architects, interior designers, and building-constructors to design and decorate rooms in their miniature houses. This project involved 2-D and 3-D spatial simulations and model construction. At the same time, the children had to use English, their second language, to post their ideas online to communicate with their U.S. reviewers. Teaching materials/units and photographs of the children's works-in-progress were posted periodically until their lessons had been completed. Applying their teaching experience and knowledge of children's language development, the U.S. teachers attempted several methods to interact with elementary children online and review children's art-making process. To understand the children's learning experience in a different cultural setting, the U.S. teachers used efficient communication strategies to work with the children. The objectives of this research are to study: 1. The Taiwanese 6th graders' artistic capability in 3-D Space, including their abilities in model construction, interior design, and visual and oral expression/communication about their design. 2. Patterns of user behaviors in the online interaction between the Taiwanese 6th graders and the U.S. in-service teachers. 3. The U.S. teachers' observation of the Taiwanese children's creative/cultural ideas. 4. Ways of interpreting different visual cultures in an international context. 5. Two groups' evaluations of international online instruction, assessment, and communication. The data shows that the cultural context, such as language, visual/textual symbolism, instructional strategies, and cultural familiarity, was the major factor in understanding children's development in art. The process of this study, the participants' reflections, and an analysis of the benefits and drawbacks of this online platform will be presented. The cultural understanding achieved through online communication between these groups from two countries illustrates Diversity through Art, the theme of the congress. The results of this research indicate possible ways to change the contemporary art education landscape by 1. Introducing online instruction for elementary art teachers, 2. Giving children opportunities to use their second language to learn art and culture from different countries, 3. Exchanging lessons...
and creative ideas internationally, and 4. Creating multiple instructional strategies for diverse student populations.
Through this embodied new media art project, undergraduate students will explore human machine interactions through the sense of touch. They will create an interactive new media art/performance to express their understanding of embodied communication with machines. Given that technology has become an important part of many students' daily lives, it must fall to contemporary art education to open ways toward achieving a critical understanding of technology and communicating ideas through new media. The goal of this project is to establish a contemporary art education curriculum through which students can become new media literate in ways that go beyond a noncritical engagement with technology. Touch connects the human body to real-world objects. It is an important way to sense our embodiment and to learn about the world. The popularity of smart phones, tablets, and personal computing devices with touch screens positions touch as an important way of interacting with technology. Although touch screens provide an intuitive way to interact with machines, the glass screen acts as an interface between the human and the virtual world of the machine. We cannot touch the virtual world directly. Touch, by conducting electricity, connects our bodies to objects. A person's response to touch depends on context. When a human touches the input device of a machine, whether a glass screen or a plastic keyboard, the machine gives a programmed response.

Conventional input devices for computers such as mouse devices, keyboards, and touch screens are ubiquitous so that most people do not think about how they use them to interact with machines. What does it mean, then, when touching a textured object, such as a strawberry, that an artist has connected with a computer triggers a reaction from a machine? This project will begin by introducing undergraduate students to contemporary artwork and new media artists who explore the role of touch in human-machine relationships. And, I ask important questions about these relationships, including In what ways can humans interact with machines differently? What else can serve as interfaces for touch between humans and machines? How can new media art constitute embodied art? Students will then explore objects for use as input devices and thereby express their own ideas of embodied touch with machines. Students will connect everyday objects that conduct electricity to a computer via an electronic circuit board, and they will control computer programs through touching these objects. The computer programs could produce performance art, whether based on making (or performing) music, creating images, or playing games. The project is interdisciplinary, such that it encompasses learning about contemporary art, technology, and science, as well as other subjects. This project sketches a new landscape for contemporary art education, and its aim is to provide an interdisciplinary educational experience combined with 21st-century skills, i.e., critical
new media literacy and creative problem-solving skills. Students will not only learn how to create a new media art/performance, but they will also gain practical knowledge about electronics. Most importantly, however, they will have an opportunity to reflect on their relationships with the devices they use in their everyday lives.
Youth media as the production of knowledge for community development

Lin, Ching-Chiu¹

¹University of British Columbia, Vancouver, CANADA
ching-chiu.lin@ubc.ca

Community initiatives in the intersection of arts learning and digital media are increasingly recognized as a means of promoting individual growth, civic participation, and community development throughout the world. The concept of knowledge production through the arts has drawn new attention and promoted active dialogue within the discourses of contemporary art and education. This presentation describes a Canadian research project that explores the implications of youth arts practice as a model of knowledge production. This research involves groups of socially disadvantaged youth who are exposed to barriers and risk factors that inhibit their participation in various facets of society. To address this social challenge, this research takes on a new approach that highlights youth capacity to be knowledge producers and change-agents through media arts practice in their communities in an attempt to define youth's role in the rise of global knowledge-based economy. It provides a theoretical grounding in community inquiry as a pedagogical means to bring creative technology into community-based educational settings. It offers empirical evidence on how young people use film as a source for artistic expression and a tool of empowerment to conceptualize their knowledge. It also examines the challenge and potential of incorporating media arts for inquiry into all aspects of learning. Questions address how young people's creative practices inform contemporary understandings of visual literacy, and how their media arts practices are defined by the network of learning relationships embedded in the community. This presentation helps us understand how art can provoke youths' knowledge production and sharing, as well as how youth media arts practice as a model of knowledge production may lead to more innovative pedagogies in youth learning programming.
Citizens of Tomorrow: Media arts education and youth engagement

Lin, Ching-Chiu¹, Grauer, Kit¹, Lalonde Martin², Castro, Juan Carlos², Baird, Jill³

¹University of British Columbia, Vancouver, BC, CANADA
²Concordia University, Montreal, QC, CANADA
³The Museum of Anthropology at the University of British Columbia, BC, CANADA

ching-chiu.lin@ubc.ca

As young people's lives are increasingly mediated by digital technologies, media arts, such as digital photography, film and other technologically supported art forms help young people develop an understanding of the world and how they fit into it. This presentation features a Canadian research project: Citizens of Tomorrow, a study investigating marginalized urban youths' media arts practice in different community-based media arts programs near Vancouver and Montréal, and how it impacts their engagement around identity, culture, and civic engagement. Particularly, the paper describes and reflects on the challenges and the benefits of implementing media arts education outside of school for urban youth. This research is timely because youth on the margins are important resources of society, and like other diverse populations in Canada, today they face competencies that emphasize the capacity for innovation, collaboration, multimodal communication, and collective problem resolution in a digital environment. We will showcase community media arts programs, as well as youth made digital artworks in conjunction with reflection from youth. Our Vancouver research team will present on three sites; a Native Youth Program (NYP) taking place at The Museum of Anthropology (MOA) in Vancouver, Canada; an anti bullying film project which was initiated by an island retreat Film School and an inner city community house that operates a media program for marginalized youth. We will discuss the impact of media arts practice on these groups through a program of field observation, interviews, visual documentation, and analysis of youth learning processes and artistic productions, using ethnography and image-based research methods. Using ethnographic and image-based research methods, the Montréal team will examine the curricula of La Cité des Arts and Maison Kekpart arts education programs in an attempt to understand the relationship of media arts, civic and educational engagement. By sharing our research findings, we aim to identify the qualities and characteristics of community media arts learning spaces that encourage marginalized youth groups to create meaning from arts practice and digital participation. We also intend to understand the potential and challenge of media arts practices in presenting an avenue for marginalized urban youth to develop the skills and competencies needed. Our discussion addresses the role of community arts programming in helping develop sociocultural identities among urban youth. We also analyse what factors enable, support and provides infrastructure for civic engagement and how these factors can be embedded
across educational sectors. Our analysis proposes suggestions on new curricula, pedagogies and policies for policy makers, educational practitioners and researchers to understand the benefits of a media arts curriculum in economic and social terms. Implications for teachers and teacher education are examined in a concluding interactive discussion that explores what challenges are met through community-based media arts programs and what remains to be addressed within the arts and learning community in terms of citizenship, democracy and social change.
This paper reports the initial findings of a study that examines both the personal and pedagogical visual art beliefs and practice of early childhood teachers and childcare educators. In early childhood settings visual art provisions are considered central to multidisciplinary curricula that facilitate children's processes of meaning-making, communication and play-based learning. Yet, many teachers and childcare educators seem to lack the skills, confidence and visual art knowledge required to effectively support children's visual art learning and engagement. The scarcity of Australian research in preschool contexts, coupled with current national quality reforms, reinforced the need for Australian research on this topic. Few previous studies describe early childhood educator beliefs and practices about the visual arts, and even fewer studies prioritise the inclusion of early childhood educator voices in the examination of their beliefs and pedagogy, particularly in the Australian context. This study is uniquely positioned within a postmodern constructivist epistemology. The theoretical framework developed to interpret and analyse the research data synthesises John Dewey's philosophies of democracy, education and art with the philosophy and pedagogical values of the Reggio Emilia educational approach, commonly regarded as a world leader in early childhood and visual art pedagogy. Case study research, utilising Eisner and Barone's concept of connoisseurship and criticism within the arts-based qualitative research paradigm sought to respectfully examine the visual art beliefs and pedagogy of early childhood teachers in education and care services in New South Wales. The study utilised traditional data collection methods including observation, environmental analysis, document analysis and interviews to gather dense data and richly describe the visual art beliefs and practice of the participants. Additionally, the paradigm of arts-based educational research encouraged the collection of divergent and visual forms of data to illuminate participants' beliefs, including pedagogical documentation, photographs and samples of visual art. Initial findings revealed multiple and often contradictory beliefs about: the purpose of art in the early childhood curriculum; the role of the educator; written and unwritten “policies” about visual art provisions; limitations in the environment and materials offered; and, issues of pre-service training and expertise. Further, the study challenges the assumption that teachers with visual art skills and knowledge will confidently deliver quality visual art programs, suggesting that pervasive and outdated early childhood myths and mantras might dominate educator beliefs and influence practice. The research findings illuminate and give voice to early
childhood educators regarding their visual art beliefs and practice in order to support professional reflection for both practitioners and pre-service teacher educators.
Community Mural Painting at Void Decks: A Perspective towards Creative Placemaking in Singapore

Lye, Dorathy¹
¹Singapore International School, Hong Kong, SINGAPORE
lyedorathy@singapore.edu.hk

Void decks were introduced to Singapore’s public housing in the 1960s. Today, these white public spaces have become synonymous with communal spaces. This paper will examine how the void deck has evolved in the recent years to showcase travelling exhibitions that celebrate Singapore’s heritage and boast community art such as murals. The rationale behind this research is that while the number of murals that are being done is on the rise since its inception in the 1980s, an in-depth analysis of community mural painting projects in Singapore has not been undertaken before. All this while, murals have appeared anonymously and were whitewashed when refurbishment or upgrading take place. Therefore it comes as no surprise that little or no records about the artists, or communities responsible for the wall paintings are archived for learning. As such, this paper attempts to investigate this phenomenon and document the planning and creative processes behind such projects by examining a 35 mural painting project undertaken by a school as a specific case study to understand if social outcomes are indeed at the center of community murals. Conventionally led by artists, community mural projects strive to achieve tangible social outcomes for individuals and communities. The significance of community mural painting as a community bonding activity to bring about creative placemaking will be examined through interviews, surveys, press releases, and reflections. Written or non-written qualitative data such as diagrams, maps, photographs, and mural designs may also be used as primary data for analysis.
How can partnerships between the universities and schools exploit new opportunities for pedagogies at the intersection of the arts/design and the sciences?

Mackey, Kathy¹, Wright, Natalie²

¹Queensland Academies, Brisbane, AUSTRALIA
²QUT, Brisbane, AUSTRALIA

Partnerships and pedagogies: Exploiting new opportunities at the intersection of arts, design and the sciences for highly capable students. Driven by information accessibility-on-demand provided by the internet, education modes are changing from a teacher-led approach focused on content delivery and assessable outcomes, to a learner-based approach encouraging self-directed, peer-tutored, and cooperative learning. New pedagogies are required to extend learning beyond the classroom and traditional subject areas such as contemporary arts, in alignment with the cross disciplinary priorities of the Australian Curriculum and values of the International Baccalaureate Organisation. This research explores how partnerships with universities and cultural organisations are implicated in the generation of these new forms of pedagogy and contribute to the field of educational research within the context of Education Queensland’s Framework For Gifted Education. In particular, this paper explores a new pedagogical framework for highly capable year five to nine Queensland state school students at the intersection of arts, design and the sciences, which has arisen from an explicit secondary-tertiary partnership between the Queensland University of Technology Creative Industries Faculty and Precincts and the Queensland Academies Young Scholars Program. The Young Scholars Program offers experiences in the International Baccalaureate and Australian Curriculum contexts to enhance outcomes via global understanding, unique industry partnerships and 21st century pedagogical innovation based not on “content” but tacit/experiential learning concepts including immersive/experiential, creative, intellectual and social strategies. These strategies for highly capable students are centred around authentic opportunities, primary resources, transdisciplinary learning and relationships with likeminded peers including tertiary arts, design and STEM educators and students, professionals and researchers. The paper details two case studies. Second Skin is a hands-on real time workshop and the Queensland Academies Partnerships Online Program, an online learning experience, both involving inquiry based challenges in the arts, design and sciences, mathematics, history, creative writing and other disciplines, with content drawn from collections from public institutions, academic research and tertiary pedagogy. Both programs implicate student collaboration and creative production as methodology/data capture for ongoing action research, in alignment with the Framework For Gifted Education’s emphasis on evidence-based practices. They also challenge gifted students "to continue their development through curricular activities that require depth of study,
complexity of thinking, fast pace of learning, high-level skills development and/or creative and critical thinking (e.g. through independent investigations, tiered tasks, diverse real-world applications, mentors)”. This paper highlights the strengths of the ongoing collaboration between QUT Creative industries Faculty and Queensland Academies, which not only provides successful extra curricular activities for gifted students towards a place in the International Baccalaureate Program, but also provides mentoring opportunities for tertiary students in their field of endeavor to assist with their own learning, and unique research opportunities for the Faculty as it focuses on excellence in arts, design and creative education and research.
While investigating the pedagogical processes and the approach to teach visual arts nowadays, new places of ‘doing’ education emerge in order to challenge teachers and students to build knowledge and recognition of capabilities. From this perspective, the hospital, as a possible development pedagogical practices place, has become an object of study and interest by concerned teachers about educational reality. In Brazil, the pedagogical work done in health institutions is an answer for the students who have the hospital environment as a living place (Arosa & Schilke, 2008; Fonseca, 2008; Rodrigues, 2012). The educational practice in hospital context helps the students not to be in disadvantage regarding their educational course, preventing the marginalization in return to school. In this sense, the educational practice in the hospital is articulated considering the aspects of Brazilian legislation, as well as the characteristics and specificities of the hospital and the students that are there. From this perspective, how are these art education practice works in hospital, with views of the context in which the students act and participate? In an attempt to answer this question, this current study, in a qualitative methodological approach, is organized by ethical aspects of research in a hospital environment, in which the case study was adopted to investigate a specific reality, in which the process of observation and analysis offer important evidence about the education done in a hospital environment. This work is part of the research that is being structured in academic course of Masters Graduate Program in Art, at the University of Brasilia (UnB), in 2013 and 2014. Thus, this present study is built considering the aspects that legitimize the education made in the hospital. By presenting a pedagogical and artistic practice of a specific hospital in Brasilia, it was observed that children and adolescents, who are hospitalized, are, mostly, students applied in regular school systems, therefore, the action educative structured in this place has the school curriculum as a mediate instrument, so the student can continue their course at their school of origin. Under this perspective, the reality found in the research meets the real goals of education in a hospital context, conform signaling the aspects of the Law in Brazil. The research also considers the need to establish a collaborative process between various actors of education in a hospital environment. Through a process of reflection about this educational context, to establish a link between educative proposals in art education and the education made in the hospital, it's considered, here, Bastos’ proposal (2010), which assigns the connection between art and everyday experiences as being the base of a democrat art education, in this sense, the hospital can be considered a context in which a student with special educational needs can participate, this being a place of meaningful experiences. It's possible to conclude that the possibility of creating and organizing new teaching practices in visual arts through
educational challenges nowadays proposes not only processes of redefinition of educational action, but the need of thinking in a formation focusing on the new and enriching educational dynamics, which conceives the students in the context where they are, considering their experience and educational, social, artistic and cultural specificities.
Arts Integration as Socially Empowered Learning: Research Proposal for The Effect of Arts Integration on Student Engagement in the Middle Years

Martin, Brittany Harker¹, Calvert, Ann¹

¹University of Calgary, Calgary, CANADA

bhmartin@ucalgary.ca

National research in Canada shows a drastic drop in intellectual engagement, starting in grade six and dropping further into high school. This highlights a gap in our knowledge between current classroom practice and pedagogy that effectively engages students intellectually. Arts educators believe they have one possible answer in arts integration, yet there is limited empirical work that actually measures the effect of this pedagogical practice, particularly in relation to engagement. This research proposal draws upon the Socially Empowered Learning Framework (Martin, 2013) to inform an experimental design that compares middle school students who participate in an arts integrated program with students who do not. In doing so, it contributes to a relatively new stream of research based on empirical, quantitative measurement of arts education. The arts world has long claimed that if teachers can better understand how to use the arts as teaching strategies, they can better understand how to engage students. Although there has been some empirical research to support these claims (Catterall, 2002; Eisner, 1994; Goldberg, 1997; Upitis & Smithrim, 2005), it is scarce. Growing evidence suggests that using the arts in the core subjects (arts integration) can have significant impact on learning (Barry, 2008; Du Pont, 1992; Moore & Caldwell, 1993; Podlozny, 2000). The process of collective creation enables teachers to lead students through artistic explorations in a way that students can contribute original ideas, suggest emergent themes, and express themselves (Thomas, 2007), but they do it as part of a collective whole. This research proposal presents collective creation as a treatment condition for increasing student engagement. We propose research that employs a one-way between-subjects, experimental design. The independent variable is arts integration, the dependent variable is student engagement, and a mediator variable is also presented in a conceptual framework ripe for testing. Of interest is whether the treatment group is statistically different from the control group. The null hypothesis is that using arts integration will show no effect on student intellectual engagement. The proposed sample will consist of middle school students (grades 5-7) in the public school system (Willms et al., 2009). Analysis will measure whether or not there was a treatment effect. Specifically, it will assess whether there is a difference between the treatment group, and the control group. Participants have already been recruited through the University of Calgary’s Faculty of Education Partner Research School Initiative, and by the time of presentation, preliminary data will be available to enhance the discussion. This research proposal has the potential for impact on a number of levels: 1) For scholars in the field of student engagement, it will test a relatively new conceptual framework on
relationships between arts integration and student engagement; 2) For teachers in practice, it will provide empirical evidence of creative ways to intellectually engage students; 3) For arts education advocates, it will provide empirical data on the effect of arts integration; 4) For policy makers, it will provide new knowledge on alternative ways of approaching the curriculum and pedagogical design; 5) Most important, for students in middle school, it may just provide an authentic way to engage them in their learning.
Students of the department art, design & textile education of an art university in Austria took part in this community education project in Armenia. Aim of this project was to develop educational inputs of art and design in the orphanage home ‘Fridtjof Nansen’ and the Austrian mother-child hospital-center in Gjumri, capital of the province Shirak of in Armenia. Objectives were to collaborate with community artists in Armenia, design artistic workshops in non-formal context, gather experience in out-of-school placements and develop intercultural experiences. The students aimed to integrate the environment of the children at these institutions and requested locations of smart protective spirits, which should be designed as a result. The children were asked to explore positive and negative areas of their environments and characterize them with post-its. A photography workshop inspired the children to behave and look like a smart spirit. The results were discussed and smart protective spirits were designed and positioned at selected locations of their daily surrounding. Another workshop focused on shadow theatre. Children could use interpersonal methods to present their fears, dreams and visions by play. Material was to be used, found anywhere in the environment for acting and costumes, all interpretations were documented by video and photographs. Augusto Boal developed, based on the concept of a ‘pedagogic of oppressed people’ (term created by Paolo Freier) the idea of 'Forum-Theatres', and 'Legislative-Theatres' and aimed to bring back reality into the theater with the final goal to change reality, especially in view of political questions. The audience should get out from the passive part as observers, to become active and constructing. The third Workshop was settled in the mother-child-center and deals with the fact that the little patients suffer from reduced mobility and have to stay in bed the whole day - just in their dreams they can escape. ‘Dream well Armenia’ worked on one hand with the analog stop-motion technic and on the other with a different angle of the camera. These made it possible that the kids could dive through open sea, ride on blue horses and blew out the candles of a larger than life-sized birthday cake. The aim of this project was to empower children in difficult and reduced life situations through medias of the arts. Issues of every-day-life, which often are conflict-charged, should become part of the issue, as it is seen as very important to create references to daily experiences of orphans and children with diverse illnesses. Keywords: community art, social and intercultural learning, shadow theater, stop-motion, design, empowerment
Fluid Identities: Changes in Art & Design Education in Austria

Mateus-Berr, Ruth¹, Poscharnig, Julia¹

¹ University of Applied Arts Vienna, AUSTRIA
ruth.mateus-berr@uni-ak.ac.at

The book Art-Lives (planned to be published 2013/14) researched forty (out of ninety) narrative biographic interviews (Schütze 1983), carried out at secondary schools in Austria. Graduates in all Austrian Art & Design Universities took part in this case study. Aim of this project was to question influences on professional, pedagogic and didactical practice of art and design teachers in Austria and to define necessary changes in art & design education in Austria. Objectives were to engage in the discussion of artistic and art educational identity, to involve and motivate students in and for academic research on various levels (Interviewers, researchers, authors, illustrators, graphic-designer, co-editor). The antinomy and dichotomy fragmentation and construction of identities was discussed as well as the power of feedback, the lack of critical reflective thinking, the overemphasis of praxis, the challenges of future generations and consequences for research and training. We came to the conclusion that the artist identities (‘Crazy Quilts’) must decide for fluid identities, make friend with the 'pedagogic Eros', and come up to decision for priority identity within the first semesters of their studies to feel comfortable during the academic studies, professional for their teacher education and receive a long lasting satisfaction for their work in schools. They should be informed about misunderstandings like that they are not artists or designers and still novices in their work, but they also should get to know that it is up to their decision where they might develop and invest time and resources. Identifications with various identities are possible, positioning necessary. Development of competencies is closely related to positioning identities. Students have to learn to develop strategies to change social roles. In art/design education it is possible to gain professionalism by theory (for example: Biography, Case studies) but also practical work within the art fields themselves, accompanied by reflection. Keywords: biographies, art & design education, identity, artist, researcher, teacher, Eros, feedback, Art-Lives, critical thinking, competencies
2013 the Applied Design Thinking LAB (ADTL) was asked to engage with the Women Shelter’s in Vienna. Vienna's four women's refuges offer women and children protection, assistance and temporary accommodation. Their nationality, religion or income is irrelevant. The association was founded in 1978 and offers space for 175 persons. Students co-designed a textile object as an textile interpretation for shelter and a 'Survival-Kit' with inhabitants of Women’s Shelters. Aim of this project was to approach the theme semantically, questioning values of textile surfaces associated with shelter and social impact. Textile is used as material, concept and experience. As women and textile might speak different languages, the ADTL concentrated on tactile experiences, and developed a non-verbal 'Applied Design Thinking Workshop' (inspired by open source d.school) with various textiles, icons and reduced language tasks. As methods in this project textile narratives and associations as research strategy were used. This work posits the centrality of the border of the 'verbal and nonverbal'. Traditional research methods are not able to reveal the 'sensory', 'emotional' and 'kinaesthetic', enhance a 'performative social science', and therefore a different approach through senses was taken. This project even transfers the narratives into textile articulations. Trauma survivor narratives can be identified by three major components: coherence, turning points, and replotting. The participants of the workshops seem to have gone from a victim mindset to a survivor mindset. It was not aimed to recite the coherence, rather to reset the replotting, focus on positive memories. Objective was to identify textiles associated with protection. Eight students participated from disciplines as Social Design, Textile Design, Art & Design & Textile education, Transmedial Art, Slavic linguistic, journalism and psychology. six women, two men. General goal was to co-create new textile objects with inhabitants of Women’s Shelters as Ist-analysis of need and association of shelter, which can be considered as textile archive for future. Either interior design for inhabitants of Women’s Shelters or refugees can rely on outcomes or designing 'survival kits' for target groups like women who have been victims of domestic violence, refugees or victims of the global crisis - a situation every one of us may wake up tomorrow. To take a social and architectural perspective, results of these design processes can be defined as things, which modify the space of interaction of the user, which is rich in aesthetics, cultural values and opens up new ways of thinking, changes and behaviour. Keywords: sensory, design thinking, textile as a social fabric, survival kit, non-formal learning, non verbal, women, shelter
Using digital technologies to connect future visual arts teachers to sites of learning beyond the classroom

Mathewson Mitchell, Donna¹

¹Charles Sturt University, Bathurst, AUSTRALIA
dmmitchell@csu.edu.au

In this presentation I will draw on a project undertaken in my role as a teacher educator at Charles Sturt University in collaboration with Bathurst Regional Council. The focus of the project was on connecting distance education students studying to become secondary visual arts teachers with places of learning and sites of knowledge beyond the classroom context. In the project nineteen pre-service teacher education students, located in various parts of NSW and beyond, collaborated in a virtual classroom environment. In this environment they investigated one particular site, the Chifley Home and Education Centre, which is situated in Bathurst, NSW. Students then responded to the site, connecting it with their own communities, using digital film making, artmaking and text. In the virtual classroom space they shared their developing responses and also provided ongoing feedback to each other, effectively approximating the practices of both students and teachers. This intense work undertaken over seven weeks of a teaching session culminated in a professional collaborative exhibition at the Chifley Home and Education Centre that was supported by a range of educational resources. In this presentation I will focus on selected students and track their path through this experience to illustrate the online teaching and learning process and identify the significant outcomes for students, lecturers and the museum. I will also provide an overview of the final exhibition. To conclude I will explore implications for the preparation and ongoing professional learning of visual arts teachers in terms of the affordances of community-based places of learning and sites of knowledge.
Cabinets of Curiosities were first developed during the Renaissance to store objects collected from antiquity. During the next five centuries the cabinets developed from private into the Museums and Galleries which became the domain of the general public. The cabinets were known to by a variety of fascinating terms to assist with describing their contents such as Cabinets of Wonders. In Germany Kunstkammer (art room), or WunderKammer (wonder room) The collections contained in these rooms would now be referred to as being natural history, geology, ethnology, archaeology, religious and historic relics, works of art, sculpture and antiquities. In fact the Kunstkammer was considered a theatre of the world. Most often the early collections, belonging the ruling class, monarchs or the very wealthy. The collections were also a statement of the patrons, control of the word. The most renowned were rooms magnificently and artistically arranged using every conceivable space. The cabinets were originally in the homes of the rulers and aristocrats often spilling over into their garden landscapes as follies. The interior space was for study, discussion and contemplation. The Cabinets presented a reason to invite the greatest scientific minds, artist and philosophers to view and study the collection. Rigorous discussion would assist in the development of ideas and new concepts. With increasing travel and the development of the sciences, collections were made by the merchant classes and the scientist of the day. We will explore the development of collections from the humanists of the Renaissance through to the Golden Age of Exploration and eventually the establishment of public museums and galleries. We will look in detail at several of the most renowned collections and the methods utilised to make the collection. One of the few collections still in existence in its original form was the collection developed by Peter the Great in St Petersburg. Peter the Great's collection was so large that he constructed a building specifically designed for the purpose of displaying this amazing collection. By the nineteenth century many of the best Cabinets of Curiosities formed the basis of University collections, Museums and Galleries. The Cabinets of Curiosities were also the basis of many misconceptions and misinterpretation. Having a few small bones; often led to the development of many fanciful creatures. The legacy of the Cabinets of Curiosity is vast. They have formed the basis of our society's educational institutions in the sciences and the arts. The way, artwork and objects are displayed, for viewing and study in public spaces can be traced back to these collections. The Golden Age of Exploration was also responsible for the many of the art movements of the eighteenth and nineteenth centuries. The Cabinets of Curiosities also saw the development of a specific drawing style. Botanical drawing and Natural History or scientific drawing approaches were
developed to fully explain in detail each object in a time before the camera. The most amazing books of natural history objects were produced by those who spent many hundreds of hours in amongst these great and fascinating collections. As Art Educators how can a room full of curiosities develop the way we encourage our students to look at the world around them and find new ways of expressing their ideas and concepts. Note: If you would like to experience a method of developing artworks on the objects of the Cabinets of Curiosities then the Workshop on Natural History Drawing for the 21st Century to further explores these ideas.
First Literacies: Art, Creativity, Play, Constructive Meaning-Making

McArdle, Felicity¹, Wright, Susan²

¹Charles Sturt University, Bathurst, NSW, AUSTRALIA
²University of Melbourne, Melbourne, VIC, AUSTRALIA
fmcardle@csu.edu.au

In this paper art and play are considered children's 'first languages', and therefore are at the centre of a curriculum for young children. Through art and play, children represent thought and action, which underpins their later understanding of the 'second languages' of reading, writing and numbering. Key issues such as image-making, graphic action, imagination, narrative, empathetic engagement and internalised thought are analysed as evidence of children's construction of knowledge through art and play. Symbol making is the essence of being human. In children's art and play, their symbol use captures their sensory modes in emotional and embodied ways, as children know their worlds and their place. The paper addresses how children's creation, manipulation and meaning making through engaged interaction with art materials are precursors to learning to read and write and, as first languages, should not be discarded nor replaced. The notion of creativity is explored in relation to pedagogical approaches. In a climate of testing regimes that emphasise 'academic' achievements, teachers are encouraged to not lose sight of imagination, pretence, constructive meaning making, holistic teaching and being a co-player and co-artist. When young children create art, they can be expressing astonishing conceptual understanding and imagination, well beyond what they can communicate through language, even language in narrative form, and much earlier than can be communicated by them through written language. This way of seeing children and their communication undermines the more traditionally accepted ways of seeing young children as 'deficit' or 'not yet', on a continuous path of progress, developing as they grow. It is presumed that as they get older, children acquire more knowledge and skills, and at increasingly sophisticated levels. In opposition to these views, this paper focuses on very young children's existing, sophisticated capacities for literacies and their interpretive and expressive fluency using symbolic forms. It features how the arts are central to a curriculum for young children. This ideology is particularly relevant given the current trend where the curriculum appears to be shrinking while, at the same time, it is becoming more and more crowded. Calls for getting 'back to the basics' generally relegate the arts to the sidelines as a 'frill' or an add-on to the 'real work' of learning, or something to be set aside until after the more 'academic' content has been covered. Indeed, placing the arts at the centre of the curriculum is anathema to views of curriculum that separate and hierarchically rank different types of knowledge. This way of thinking challenges the notion that young children's learning must begin with the simple and progress to the more complex. Rather, the arts might more appropriately be regarded as children's 'first languages' â€“ their primary ways of seeing and knowing the self and the world, and the
means to interpret and express meaning. To be denied one's first language is not without its consequences. Most significantly, ignoring the first languages of children blinds us to the complex, abstract and sophisticated thoughts and feelings of children as they work with ‘first-order’ signs or symbolism such as picturing, storying, dancing, dramatizing, and making music. The paper includes partial accounts from a larger research undertaking that subjected children's drawings and their processes to close scrutiny and analysis. This research illustrated that topological and dynamic aspects of children's drawings are represented through spatial-temporal schema. From this research stem three key principles that feature aspects of multimodal literacy and the symbiotic relationship between graphic, embodied and narrative forms of meaning making. The paper concludes with 4 ‘nudges’ for teachers who are committed to creative ways of teaching and learning, and are working in a climate of testing regimes that emphasise ‘the basics’ and ignore the rest of the curriculum; a climate characterised by a timetable with a finite number of hours for delivering instruction; and a climate that celebrates creativity but allocates minimal hours to the arts or creative learning.
Art and young children: preparing quality teachers

McArdle, Felicity¹, Wong, Kit-Mei Betty²

¹Charles Sturt University, Bathurst, NSW, AUSTRALIA
²Hong Kong Institute of Education, Hong Kong, PR CHINA

fmcardle@csu.edu.au

In the land that has come to be known as Australia, traces of ochre images have been found, painted on rock walls, possibly as long as 35,000 years ago. The people who made those marks speak to us across time. Through their marks, we have learned some things about one of the most ancient cultures on Earth, a culture that is still alive and flourishing today. Are those images art? And are the people who painted them artists? Is art painted, or painting? So what? This paper is an invitation to ask new and different questions - about art, teaching art, and teaching art with young children. There are those who would call those ancient ochre images 'rock art', and this would be the result of reading the images in a particular way. There are those who would see something else entirely - possibly as records of scientific knowledge, geography, astronomy. How we see and think and speak 'art' is sometimes contentious and always contingent. Why were the images painted on the rock walls? What work do/did the images do? Who painted them? Did children paint on the rock walls? The focus of this paper is on preparing teachers who will be working with young children. In 1999, Paul Duncum listed the things he considered generalist teachers needed to know in order to teach art well. He listed a number of strategies for making and responding to art. Now, almost fifteen years later, there is still the pressing need for teachers to consider the what and the how of the art they teach. This paper is a partial account of the design and conduct of units of study in Bachelor Degree programs in two countries, Australia and Hong Kong, China. It builds on previous collaborative research, in which the 2 authors asked two questions of young children: (i) 'Why do you draw and paint?' and (ii) 'what does art do?' In that previous research the cross-cultural aspect of the study added another dimension to our thinking and conversations around art and young children. In this more recent research inquiry, we have turned to curriculum studies for preparing early years teachers in one university in Australia, and one institution in Hong Kong. In both sites, the pedagogical approaches are continuously changing, and will never be 'finished'. The thinking in this paper draws from some of the data generated, in various forms, over five years. In Unit X in Australia, the starting point for the students is the idea that if they are to learn to teach art, art educators must learn to welcome error (Claxton, 2005), and come to appreciate the learning possibilities that come from making mistakes. It would be too tidy to suggest a direct relationship but it is possible that, in Unit X, those who risk most, learn most. The trouble with this is that existing university systems of assessment and grading fail to recognize much of what is involved in this approach to teaching and learning. The risk, in this climate of university funding tied to student ratings, is that teaching becomes more about students' 'enjoyment' levels, and this becomes...
understood as the 'fun and easy' factor. Some similarities are drawn between the two sites. In Hong Kong, in one cohort (2011/12), the focus for the pedagogical approach was through public art, especially the sculptures in the public area. The assignment included a group presentation on the students' most impressive artefacts. They were also required to plan a route for children, and produce an individual reflective report on their collective experiences. The course was well-received, and student feedback scores were high. For the 2nd cohort, the pedagogical approach switched to 'artist-in-residence'. A local folk art artist shared his artwork and skills. This time, students' feedback was not good. The paper shares some preliminary analysis of this sequence of experiences, and concludes with a set of provocations for those who are preparing teachers. Ironies abound when a place must be found for the arts, in a regime that produces standardized tests, national curriculums, measurements and benchmarks. In the State of Queensland, Australia, the first national, standardized tests for literacy and numeracy were introduced in 2008, and 2009 was declared the Year of Creativity. Like Lather's (2006) thoughts on research, the field of arts education is one of 'wild profusion', not a neat, gridded rubric of staged learning. It is this complexity that this paper attempts to capture and convey.
In the United States, elementary and secondary education has increasingly been homogenized and diminished by a business-style high-stakes and accountability model. Teachers, tyrannized by fear of losing their jobs, forsake creativity for more time to drill children in standardized test-taking procedures, and research indicates a reduction of class hours for social studies, art, music, and physical education as a result (Smith & Kovacs, 2011; Spohn, 2008). Nearly 50% of new teachers leave the profession after just five years (Hong, 2012). The latest rhetoric from political policies includes the highly competitive 'Race to the Top' that has state governors applying for educational awards from the federal government; STEM, which emphasizes science, technology, engineering, and math over the humanities and social sciences; and Common Core Curriculum, itself a boiling pot of political controversy, with its goal of providing 'a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them' (www.corestandards.org). The standards, however, currently address only math and English Language Arts. As one example, by a student's final year in secondary education, English readings are to be 70% informational nonfiction readings, leaving only 30% for the art part of English, literature. After pondering ways to help teachers and children both accomplish the bureaucratic requirements of the current educational environment and to regain the joy and the depth of learning that have been lost by high-stakes standardization, faculty in my College of Education unanimously chose to completely change the ways in which we guide our students by infusing arts instruction throughout the curriculum. We have chosen 'Learning in, with, and through the arts' as the emphasis in our mission. By 'in,' we believe that the arts are important as separate disciplines of study. By 'with,' we use arts as a means to explore other subjects. With 'through the arts,' we encourage our students to use art forms to express their understandings of educational curriculum. We are sending our faculty for training at national centres for arts education, such as the Lincoln Center's summer workshop and the Kennedy Center's program on Changing Education through the Arts to learn how to reshape our College; and we have engaged with numerous arts organizations in our city - the opera, museums, theatres, film society, ballet, and others - to engage our students in learning through the arts and using them in their own teaching. We have a new artist-in-residence each semester to work with faculty and students. We are also partnering with local schools to create arts-engaged practices and lesson examples, while also conducting research to demonstrate the efficacy of increasing children's competencies in required and tested curriculum through the inclusion of art. This presentation will use some of the
research on arts-based teaching to explain the new structure of our college. I will also describe some of the new projects and learning units faculty has created with artistic partners and local schools. Specifically, I will describe changes in my own curricula that have resulted in heightened understandings of challenging concepts in my courses and demonstrated to me the power of engaging the arts in all of my instruction. Students who were complacent from typical techniques of scholarly reading and traditional research have become excited to attend class and discuss how art has deepened their understanding of the subjects. They are using artistic methods combined with scholarly research to frame their major projects, and they are beginning their work early, as opposed to last-minute, because they are enjoying the learning process. My examples will include the use of artwork to express social justice, and engaging with poetry and online art forms (images, music, dance) to express terms and concepts of critical pedagogy. The methods involved qualitative action research. Students agreed to let me use their comments and arts-infused assignments to demonstrate the ways in which art deepened their understandings of course concepts. Their projects demonstrate the power of including art not only in teaching curricular subjects such as math and science, but also in teaching core concepts of teaching and learning in colleges of education.
This is a very visual presentation centred on examples of collaborative imaginative drawing in British primary schools. What is going on as children draw together is illuminated in detail through what they say, do and show as they draw. Children are situated as participant researchers into their own activity, and what they say about what-it-was-that-was-going-on as they draw together is revealed through the results of auto-driven image-elicitation. These methods are explained and illustrated. This way of making art in a social setting in school is set in a critical context with: a) the formal curricula for art in United Kingdom primary schools and the critique of this as fine-art; b) the still relevant notion of school art developed through functional analysis by Elfand (1976); c) visions of contemporary art practice encapsulated in project based art teaching, for example, Gude (2013); d) pedagogic projects in contemporary art as described by, for example, Bishop (2012); and c) Dennis Atkinson’s vision (2012) of intellectual emancipation and his ideas about pedagogies of the event. On a parallel tack, the collaborative imaginative drawings are set in the context of early years’ pedagogy. For example, Melbourne based educator, Susan Wright (2014), argues that drawing for young children is a visual equivalent of imaginative play and graphic speech. She posits that drawing is not apart from play and speech but is woven into fabric of communication in a way that ‘children’s graphic-narrative-enactive communications reveal children as philosophers, dramatists, technicians, aesthetes and fantasy creators’. Pedagogy appropriate to collaborative imaginative drawing, more accepted in early years’ settings, will open older children to the possibility that significant ideas might run free. This freedom to create and develop ideas, so notable in the early years setting, is lost as children progress through school. The presentation continues by drawing out underlying ontology suggested by these descriptions, explanations and contextualisation of collaborative imaginative drawings. Two traditions of radical empiricist thought come into play. The first is exemplified by the work of thinkers such as William James and John Dewey. The second could be centred on the work of Gilles Deleuze. What is of most relevance to art education is not a philosophical dissection of each tradition, but rather an account of what each holds in common. In terms of art education, concepts such as flux (James) experience as immediate empiricism (Dewey) and immanent becoming (Deleuze) point to resonant ways of conceptualising thought and meaning-making. The head teacher of an English primary school, who contributed to research on collaborative imaginative drawing, stated that, for her, a significant reason for art in school is that primary school children can have and develop their own big ideas. The presentation concludes by presenting a statement of purpose for art in school which does not foreground the restrictive, even discriminatory,
practice of individual children making discrete objects, which convey highly personalised expression in a fine-art tradition. Alternatively, it will celebrate making art in the community of the class as collaborative communication which opens a space for children to create and share big ideas in an aesthetic form.
For two years (2008-2010), I was dispatched to the Republic of Maldives, developing a country consisting of an archipelago in the Indian Ocean on assignment with JOCV (Japan Overseas Cooperation Volunteers) to teach art education in a primary school. In this talk, I am going to describe what happened in my art class and how my state of mind changed during my time there. Initially, it seemed to me that general art education in the Maldives followed a basic approach of simply having students imitate or copy examples of artworks presented to them by the teacher. This is a completely different approach from that in Japan, where art education is recognised as a subject for self-expression and for its important role in the cultivation of aesthetic sensitivity. I was brought up in Japan and have worked as a teacher there for several years, and I had difficulty accepting what I understood to be the educational style in Maldivian art classes. Therefore, at the beginning of my assignment, I tried to introduce Japanese-style art classes in the Maldives, under the impression that art education as conducted was not ‘real’ art education. I might have believed that Japanese art education was ‘better’ than that in the Maldives, and perhaps even looked down on the educational methods in the Maldives because of my position as a person from a developed country. However, I gradually came to realize that I was just forcing my Japanese educational philosophy on my Maldivian students. Art education in Maldives remains quite different from that in my country, and I am sure that it would not be accepted in Japan. But I am also sure that it has strong points which differ from those of the Japanese approach and which will contribute toward cultivating some pupils' ability, perhaps more than the Japanese approach. Needless to say, each country or culture has its own approaches to art education, and nobody decide that some are more proper or superior to others. We must respect all of them equally. With this mind, we need to consider how a foreigner, like I was in the Maldives, can help develop art education in another country or culture. Of course, we have to respect cultural diversity in the practice of art education, but we cannot be complacent; we must try to contribute where we can, especially in a development situation. In short, we must respect diversity while still trying to improve quality and fix problems. That is the most difficult dilemma when we attempt educational development in developing countries. In my view, we have first to judge what is essential for all children's learning, regardless of country or culture. For example, as mentioned above, my students in the Maldives were mostly copying and imitating examples. That is not a problem per se, because it reflects the Maldivian style of art education. However, these children also tend to depend on others in class: the teacher, the friends, and so on. I saw such situations frequently, especially with students who could not complete their work neatly. I thought that if I did not address this issue, these students...
would end up learning nothing. In other words, copying or imitating is not a serious issue in itself; it is the missed leaning opportunities that it represents. Human beings like to decide what is right, correct, or better based on their own sense of values. Art education is a subject which is especially reflective of the diversity of countries, cultures, religions, and so on. That is why we must keep conscious of our biases. I would like to this presentation to be an opportunity for all of us to consider our own views on art education, think about how they relate to our backgrounds, and consider how they appear from outside.
Conjunction or Disjunction: A comparative analysis of Design in the Art curriculum in Australia and the UK.

Montana, Adrian

Marymede College, South Morang, Victoria, AUSTRALIA
adrian@montana.net.au

In October 2011, I was on a Design Discussion Group in the UK as part of the National Society for Education in Art and Design. The group came together to discuss, 'What is design and how is it relevant to an Art and Design course? This paper draws on the robust debate that ensured and on the author's extensive experience teaching art and design in secondary schools in both Australia and the UK. Central to this paper is a comparative analysis of the position and nature of Design in the Art curriculum in both countries. Case studies illustrate the arguments presented in this paper, raising questions about why and how we encourage students to think through design in art and explores the fundamental question: What aspects of design are important to teach in art? The design process and the fine art development process have clear parallels. Both require students to come up with options and, after careful consideration and research, develop an idea that can be refined, completed and evaluated. Design thinking teaches us to respond to the needs of a client and an audience and is generally commercially orientated. On the other hand, Art is usually thought of as an activity that the artist under takes to fulfill their own concept or creative expression. It seems these different intentions of production can make Art and Design sit uncomfortably together. Art should prepare young people to understand and appreciate design, to be familiar with different forms of design and gain a wider understanding of the scope of the design industries and the role new technologies play in the development of design in art. Generally students are not taught to enjoy the different forms of design in art and art educators need to see this as part of their domain. Too many art departments refer to themselves as 'art' and pay insufficient attention to design. By not including design, they reduce the perception of art to a ‘creative subject and away from the conceptual and technical. The separation of art and design is simply not true of the creative industries and it risks misleading students regarding career opportunities. Not all art courses focus on teaching as much design as could be taught. Instead they focus, disproportionately, on fine art approaches to the exclusion of design and also media technologies. We should more equally teach design process stages, to develop understanding of these stages and make this relevant to all creative activities, but not slavishly at all. Students need familiarity with these stages and to learn how to use and talk about them. Finally, the paper focuses on the common perception of 'value' across curricula; the perception of the value of certain types of knowledge and learning vis-à-vis, skills in the art curriculum and the role that design thinking though art plays in opening perceptions.
In what ways could artistic research be used to complement or challenge traditional academic research, by using artistic methods in collecting research material? And, what makes my research methods 'artistic' apart from the fact that I am an artist doing artistic research in an academically approved form? In this paper for InSEA 2014 in Melbourne will go deeper into the question of what might be specifically 'artistic' in my methods for collecting research material, which at a first glance may seem to be just interviewing people and recording the conversation. As an example I will focus on the methods I use in my on-going Artistic Phd-thesis 'The art of mastering freedom - a paradoxical quest for pedagogics of creativity' where the aim is to investigate how artists develop their individual methods and to take a closer look at which structures are crucial to provide an educational environment that promotes creativity. What if my artistic methods resemble ordinary humanistic or social scientific research methods, and differs only in small details, or in the attitude? Guy Debord talks about 'displacement' and his theory is that if we take something quite ordinary and thus invisible to us, and moves it into another context, it suddenly becomes visible. This technique was used and developed by the Situationists, and perhaps it could be used to reflect upon how artistic methods may resemble, but still differ from more traditional research methods used in other academic fields. For an artist to get the idea of displacement, is not really to create something entirely new, nor just to build on other peoples previous research. The development of an artistic idea, as the displacement-theory is the creation of an artistic method or structure, that could be further used in many different cases, by many other people. It is not the creation of an artwork, but of a 'machine', in the sense that Gilles Deleuze uses the term. As in the case of the displacement theory, artistic methods might resemble methods of other occupations. For instance the French artist Sophie Calle imitates a private detective in her work 'Suite Venetienne'. But in her publication, as well as we are provided with her evidence, we are also invited to take at a closer look at her process of investigation. Soon it is rather obvious to us that Calle is not working as would be expected of a private detective at all. Her ethics is not entirely missing, just a bit 'out of tune', as she is following a complete stranger, not as a professional detective but as a professional artist. As the story goes on we have a possibility to learn something about the human nature, and ask ourselves questions about objectivity and subjectivity, and if there is any person in any occupation or research that could claim to be objective rather then situated. When I conduct what might look like and ordinary academic research interview, it is in fact something entirely different. As an artist I place myself situated in my research, just like Donna Haraway suggests, and I have no intention of being objective at all. In fact it is not even an interview that I am doing, it is an
'Art-studio talk'. The term 'Art-studio talk comes from tradition in the Swedish Academy of Fine Arts, where the students choose which teacher to invite into their studio and the Art-studio talk, is expected to be a dialogue on equal conditions between two artists. From what I understand, other countries have similar traditions in Fine Art education, and I am curious to get comments on this by the InSEA colleagues in Melbourne. I will present more examples of how artistic angles on the collecting of research material may differ from the traditional academic one. For instance concerning the technology of the recording and the preparation of the environment. What is registered and what is left out? Typically in academic research we are not very well informed about the research process, but as an artist you might plan in advance to present parts of your process in the actual presentation. If you, as a researcher know that you may want to use parts of your process for the final presentation, you will probably prepare the collecting of the research material in a different way, than if you just see it as a documentation that later will be transcribed into text.
Collaborative Practice in creative arts and creative arts education

Morris, Colleen¹

¹HE Creative Arts NMIT, Victoria, AUSTRALIA
colleenm-va@nmit.edu.au

In our community, there is an expectation that the arts are experimental, philosophic and historical. They have in the past encompassed a broad spectrum of ideals and outputs in the social structure within local and global communities. Continuity is frequently perceived as repetitive, endless and enduring, implying an unbroken chain. A more comprehensive picture can be presented, one of cohesion, connection, flow, hanging together, interrelationship and progression. There is an opportunity to address more fully a range of social, political and aesthetic issues through arts practice and theory. In the context of continuity, it is important to recall the manifestations and effects that history can impose on the present, and in a sense, on the future. This is true for most things, no less so for the arts. Art and arts have a capacity to be proactive; where the work can be didactic, without subjugating the aesthetic; by promoting both individual action and creating a collective awareness. The artist as both educator and practitioner can impart knowledge, foster innovation and maintain identity as creative practitioner. My dual role is to create a strong creative arts presence and to build knowledge related to cultural and environmental connections in our community. As a creative arts educator in a leadership position, it enables me to stress the importance of this interrelationship. In my creative practice I am able to research, collaborate and produce works related to global awareness and local responsibility, where my primary focus as creative practitioner is ecology, the environment and eco-aesthetic. I engage in a visual discourse that has been created between a small collaborative group of artist/researchers living in Manchester and Melbourne. This contact began when I was preparing to participate in the 2009 AAH Annual Conference hosted by the Manchester Metropolitan University, Manchester UK. In light of my own research practice that is principally concerned with the theme of water, the eco-aesthetic, environment and ecology, I was intrigued to discover a like-minded Research Fellow as part of their MIRIAD research team. I organised a meeting with Dr David Haley. We met to discuss our mutual interests, our projects and thoughts of possible joint projects. This dialogue or mapping across the hemispheres began then and it continues to develop in various iterations and different locations. It is of conversations and imagery, both physical and virtual, and it is related to the transformative and ephemeral nature of environment and human interaction. I invited another MMU artist academic, Clinton Cahill and a local colleague, Stephen Pascoe to join us in this collaborative continuing journey. As continuity is the focus, I consider that the ongoing visual discourse between the group, enhances communication and connection in academia, practice-led research and education. It is building a strong interrelationship and cohesion across the waters. I believe that within an educational framework that builds on knowledge creation and innovation, creative arts
educators and practitioners have the capability to lead by example. In these roles they can inspire commitment and awareness, knowledge of community, and develop globally responsible citizens.
The Fofão is a kind of clothe for men and women, typically of street carnival in São Luis, State of Maranhão, Brazil. The clothe is made of a cheap fabric printed with flowers, very broad, covering the entire body. 'Fofão' comes from the word 'fofo', in this case something shapeless. A part of these clothes are small metal bells sewn on the ends of the sleeves and legs of fantasy, but mostly a grotesque mask paper mache, usually with a huge nose that mimics an erect penis. A cape and an artificial hair sewn in mask, hide all the person's head. And gloves conceal the skin of the hands, not knowing also the 'racial' characteristics of the person. The volume of the clothe serves mainly to prevent the identification of who uses Fofão. Anonymous, the person can act very freely, teasing, sexually, the opposite sex or the same sex. The Fofão is a very old tradition, in Maranhão, and its most likely source is the Italian commedia dell'arte, being very difficult to know how the costume has become a feature of the Carnival of São Luis Changes in individual behavior can be analyzed masked by cultural and psychological factors. Hiding your identity, the person can release what Rabelais (studied by Bakhtin, 1993) calls the 'downs' of the body, sexuality. Masks of Fofão also relate to cultural dynamics, as they are inspired by the Modern Age European theater and received new meanings through their use in another environment and use. Are also important because of its creative and spectacular visual potential. The great importance of this artistic-visual mask, in the local popular culture, is because it allows many possibilities to explore your details. And this was the reason why to use them as a theme to be worked in the discipline 'Supervised Teaching Practice I' teach in Arts Course of the Federal University of Maranhão. The technique applied was the production of masks and drawings of Fofão, along with students. These masks and material was exposed in the Humanities Center at the same university hall. Paints, paper and glue were used in the construction of these masks and designs. The purpose of using the Fofão mask in class was to allow students to know the contents and methodology of the discipline and techniques of making paper mache masks. Using a theme of local popular culture also means promoting the value of this heritage as well as the work of the poor folk artists of St. Louis, who manufacture these masks for sale at the carnival. The methodology was based on masks images and museum collections, analysis on Fofão, memories, observations and experiences of the students on the local carnival, not least because many of these students wear clothes of Fofão in this party.
Messism in Painting

Nafies, Samina¹

¹Bangladesh Sishu(Children) Academy, Dhaka, BANGLADESH

samina1961@yahoo.com

I am using 'Messism'-- which is an artistic style from the hypermodernity. I believe that this style helps to craft a bridge between my work and the surroundings. 'Messism, often characterized by non-sense sentences, imagery-inspired rhetoric, unusual grammatical forms, synthaxis disorders and in some case, dynamic onomatopoeias'. I feel from my experience that, my surrounding is also very messy. We are destroying our culture, heritage, and environment and become civilized. For civilization we are without any hesitations leaving honesty, abusing our power. But still we are living. I collect strength and encouragement from the bright eyes and smiles of children, from chatting with my sister who expired recently, but still those memories encourage me to draw. I realized that I am a human being and feel an urge to do something my very own way. Using this style reveals a protest against all odds and these messy compositions are perfectly reflecting my thoughts.
Child Art: Stepping Stone for Childhood Learning

Nafies, Samina

1Bangladesh Sishu(Children) Academy, Dhaka, BANGLADESH

samina1961@yahoo.com

In some society and culture, accordance with ancient rules and traditions the child's first exposure to the written word is enabled through a joyful event named 'Biddarombho' which eases the child's introduction to the world of letters and writing. Just as a joyful event of birthday celebration, 'Biddarombho' event also creates a particular atmosphere of joy and expectation in which the children learn to respect the process of learning and knowledge acquisition. A five year old child is considered ideal in terms of taking the first steps towards the 'fine arts' through her first efforts at writing. First the child scribbles and then gradually begins to write letters. For writing and drawing children do necessitates the use of pens, pencils, multicolor crayons and even water colors. It is language or verbal right of the children to draw or paint something as it is a way to communicate easily to express their inner thoughts, feelings and emotional values. Every child has its own world to survive, to observe to express joy and sorrow and also to express its own life. Thus, child art plays a vital role in the basic development of a child. Research shows that every child loves playing with colors. The latent talent of a child is expressed wonderfully through the medium of color. This is easily evidenced by the numerous art exhibitions and competitions for children that are regularly organized. Developed nations put great emphasis on 'child art' as a medium to ensure the rounded development of the child. Through the numerous 'Child Art' competitions and presentations in which children take part they are able to explore their country, environment, culture and learn about critical social issues as well. 'Child art' constitutes 'the open window' in child's mind. That is why the drawings of children are considered important indicators of the child's psychology. Sketches and drawings of a child can speak volumes about her mental state as can her use of colors. It is important for the child to be assessed on this basis to ensure that her growth and mental development is as it should be. Research suggests that children need to be able to express their artistic inclination as freely as possible and be allowed to choose their own subjects, colors and forms. 'Child art' researcher artist Hashem Khan in his book 'Rong Rekhai Chobi Aki' stresses the importance of allowing children to draw and paint as they wish thus fermenting the expansion of the imagination. In his opinion, children learn and develop cognitive and other skills as they work to beautify their drawings. This is how children develop creativity as well as a sense of beauty. Children thus grow in confidence and courage and by the time they turn nine or ten they can become competent painters. Florence Cain says, 'Every child is born with creative talent which needs to be identified at an early age and nurtured.' This could well be the gate way to the child's happiness and sense of self. It is not necessary for the child to become an artist but it is necessary for her to love and experience art as a form of self expression. In
order to build society and generate beauty it is essential to have creative, innovative and artistic people. It is considered that in order to nurture the inner beauty of people, exposure to fine arts is crucial. ‘Child Art’ has to be appreciated in that context. If well thought through policies and actions are taken, child art can play a significant role not only in the development of creativity among children but also in terms of overall human development.
Art Education to Cultivate a Base of the Spirit of Freedom (II): A Case study of a Teaching Practice in an Elementary School

Nishimura, Tokuyuki¹, Fujihara, Nobuhiko², Aida Takashi³, Taniguchi Mikiya⁴

¹Elementary School, University of Tsukuba, Tokyo, JAPAN
²Naruto University of Education, Naruto, JAPAN
³Tokyo Gakugei University, Tokyo, JAPAN
⁴Kyushu Women's University, Kitakyushu, JAPAN

tokuyuki.nishimura@icloud.com

In this study, we report a teaching practice which is the base of the examination of an art education to bring up the spirit of freedom proposed by Taniguchi and his colleagues in InSEA2014. After World War II, an art education in Japan has been developed with key concepts 'creation', 'child' and 'play'. However, as for today's art education in Japan, there are not clear key concepts. To grow the spirit of freedom, it is important for children to think what they want to express and to do decision-making creatively in a class. In this study, we suggested the importance of 'thinking' in the art education as a specific method to grow the spirit of freedom.
Knowing Me, Knowing You: Enhancing Emotional Literacy Through Visual Arts

Nixon, Margaret¹
¹The Dax Centre, Melbourne, AUSTRALIA
margaret.nixon@daxcentre.org

OVERVIEW This presentation will outline the Enhancing Emotional Literacy through Visual Arts (ELVA) approach developed by the Dax Centre. ELVA is designed to facilitate the development of emotional resilience by the use of art to create the time, space and place for children to reflect on their emotional experiences within a safe and supportive environment. This approach is unique on three counts: unlike most emotional wellbeing programs it aims to increase emotional capabilities of children through experience rather than skills training and behavior modification; it emphasizes the importance of the relationship between the teacher and the child, and the impact of the whole school system on this dyad, and it is located within the creative space of existing primary art curriculum. ELVA is informed by current psychodynamic understanding of the emotional growth of children, the neuroscience of the developing brain and art therapy perspectives on the process of art making and the exploration our inner world. This innovative approach to art education challenges the traditional context and role of visual arts within the primary school setting. Art education has increasingly been pushed to the periphery of school activities. In adding a new dimension to art education, this approach offers an opportunity to reposition it as central to the life of a school at a time where there is a growing appreciation of the importance of emotional well-being of children for the social development and learning. Background The Dax Centre promotes mental health and wellbeing through fostering a greater understanding of the mind, mental illness and trauma through art and creativity. It incorporates the Cunningham Dax Collection, a collection of over 15,000 works created by people with an experience of mental illness and trauma. The Dax Centre is a world leading institution dedicated to the exploration of the interface between art and mental health. In recent years there has been a growing awareness in the general community of the importance of the emotional life of children. We now understand how some childhood trauma can lead to life-long difficulties and, in many cases, the development of mental illness in adult life. Some children are, however, able to overcome severe adverse experiences and develop good mental health. Evidence is emerging that children with emotional literacy are more resilient. Emotional literacy may be defined as the capacity of a person to understand their emotional experiences. Children who possess emotional literacy are emotionally aware, alive and connected with themselves. They are better equipped to develop capacities to engage with and manage difficult emotional experiences. As a consequence, they are more resilient in the face of emotional challenges. The importance of emotional literacy as a basis for mental health in later years is supported by the current understanding of the neuro-plasticity of the brain, in
particular the developing brain of children and the massive changes during early adolescence. As the growth and reshaping of neural circuits are dependent on their use, the child that is emotionally engaged in their everyday experiences is more likely to develop a more robust circuitry for the processing of emotion. This psychodynamically and neuroscientifically informed approach has been developed by a group of teachers, child psychotherapists, psychiatrists, analysts and psychologists and art therapists over the past 4 years. This classroom-based approach, which includes teacher professional learning, implementation and ongoing support, has gone through an initial trial of 4 schools and implementation in a pilot program consisting of 9 schools in the first cohort and a further 9 schools in the second. Involving more than 1000 students. It has been independently evaluated by the Centre for Program Evaluation of the University of Melbourne and was found to be highly valued by its participants, teachers and students, and parents. One of the students, an 11 year old exclaimed during an art lesson based on ELVA “Now I get it â€“ Art teaches me about me”. AIM OF THE PRESENTATION This presentation will: review development of the theoretical framework which informs the ELVA approach; present the unique experiential based teacher professional learning component; highlight the impact on wellbeing and visual arts approaches at the school; discuss the potential for whole school teacher training and implementation; report the findings from an independent evaluation the University of Melbourne Centre for Program Evaluation; and discuss future direction of the approach
Within the box like structure of a church is a worship environment in which the participant is isolated from the outside world. Typically this environment is one that permits individuals or groups to engage with the spiritual. Research by Nowell (2011) has explored the potential of boxes to provide visual and verbal stimulation to worship in creative ways. His boxes encapsulate the verbal in the visual and prompt interaction by enticing the viewer’s participation. This presentation is designed to motivate the audience to contemplate the artistic potential of boxes in promoting thought, knowledge and process and to make or use small packages/boxes towards a particular end. The presentation commences with a brief discussion of Nowell’s research in relation to the elements of worship and how it might be intrinsic to the making and reading of packages/boxes along with their contents. The audience will then be introduced to actual packages/boxes that cocoon a series of Artist’s Books. As each is opened, the spiritual thoughts, processes and techniques used to develop the total package are discussed. As a precursor to conceptualizing their own boxes, the ritual performance elements of unfurling and folding back are emphasized.
In this paper, I want to consider what it might mean to shift attention away from conceptualizing art practice as a form of research, and to focus instead on thinking about it as a form of scholarship. Conceptualizing art as a form of research and identifying how it can function as such has, in recent times, preoccupied the minds of artist-scholars working in fine art departments of universities and other higher education institutions across Europe and North America; there has been an unrelenting drive to fix art within the research purpose of universities. Similarly, educational researchers have increasingly turned to art as a means of doing and reporting research as they seek new ways to make sense of and represent the educational worlds that they study. Subject to ongoing criticism, arts-based educational research tends to operate from the position that art has a capacity to contribute insights of a different type to their understanding of education. What, then, might a shift to thinking art as a form scholarship rather than research enable? As discussed in this paper, to conceive of art as a form of scholarship permits other ways of thinking about what art does to produce and illuminate aspects of the world. One might say that this shift in emphasis from viewing art and its practices as a form of research to conceptualizing it as a form of scholarship is insignificant, and hardly worthy of an extended examination given that at the present time research and scholarship - terms that are often used interchangeably - exist in close proximity to one another and oftentimes are subsumed by each other. While this might be the case, research was not, as Ernst Boyer (1990) reminds us, always part of the vocabulary of higher education. Rather, as Boyer explains, before research entered the vocabulary of higher education in the United States in 1906 and previously in England in the 1870s, scholarship was the mainstay of university work, and it “referred to a variety of creative work carried on in a variety of places, and its integrity was measured by the ability to think, communicate, and learn” (Boyer, 1990). It is precisely this notion of scholarship as creative work - work that provokes and nurtures thinking and advances understandings while creating conditions for coming to know new phenomena or familiar things in new ways - that is of interest to me in this presentation. Specifically, what interest me most at this time are the types and substance of thinking that are produced when one accesses educational phenomena or situations through making practices commonly used by artists. Also of interest to me are the types of understandings that emerge when efforts are made to give an account of these thinking practices. This is the project that I have set myself for this presentation. Underlying the approach that I will take is the understanding that scholarship cultivates thinking rather than insisting on creating knowledge to proving or disproving previous, as research tends to do. The work
of the political theorist and philosopher Hannah Arendt is employed in this paper for conceptualizing, albeit preliminary, how art practice in the academy might be viewed as a form of scholarship rather than merely a form of research.
This paper examines instrumental roles of sculpture and ceramics as integral arms of fine and Industrial arts providing bedrock for entrepreneurial skills development. It derives its impetus from the fact that many Nigerian fine and industrial arts graduates are unemployed and constitute larger number among its restive youth. In recognition of government's efforts to provide employment for its teeming youths, to meet the global challenges of job creation and self-reliance among its youth, the paper advocates the need for review of the existing fine and Industrial arts curriculum in Nigerian universities. This is with a view towards empowering the youth for wealth creation, self-reliance and nation development through the fine and industrial arts educational program. The paper engages survey inquiry on few graduate artists who own and operate personal galleries and studios to determine the efficacy of Fine Arts education as instrument for entrepreneurship and self-reliance. The survey instrument further evaluates the accessibility of graduate artists to entrepreneurship support from government and private agencies. The research findings reveal that fine and industrial arts program can become an effective instrument to facilitate entrepreneurial skills development for self-reliance and youth empowerment. It therefore supports change through integration of entrepreneurial study into tertiary education curricula for fine and industrial arts. A recommendation is especially made for early legislative policy mechanism in Nigeria that will facilitate budgetary subsidy to fine and industrial arts education with emphasis on 3 dimensional designs at tertiary institutions.

Keywords: Instrumental roles, entrepreneurial skills development, global challenges, self-reliance, tertiary education curricula and 3 dimensional designs.
School subjects undergoing change - digital applications in creative work in art and music subjects in lower and upper secondary education

Örtegren, Hans¹

¹Dep. of Creative Studies, Umeå University, Umeå, SWEDEN
hans.ortegren@umu.se

In this project environments in Swedish schools are studied where the elements of digital media are important, i.e. embedded, in art and music. These subjects are characterised by special forms of media and by products such as musical works, pictures, films etc. The project aims at elucidating young peoples treatment of digital media in school environments and at relating to their use in leisure time too. The focus is on studying the interaction between pupils - teachers and digital media. The project will examine young peoples treatment of digital media in the school environment and also their use in leisure time. The project will analyse the content and expressions of art and music production where digital tools are included. The entry of digital media into schools is accompanied by a need for thorough understanding of the integration of media in our school subjects, and the changes that are taking place in the content and practice of the teaching. Two upper secondary schools and two lower secondary schools will be selected in each of the subjects of art and music in order to investigate media specific digital applications in these subjects. Work processes and productions in the subjects of art and music will be studied. Some more school environments with embedded teaching will be studied through visits. Research on the use of digital media in schools shows that conceptions of school subjects, teachers' and pupils roles, and learning and teaching change or must be renegotiated when digital media are introduced in the classroom. This is taking place in the subjects of art and music according to recently finished research projects where teachers and pupils subject conceptions were studied in relation to digital media. Identified problems in occasional cultural efforts in schools are that active external cultural workers are assumed to influence implicitly passive teachers. Evaluations of both international projects in school environments with external stakeholders and project owners stress the needs for the pupils using the medium on their own conditions in order to attain lasting results and accomplished communicative processes. A concept that came to emphasise new forms of familiarity than those based on long practical handling and application (mastery) implies that the user uses the tools on her/his own conditions (appropriation) (Wertsch 1998). The researchers will follow a couple of classes in each environment during parts of a school year. Participant observations will take place so that areas of work involving digital treatment of art production and music production will be followed from the introduction to the final report. Qualitative studies will be further conducted in the form of observations and interviews with teachers and pupils. Music and art analyses will focus on both technological and aesthetic aspects. Lecturers in aesthetic subjects will be attached to the project and together with teachers and pupils in selected schools test and apply pupils
participation in their artistic creations. Some extra supply of resources will be allocated to the selected school environments in order for them to further develop their own digital applications. In Swedish education it is argued through Skolverket [the Swedish Agency for Education] that all subjects are oriented towards establishing common basic values, contributing to comprehensive democratic fostering and personal development and in accordance with pupils' age changing to an increasing degree from general to more study and vocational knowledge. These aspects may be deepened through studies of the entry of digital media into the subjects, not least in the democratic perspective and in the relation between boys and girls fields of interest in the subjects. It is important to study the pupils own driving force to improve themselves in digital media and the support they can be offered.
The Relevance of Contemporary Art Education: Following Rhizomatic Model of Artistic Practice as the Survival Strategy for the Art Educators

Orzelski, Izabella

1University of Alberta, Edmonton, CANADA
orzelski@ualberta.ca

The visual art education is on a verge of becoming obsolete as many students view it as an inflexible archaic 'tyrant'. The question: 'How to make art curriculum more relevant to students?' has been intensively debated by scholars and art teachers arguing that fundamental changes need to be necessitated in Art Education Program. Such changes would require: 1) De-construction of the present art curriculum in terms of its subjects' compartmentalisation; 2) Validation- corroboration of its most valuable and relevant elements; 3) Neo-construction of the curriculum, as a visually conceptual melange of 'the best from the past' with 'the new - contemporary' ideas and approaches. Such curricular hybridisation would allow the introduction of a new aesthetic paradigm into the art classroom, while simultaneously embracing conceptual underpinning of art assignments, which, on their part, would heavily rely on the incorporation of new art forms and techniques. As a result, new art projects will be introduced in the art classroom, that are more compatible with the students' current patterns of thinking and interests. As of now, the majority of the scholarly perspectives, however valuable they may be, have not adequately addressed in the classrooms the methodology issue to properly implement a new and updated art curriculum. My paper addresses the subject of Deleuzian rhizomatic mode of acquiring knowledge as a plausible antidote to art education's stagnation and inflexibility. It is concerned with the special attention to the translation of the art education into a multidisciplinary art project approach, and with a strong conceptual base. Specifically, my research looks into how the unique nature of rhizome eliminates the reliance of teacher's binary choices in the art classroom, and thus initiates the formation of multiplicity within the multimedia and multidisciplinary connections without relying on any clearly established end result. Based on rhizome's aversion towards any organizational and chronological structure, as related to students' visual perception, technical skills, and conceptual abilities, acquired while working on art projects, I try to examine its influence upon the contemporary methods of art teaching, which and the appeal to their interests, and which reflects the reality of the present. In my paper, I argue that the conceptualization of the rhizome is the only plausible solution to positively invigorate The Art Education Program by introducing students to various aesthetic sources rooted in the contemporary art practices. In summation, by closely examining the effectiveness of Deleuzian rhizome as a platform to introduce necessary changes to the contemporary art education, my paper will shed a new perspective on the not yet adequately acknowledged issue, of establishing a New Art Curriculum, based entirely on Postmodern Principles, where the synthesis of visual and conceptual art practices may become a dogma.
Museum Family Programs: A Pedagogy based on the Principles of the Art of Tea in Japan and Implications for the Development of Democratic Communities

Otaka, Miyuki¹

¹The Open University of Japan, Chiba, JAPAN
artmiyuki@gmail.com

Art museums are significant sites where multigenerational people can learn about art, other people, and themselves. Family programs, which have been popular in museums worldwide, can provide an excellent model for democratic education in any form. Based on her studies in art-museum family programs and their participant families' daily lives in the United States since 1997, the presenter will discuss the significance of both intra-familial education and museum education for the family, with examples of her own recent practices as a family-program instructor at an art museum in Tokyo, Japan. The presenter has developed her own pedagogy for art appreciation and creation programs based on the four philosophical principles of the traditional art of tea in Japan: “harmony” (wa), “respect” (kei), “purity” (sei), and “tranquility” (jaku). According to tea pioneer Sen Rikyu (1522-1591), these are the essential of brotherly and orderly life. Rikyu invited a small group of his guests from different social classes to his tea party or tea ceremony in a small room where, with no discrimination, each individual appreciated a scroll painting and flowers displayed at an alcove, the subtle smell of incense, the sound of boiling water, the texture of a tea bowl, and the color and taste of sweets and tea. Also, all participants enjoyed talking with each other about their thoughts. Thus, in the art of tea, “harmony” (wa) reads as the gentleness of spirit, while “respect” (kei) is sincerity and the wish not to insult others. “Purity” (sei) is to cleanse one's mind by cleansing the five senses, and “tranquility” (jaku) connotes a simple, quiet, and peaceful atmosphere that is prerequisite for reflective activities. Based on these principles, the Japanese tea ceremony enables its participants to appreciate art individually and together. Hence, the process of the tea ceremony invites each participant to understand art, others, and her/himself more in depth. Inspired by these principles, the presenter will discuss how museum educators can provide everyone, young and old, with several opportunities to experience art through art appreciation and creation activities in an enjoyable and democratic atmosphere enriched by each individual's senses and thoughts. The goal of this pedagogy is for diverse participants to experience art and participate in a dialogue based on their own art experiences in an inviting atmosphere so that they can utilize this pedagogical framework for other educative occasions in their own lives anywhere anytime. This pedagogy is particularly effective for current families here and there in the world. This is because the results of the presenter's previous studies indicate that, today, family members do not often understand one another due to the lack of conversations in their busy daily lives even though adults are enthusiastic about the education of their children. Still, in any form
of education, the process itself is educative and important. Education within the family often takes place through the process of interactions, particularly conversations among family members. Adults do not often recognize the significance of conversations in intra-familial education or the educative value of the process of conversations. This presentation will urge a paradigm shift concerning the concepts and process of both intra-familial education and art-museum family programs. Museum family programs should be a site where museums and families learn from each other through a democratic dialogue in a welcoming atmosphere. Through open-ended dialogue concerning both art and participants’ everyday interests, art-museum family programs should enhance both personal and interpersonal education within the family, in which everyone is a learner, learning from others and by her/himself. In this sense, the new pedagogy inspired by the old principles of the art of tea in Japan can be applicable to the development of democratic communities everywhere.
Visual Literacy and Mondrian School as Icon in Nowadays Art Education

Paeglite, Dace¹

¹ Pardaugavas Music and Art School, Riga, LATVIA
dacemaksla@inbox.lv

Research represents the story and bright visual materials about the Art Education project and exhibition 'At least 28 and more…' realized in Latvia from 2012-2014 in Pardaugavas Music and Art school, Riga. It was story about Mondrian school and abstractionism in nowadays. The topic was activated at school mainly because stylization, abstraction and harmony were viewed not only as a culturally historical category, but as a structured, lively and present system that is seen in many basic forms of contemporary design and architecture. Moreover in 2013 Daugavpils Mark Rothko centre was opened in Latvia which is a multi-functional complex of contemporary art, culture and education. This fact has motivated our school to research the abstractionism and its manifestations in the art lessons. The research of the abstractionism is happening in the following ways: 1. The getting acquainted with and depicting of the structure and elements of the geometrical abstractionism; 2. The visualization and creating the time line; 3. Acquiring knowledge about the school of Mondrian as the icon of abstractionism art; 4. Acquiring knowledge about the meditative and emotional character of the abstract expressionism. It is surprising, we discover in our conversations with children, in how many parts of our daily lives we can discover things where we can recognize the influence of Mondrian school. Then we start to be conscious that the word 'Mondrian' as such symbolize the discoveries of a whole period of art history and has become an icon of terminology. We can prove the connection to nowadays by calling, writing, grouping by topics, comparing and analysing different words - terms, personalities, images and design products that sort of belong to the modernism, but have not lost their currency today. Keywords: Mondrian school, Methodological examples, Icon, Structure.
The landscape of 21st century art education is one that is ever-changing, no matter the country you live in or the language that you speak we will always be fighting our corner as governments and politicians insist on playing with art education like children with toys; and like toys we can be the favourite one day and then tossed aside the next. But how, within this big picture of globalisation, GDP and economics, do we, Artist Teachers, not lose ourselves; how do we develop, explore and sustain our ways of being Artist Teacher. Thirty fellow Artist Teachers were invited to participate in a practice-based research event to collaboratively map and critically reflect on their ways of Artist Teacher. These Artist Teachers were those who have an established praxis and those who are at the beginning of conceiving their theoretical, artistic and pedagogical practices as one. Through this event a collaborative community of praxis evolved where questioning and disruption were key to the ways Artist Teacher is performed and constructed and how within this knowing and subsequent learning, an embodied sense of place and belonging, in both local and global constructions of art education, is constructed. This research demonstrates that these diverse places and ways of Artist Teacher are key in addressing the challenges and opportunities we face as art educators but are also essential in pushing the what and how of contemporary art education.
Diversity in the design education - Action research, examples from the praxis, based on extensive international experiences

Pataky, Gabriella

ELTE University TOK, Budapest, HUNGARY
patakyella@gmail.com

The subject is a kaleidoscope of methods, themes, techniques and challenges. The encounters of different cultures and ethnicities, as well as major models of design education in the international history of education, form the basis of our project. Recent research in educational studies help us, with reference to the achievements of teachers of art working in the most diverse locations in the world, to optimize the development of visual skills exercised in arts education. Children must be prepared for the challenges of a world which changes at an ever increasing pace. Diversity also marks the social conditions of children. Valuable practical experiences are particularly important in a consumer society. While the title may suggest merely the presentation of the local peculiarities of a small country, the presentation seeks to integrate diverse international experiences in its account of object construction. Since 2003, the Hungarian National Core Curriculum has prescribed the development of competencies. The essential aim of arts education is to effect the reception or experience of works that belong to different fields of art through action or hands-on activities. In the framework of visual education, this development is carried out in three fundamental fields: expression-creation, visual communication, and material and visual culture. It is in the latter that design education (the design and construction of objects) is used most extensively. Its content and actual activities are derived from traditional or folk craft techniques and the findings of reform pedagogy, making it possible to develop special competencies in a complex manner. As part of a European survey, (a survey of diversity in several European countries) of visual competencies, we studied the construction skills of children aged 6-12. Within visual education, we looked at the development of abilities that are utilised in object design and construction, and made a diagnostic surway to define the minimal and optimal levels of development that can be attained in the target age group. This inquiry is part of the coordinated effort of the international ENViL research group. ENViL is a European research group which aims to explore the different concepts of competences within European Visual Art Education. The group's work is focused on differences and commonalities in competency dimensions in European visual arts curricula. ENViL operates in institutes, responsible for curriculum development, and in teacher training colleges. It focuses on the issue of visual competences which students can learn in art lessons. (ENViL is an acronym, meaning 'European Network for Visual Literacy'.) Multicultural Art Education Diversity Visual Education Design Education Object design Curriculum Competencies Construction skills Elementary school ENViL
Contested space between policy and pedagogy: teaching-artists in the third space

Paterson, Rosalind

1Melbourne Graduate School of Education, Melbourne University, Melbourne, AUSTRALIA

patr@student.unimelb.edu.au

Artist-teachers model the process of authentic learning underpinned by pedagogy theory and demonstrated by problem-based and project-based collaborative learning. Research evidence shows teachers that share developments in their practice, and model techniques and tenets inherent in their discipline are in a strategic position to nurture learning potential in their students. Increased survey testing, accountability measures and auditing surveillance of pedagogy practices and schools impacts negatively on the arts. There is mounting research evidence that the collaborative learning and experiential learning has had to give way to teaching to the test to compete for ‘top tier’ status with OECD, PISA, PERLS, TIMMS and NAPLAN scores. The arts are not tested in international league tables on in NAPLAN surveys, and this adversely affects the status of the arts pushing them further to the margins of curriculum. The in-visibility of the arts in international test scores and Myschools surveys has had a tendency to mark the arts as anti-productivity; a nation’s potential for prosperity appears by definition of testing for numeracy and literacy competence, does not look to the arts. The datafication of education leads to increased funding and support for math and science subjects and associated career paths. Curriculum theory research queries the neoliberal agenda on the direction that education is being influenced by policy by numbers. Historically curriculum policy and pedagogy theory have engaged in debate about what comprises an education. Capitalism and democracy have conflicting aims regards equity and access to education. While neo-liberal informed curriculum policy presents education as a commodity, and each student an individual competitor, pedagogy theory has long dedicated itself to social equity as a democratic right. Increased national survey testing, and international league tables comparisons, means increased competition in classrooms; in society; globally. Neoliberal policy agendas promote productivity and profitability on a global scale. I contend that the domination of neo-liberal education policy over pedagogy theory and practice is a path to the impoverishment of both powerful knowledge and Humanistic values from the curriculum, hence the community. The artist-teacher is in a strong position to educate for life-long learning and formal engagement in community debate demonstrating studio habits of mind that align with authentic experiential pedagogy. Research shows that even when the arts are mandated to be core-curriculum and when research indicates that cognitive thinking advances standards scores, hence results on international tables improve, employment prospects increase, and well-being is secured, the arts remain at the margins of the curriculum around the world (Ewing 2010; Alexander 2012); Leonard &
Stewart 2009; Rabkin 2012; ) This paradox is a perplexing one which continues to fuel age-old debates about what and why one gains an education: is it to gain employment only, or is it as Socrates queried ‘to know thy self’. In a democracy both aspects of being comprise a holistic education. As a post-graduate of fine-art from the University of Western Australia, I remain deeply spirited on behalf of all my students to Seek Wisdom (UWA Latin motto) and by Socrates’ salient insight chiselled into the walls of Hacket Hall. Artist-teachers are a living example that a life-long education has always considered the aesthetic of experiential learning and that this makes provision for equitable access to discourses by which we come to ‘know thy self’, with respect to epistemic boundaries and ontological possibility.
Art Education Programming(?) - Computational Thinking and Making

**Patton, Ryan¹, Knochel, Aaron²**

¹Virginia Commonwealth University, Richmond, USA
²SUNY New Paltz, New Paltz, USA

rpatton@vcu.edu

When students play a video game or show each other their favorite smartphone app, typically they are only able to discuss how the computer program appears or interacts with the user, unable to describe or articulate how these programmed objects function. On the other hand, art students can articulate firing processes in ceramics, how light and chemical reactions work in darkroom photography, or how mixing of pigments affect the hue, value, and chromatic intensity of paint. All of these are forms of technical knowledge that are imperative to developing the skills of 20th century artists. However these are not the only forms of technical knowledge that a 21st century artist might need. Art education research has begun to include critique and analysis of digital objects through visual culture and digital literacy, yet the field has stayed away from investigating how computer code can be included in the art education curriculum. We believe that within the continuum of art education's role in critically investigating the creation of objects (primarily visual), art students should develop critical digital literacy that includes habits of computational thinking, especially the ability to code as artistic practice. The inclusion of computational thinking in art education curriculum is an attempt to harness digital materiality as both a contested field of performative sociocultural meaning and a malleable substrate foundational to critical digital making. This paper will investigate ways to understand digital art more comprehensively, providing examples of how K-12 art students may develop their digital literacy to include computational thinking and computer code. By recognizing how early literature in art education and the learning sciences advocated for the creative use of computer code, we argue coding is not just a technical practice, or a series of steps that implement mathematical algorithms, but rather a process of design that is informed through the habits of mind articulated as computational thinking. We warn that bifurcating the digital arts into the media arts and visual arts, reinscribes resistance to computational thinking and embrace the work of creative coding by negative perceptions of digital immateriality and artistic agency. This resistance takes form by perceiving a material absence and the nonuniqueness of digital objects and methods of making. This resistance rooted in a material cynicism: the notion that physical touch is more authentic and impactful for learning and experience. The digital materiality of something like software is not tangible matter, but rather its material agency to interact with its human counterpart accounts for certain character of materiality. Performativity is then a part of digital materiality: a multiplied intersection of bodies and agencies that compose a substrate for digital making. Finally we will highlight innovations in programmable media such as open source and inexpensive electronic hardware (Arduino), 3D printing (Makerbot), and coding...
languages that cater to artistic expression (IE: Scratch, GameMaker, Unity, Max, Processing, Cinder, Open Frameworks) indicating a growing field of digital craft that is shaping a new generation of creative makers. By focusing on the programming environments Scratch and Processing, we will show how these forms of creative code serve as examples for exploring computational thinking and programming for art educators and art students at any age.
Ecodesign and Visual Arts: Bridges between university and ecological issues

Pedrosa Vasconcelos, Flávia¹, Guimarães, Ricardo¹, Pianowski, Fabiane¹, Vasconcelos, Danilson², Rocha Ana Emôdia¹, Almeida Paulo, Vinöcius¹, Félix, Jamisson¹, Souza, Kathianne¹, Alencar, Renan¹

¹Federal University of San Francisco Valley - UNIVASF, Juazeiro/BA, BRAZIL
²Militar Police School of Petrolina - PE -CPM, BRAZIL
flapedrosa@gmail.com

This works intends, using visualities of experiences at Ecodesign and Visual Arts: Creative Industry in the Production of Sustainable Furniture at the University Project, funded by the Dean of Extension at Federal University of San Francisco Valley - PROEX / UNIVASF. Based on observation of the need for some furniture in spaces related to Visual Arts course, the project was articulated purpose of creating furniture with recycled materials and reusable that were found in university storage. Since March 2013, the project team has been dedicated to studying, researching and designing objects that combine utility, design and environmental concern. One of the concerns from the preparation of this project was to develop sustainable furniture that can be used in educational environments. As educational activities, the project aims to provide elements that contribute to the training of teachers/artists/researchers anchored in contemporary of visual arts teaching issues, with the articulation of theory and research processes of creation and the teaching/learning. As methodological basis, are used the principles of Research-led Practice in Creative Art (Cahnmann-Taylor; Siegesmund, 2008), the Multi, Inter and Trans (MIT) Proposal (Vasconcelos, 2011), in addition to ecodesign. Research-led Practice in Creative Arts proposes readjust discarded materials redefining them in a new product from the research and production of knowledge, dialoguing with the concept of Ecodesign. The Internet was an important tool being used to search for product images and design project, and for sharing data, such as a Facebook page and on Dropbox which were made available texta and images to and from the project. In addition, research is an important part in the development of new products, including that of shapes, textures, colors. The trial cuts, shaping, bending, composition is beneficial in developing design products. Thus, language acquisition is given by the ecodesign production sketches, mockups and prototypes made with the material researched and collected by staff. During the implementation of project activities in the first half were concerned with choosing materials that provide durability to the pieces produced. All material used for the production was ruled by the university funding or donated by the project partners. In the first case are the wood, nails, tools, cardboard etc. In the second, are paper tubes, tissue, PET etc. Given the actions taken and the methodology used, it is possible to see that the project has contributed to improving techniques and visualize the three-dimensional
design, expanding the participants' learning in the field of Visual Arts and Creative Industries. The study has contributed to the construction of an ecological conscience, including on the use that is made of recyclable materials and non-recyclable. While the work has contributed to the understanding that an ecological attitude is feasible in everyday life of ordinary people, It has contributed to reducing environmental degradation in the region to demonstrate how materials discarded by a large institution, as an university, can be reversed in a well with the production of mobiliary furniture.
With the advent of the era of knowledge-based economy, creativity is considered a priceless and precious asset. Thus, it is necessary for today's teachers to create a highly efficient integrated learning program that would enable students to develop independent thinking, problem solving skills and innovative thinking. A sketch is a design basis for creative activities that will help acquire keen observation skills and solid performance techniques. However, traditional sketch teaching techniques are often limited to an "additive form" of creative expression. As Michelangelo Buonarroti says, "One paints with the head and not with the hands". Based on the above information, it can be learned that rational thinking can also be adopted in the painting process besides emotional thinking. Therefore, this study aims to explore and bring innovation to teaching fast realism sketching and to rethink the relationship among substrate, paper, sheathing material and dry pigment. Using the latest painting techniques, the paint is initially applied on blank paper to create and present texture instead of traditionally overlapping additive strokes and scrubbing for highlighting display. The application of this new material enables students to change the typical and traditional painting model while enjoying the process of creating an innovative and realistic sketch using new techniques and materials. The innovative painting processes are as follows: I. Creators should explore and consider the texture of the painting to be copied and check the tools and materials available such as like sharp, rough and special textures, to ensure in advance whether they are suitable for creating a concave texture on blank paper which is similar to the painting to be copied. II. Grind pencils into powder and apply on the paper with completed concave texture to highlight the bright part and reverse type patterns of the painting. III. When the painting shows a light-colored pattern texture, draw details using pencils to display light, shadow and shade variations. Based on the study, the innovative teaching process does not only give importance to students independent creative thinking but also enhances self-exploration and innovative thinking. In addition, innovative technique does not only change students invariable copying of the theme, but also allows students to challenge the typical creative process and bring flexible and innovative concepts to delicate and realistic sketches using existing tools and materials. We, as teachers, should deeply reflect on the importance of innovative teaching through this attempt and update of teaching.
A Research on Investigating the Modules of Innovation in Fashion Design Education of Taiwanese Women Designers under the Influence of Western Culture

Peng, Li-Hsun¹, Hsueh, Chia-Hsin²

¹Graduate School & Dept. of Creative, NYUST, TAIWAN
²Graduate School of Design Doctoral Program, NYUST, TAIWAN
likun0@gmail.com

Cross-Cultural design is a recent phenomenon that can be understood as design targeted at a global audience, which aims to be consumed by different cultures. This paper engages in a series of questions arising from the potentials of using innovation in fashion design education in Taiwan. We will take Anna Sui, Anna Hu and Isabelle Wen as the core cases to analyze and collaborate. As we know, these three women designers are too important to represent different styles in contemporary design history. Hence, this study realizes the in-depth implication and culture recognition of three women designers. In addition, this study will analyze their work and their accomplishments using our personal experiences as a cultural amalgam of East and West and referencing theories that include Visual Literacy and Hybridity in the context of the times. It is the historical cause that merged these divergent cultures and formed this exceptional culture over time. In addition, this paper will be using documentary analysis and Phenomenography as the main methodologies. By identifying us as a cultural hybrid, this research will focus on the merge of divergent cultures through our retrospective accounts of our identity transition. Furthermore, we believe that this present study, which investigates Anna Sui, Anna Hu and Isabelle Wen will help us maintain a positive attitude in transforming the experience of cross-culture into our unique asset. Finally, it concludes by suggesting possible approaches fashion design students might pursue in acting globally, aiming to define future directions for more professional and ethical design practice. Keywords: Innovation in Fashion Design, Eastern Women Designers, Hybridity, Glocalization, Lobalization
Artificial-Life and emergent art practices: Changes in life, culture, and contemporary arts education

Pérez Miles, Adetty¹

¹The University Of North Texas, Denton, Texas, USA
adetty.perezmiles@unt.edu

In the first decades of the 21st century, technology's prosthetic devices, from communication technologies to emerging practices in social networking to cyber art and activism permeate almost all aspects of society. The melding of human and machine-system and the presence of Artificial Intelligence (AI) or intelligent machines and Artificial Life (A-Life), have provoked new philosophical debates about almost every aspect of life and culture. Christopher Langton coined the phrase “Artificial Life.” Langton (1988) proffers that A-Life is the study of human made systems that exhibit actions typical of natural living systems. In the words of Mitchell Whitelaw (2006), A-Life researchers consider “aliveness” and “life itself, re-embodied in voltage and silicon” (Whitelaw, 2006, p. 5). In this article, complexity theory is used to explore key concepts in Artificial Life research. Select ideas and metaphors used in A-Life research are juxtaposed with the work of artist and curator Arcángel Constantini (Mexico) in order to explore and analyze artistic practices that create significant points of access to understand changes brought on by rapid technological advances in society, for example, the entanglement of human and machine-systems, nature and artifice, Real Life (RL) and Artificial Life (A-Life), virtual reality in cyberspace(s) and the “real” in the material spaces of the physical world, or the reality of the Virtual ((Žižek, 2004). This article suggests that emergent art practices, such as Constantini’s art promotes, responds to, and creates new forms of A-life that are connected to complex system. This intersection can help educators explore issues surrounding new technology for its impact on the ways in which individuals conceptualize, embody, and interact with art, the environment, and every day life. Inspired by Paolo Freire’s theories of critical pedagogy, it is further contended that Constantini’s work is useful to explore the tensions between theory and practice in art and pedagogy. The invitation here, to artists, scholars, and other learners is to explore complexity, A-Life research, and emergent art practices to link research and practice. These explorations can lead to important insights about complex teaching and learning that result in critical awareness and action. The dream of critical consciousness and of this research is that art and pedagogical theories of practice forge viable spaces for shared reciprocity and response-ability, i.e., the ability to respond to one another ethically. References Whitelaw, M. (2006). Metacreation art and artificial life. Cambridge, MA: MIT Press.
What does it mean to be 'on track'? Is being on track about travelling on familiar pathways? Or are we on track when we explore new terrain, new ideas and new technologies? In 2013 the Visual Arts and Design Educators Association (VADEA) NSW changed their traditional conference format. Breaking the boundaries of the walled conference venue and VADEA encouraged participants to choose one of 8 tracks, instigating a change in their mind set. The day involved visits to 3-4 venues per track, which included stopovers at artists' studios, large and small-scale galleries, public spaces undergoing redevelopment, high school art departments and an interactive interdisciplinary theatre. Participants were challenged to move off track, out of their comfort zone and into the zone of a much more active conference participant. Throughout this presentation we will investigate one of these tracks, Off the Wall, in depth. This track was designed to enrich art educator's knowledge of the contemporary artworld - its practices, preferences, and priorities. The track focused on juxtapositions that we encounter in the 21st century and in one way or another need to reconcile, even if for a short time. Traditional vs contemporary art, Eastern vs Western aesthetics, skills vs concepts! Our Off the Wall track began with a contemporary printmaking demonstration at the National Art School, Darlinghurst, complemented by a tour of the working studios and the convict built prison spaces. Next was a private studio and stencil and poster work tour led by Mini Graff, an up and coming Sydney based street artist who 'transforms an anonymous repetitive urban landscape into a unique and personal aesthetic experience'. Building on these practical experiences we then moved to investigating artists' works in the studio spaces in which they work. We then visited two galleries, White Rabbit Gallery, a privately owned collection of contemporary Asian art, viewing their latest exhibition 'Smash Palace'. The other, a public owned contemporary gallery, the Museum of Contemporary Art (MCA) in The Rocks Sydney, where our focus was on Jeff Wall's engaging large-scale backlit cibachrome photographs. In this particular session you will also learn how the track leaders adapted and converted their track experience into innovative classroom programs. The presenters reference the context of their own teaching environments, three very different High Schools in Sydney, along with the agencies of the world, artist, audience and artwork into the programs to challenge their students. Resulting programs focused on building practical
skills and working collaboratively while simultaneously enriching the students' knowledge of contemporary art inter connections. ON TRACK #off_the_wall is the presentation for you if this sortie into this world of opposites and your interests, go beyond the predictable and into the aspirational.
The Artist in the Museum: drawing research and learning through practice

Poland, Amanda Andlee¹, Curran, Tony²

¹National Portrait Gallery, Canberra, AUSTRALIA
²Charles Sturt University, Wagga Wagga, NSW, AUSTRALIA

From the parallel perspectives of artist and museum, the authors discuss the development of a recent art project by Tony Curran created in-situ at the National Portrait Gallery in 2013. The role and value of the artist in the museum is considered alongside the relationship between art making, research, drawing and learning. As Long As You’re Here was a participatory portrait project hosted by the National Portrait Gallery in 2013 for the duration of 33 days. In 2013 members of the Australian public were invited to sit for a portrait for as long as they liked. The subject's level of participation determined the quality of the outcome. This project built on a series of participatory projects by Curran conducted as part of his studio research into portraiture and contemporary art. In addition to participation, As Long As You’re Here prompted revisiting of the pedagogical and research potential of drawing in an increasingly deskilled contemporary art world. Drawing is a signature element in many NPG programs which aims to encourage everyone to draw and highlights the power of drawing to help people see, think, invent. NPG's approach raises the profile of drawing as a tool for thought, creativity, social and cultural engagement. The initial proposal to engage visitors expanded organically, to extend to educators, students and National Portrait Gallery staff. The integration of public and education programs is considered in this paper as a way forward to working with artists in the Gallery context. This project demonstrated that through careful aesthetic consideration participatory projects can create new value for the institution, participants, and non-participating audience members. Driven by the desire to create new value and transformative experiences the goal is to design programming that has a deep and lasting engagement with those it engages. Education/learning is at the centre of Portrait Gallery activities and the Collection and temporary exhibitions are at the core of programming. Designing compelling, valuable and accessible learning and public access program experiences is an ongoing challenge. Working in-situ in the museum context, Curran’s project aims matched the Gallery’s purpose to increase the understanding and appreciation of Australian people ‘their identity, history, culture, creativity and diversity’ through portraiture. Simultaneously an artwork and public learning program, As long as you are here provided an experiential learning engagement in the Gallery that enabled participants to engage in the project in multiple ways with multiple roles with varying levels of commitment. Experiencing the negotiated space between the artist and the sitter provides, as technologist Clay Shirky argues for, “a plausible promise, an effective tool, and an acceptable bargain with the [participants].” This kind of programming responds to a growing trend in contemporary art
towards event-based participatory art practices. While art has become increasingly dematerialized and deskilled in the wake of conceptual practice, the development of one-off experiential art forms has paralleled an institutional hunger for ever increasing public engagement. Recent critical theories have bolstered this turn to discursive, relational or participatory art forms with theorists Grant Kester, Nicholas Bourriaud and Claire Bishop using these respective labels to describe socially oriented practices. Artists like Marina Abramovic, Rikrit Tiravanija and Olafur Eliasson reflect these trends by staging process driven works as live unfolding events where the audience's participation as co-producer is the criterion on which their work can be judged. However these contemporary works depend on images for documentation and demand a skill base for producing and designing visual images. By incorporating drawing into participatory art practices As Long As You’re Here bridges a divide between traditional and contemporary art forms and it's findings can be diversely applied in art practice, research and educational contexts.
A quality education involves education in and through the arts. The benefits of engagement in quality arts education for primary school students are substantial. Research suggests, however, that the arts are taught infrequently and when they are taught it is often to a less-than-quality standard. What is missing are accounts of what is actually happening when the arts are taught, and what is working â€“ what we should preserve. This research begins to address this gap, reporting on a PhD study investigating the practice of arts education in Australian primary schools. The findings in relation to visual art will be presented here. Bamford & Glinkowski’s (2010) Effect and Impact Tracking Matrix (EITM) was used to frame and organise data derived from the research questions according to nine effect and impact domains (personal; social; cultural; educational; ethical; economic; innovation; catalytic; negative loss). Utilising the sorted data, portraits were written detailing the nature of quality arts education professional practices in the participating primary schools. Using portraiture methodology, this research began with the assumption that quality arts education experiences are there to be found. A dual-site case study was conducted in 2012 involving two distinctly different Australian primary schools. The first was in a small, rural community in Victoria, a school with 83 students from Prep-6. The second, a large school of over 700 students from Prep-7, situated in the Gold Coast's Hinterland, Queensland. In the Victorian school it was the generalist teachers who were primarily responsible for teaching art, while in the Queensland school, the 'specialist' art teacher was primarily responsible for students' learning in art. Discussion is provided of what is happening, and what is 'working' in terms of art education in these schools, concluding with recommendations for what is important to preserve amidst arts education in primary school settings.
Touched by the Earth: Engaging in the arts through biodiversity and environment in context at Bundanon

Preece, Mary¹, Gray, Tonia², Birrell, Carol²

¹Bundanon Trust, Bomaderry, AUSTRALIA
²University of Western Sydney, Penrith, AUSTRALIA
mary@bundanon.com.au

The experience of arts education beyond the four walls of the classroom is often limited for regional communities, who, through economic and geographic disadvantage, are unable to participate in arts enrichment programs. Bundanon Trust seeks to address this anomaly through its regional schools programs. Located near Nowra NSW on the Shoalhaven River, Bundanon Trust is a national cultural organisation, gifted to the people of Australia by artist Arthur Boyd and his wife Yvonne in 1993. In 2010, Bundanon Trust piloted a unique cross-curricular education program, Touched by the Earth, in the context of its rich environmental, historical and cultural heritage. In 2013, this program has extended to three regional high schools. Touched by the Earth is an immersive enrichment program for gifted and talented secondary students. The year-long program, involves cross-curriculum studies and research in geography, history and science enabled through the arts. The students engage in the rich context of the properties, the Collection and the landscape of Bundanon Trust over several visits, during different seasons of the year. The journey through the property includes learning about bio-diverse ecosystems through visiting and documenting different locations and vegetation communities. Using place-based methodologies, students study flora and fauna during the day and night. They engage with the Shoalhaven River, Arthur Boyd’s muse, through a kayak journey and overnight camp at Bundanon with poetry and drawing activities culminating in the production of an artist’s book and an individual project. Collectively, these unique educational experiences, allow students to reflect on their connection to place and develop an appreciation for Bundanon’s Genius Loci, expressed through artworks. In the wake of concerns about the plight of the environment, schools are expected to provide students with the knowledge and skills to cope with and act on the changing world around them. Touched by the Earth provides the context for this to develop. A longitudinal research study by University of Western Sydney, commenced in 2012, is monitoring how these unique experiences of place and context impact student learning. There are implications for the students’ understanding of sustainability and global environmental issues developed through art practice.
In our presentation we focus on professional diversity in visual arts education in early childhood education. As researchers and senior lectures we reflect our current research project which creates co-operation in the field of arts in three organizations: Laurea University of Applied Sciences, Metropolia University of Applied Sciences and the University of Helsinki. In Finland the generalist educators who work in early childhood education with children in age 0-6 are called kindergarten teachers. One may get the qualification of kindergarten teacher through two routes: BA studies in pedagogical teacher training at the universities or BA studies of social services at universities of applied sciences. Our research problem is: how do the different professional backgrounds of kindergarten teachers effect on their arts education practices? Our research questions are i) what is the current visual arts education in early childhood education like and ii) what kind of meanings do the different educational backgrounds bring to early childhood visual arts education. The object of our research project is to reflect current pedagogical practices. Our data is collected during the fall 2013 as case studies in six day care centres in metropolitan area of Helsinki. Methods are observation, theme interview and reflection. The interviewed kindergarten teachers have worked at least two years in day care centres and implemented the national document 'Curriculum Guidelines for Early Childhood Education and Care' (Stakes/THL 2003/2005) in their work. The reliability is guaranteed by making interviews crossed: we do not interview our own ex-students. We analyse the research data through five context layers which are connected to the expertise as visual arts educators: personal professional identity, educational background, applying of the national curriculum document, practices of certain day care centre and conception of child in the visual arts education. We ask what kind of variation can be seen in the professional identity of kindergarten teachers as visual arts educators. And further, how is the conception of child constructed in visual arts education practices? And lastly: how do the philosophical values and background of different kind of professional education effect on the practices? The inspiration for this research project is a current survey, complemented in Spring 2012, and focused on kindergarten teachers who work in day-care centres and preschool classes in the metropolitan area of Helsinki. According to the study the kindergarten teachers with pedagogical teacher education founded the definition “as implementors of children’s culture and arts education” as an essential part of their professional identity. There was a statistically significant difference between them and the
bachelors of social services. Less than a half of the BAs in social services found this description suitable for them selves. The aim in our research is to critically reflect and look behind these results. Critical reflection on practices of visual arts education in early childhood education will construct better understanding in developing the national curricula for early childhood education. Results of our research help also to make better curricula for BA studies in arts education at universities. On the road we will face the question what is high quality in arts education in early childhood education.
Lending a helping hand: Lessons to be learnt from young children's home-based art experiences

Richards, Rosemary

1Australian Catholic University, North Sydney, AUSTRALIA
rosemary.richards@acu.edu.au

During my doctoral research I was fortunate to be involved in four young children's lives, and to develop an appreciation of their art-based interests as they shared their perspectives on art experiences across diverse contexts. Over approximately one year, as the children took and discussed their photographs of art experiences in their homes, early childhood centre and schools I regularly visited them in each of these contexts. With access to the children's perspectives I came to see how two boys and two girls (aged four to five years old) sought and received support from their siblings and parents, in ways that opened up possibilities for artistic growth rather than closing it down. I also saw connections and disconnections between home, early childhood and school contexts and the sorts of support they had at home and that which they had in educational settings. In this presentation, using the children's photographs and comments, I will provide glimpses into the ways the four children interacted with others through their art. This discussion will prompt a consideration of roles teachers might take when actively engaging with children through art experiences and how they might maintain closer connections between children's family-based arts education and that which is experienced in school and early childhood contexts.
Making connections: Visual arts programing in an interdisciplinary precinct environment

Robinson, Pia¹, Williams, Megan¹, Leong, Jacina¹, Coombs, Courtney¹
¹Queensland University of Technology, Brisbane, AUSTRALIA
p10.robinson@qut.edu.au

QUT Precincts provides management and development of QUT’s public precincts across two geographically separated sites - Creative Industries Precinct at Kelvin Grove and Gardens Point Precinct in Brisbane’s CBD - to maximise outreach activity. Over the last 12 years QUT Precincts has expanded considerably in terms of infrastructure and outreach. What began in 2001 as Gardens Cultural Precinct at Gardens Point and included QUT Art Museum and the Gardens Theatre, was added to in 2005 with the opening of the Creative Industries Precinct at Kelvin Grove. In 2009, further additions were made at Gardens Point with the opening of the newly restored Old Government House including a gallery dedicated to the work of William Robinson. In 2013, the renamed Gardens Point Precinct opened its newest addition, The Cube in the Science and Engineering Centre - one of the world’s largest digital and interactive learning environments. Outside of an annual program of visual art and new media exhibitions, theatre programs and digital media projects, QUT Precincts delivers a very active program of engagement activities for a diversity of stakeholders including the immediate QUT community (staff and students), school age students (P-12), industry and the broader community. The visual arts have always, and continue to be, a focus for public programming. This paper will look at the way in which the small team responsible for developing and delivering these programs have collaborated and responded to the changing infrastructure of QUT Precincts to develop innovative programs for school age students that embrace the diversity of contemporary visual arts and new media practice, explore intersections with the fields of science and technology and that place inquiry and creative thinking at the core of the audiences’ learning experience.
Cubic Reflections: An interactive cartography of the sensory, spatial and ontological dimensions of tertiary learning environments

Rousell, David

1Southern Cross University, Lismore, AUSTRALIA
d.rousell.10@student.scu.edu.au

Cubic Reflections is a participatory arts-based research project that explores the sensory, spatial and ontological dimensions of learning environments through mapping and creative reflection. The project was initiated at Southern Cross University in 2013, when twelve site-specific cubes were created and installed in locations across the disciplinary domains of the Lismore campus in Northern NSW. The cubes were designed to form a network of reflexive objects that could connect both human and non-human modes of existence within an interactive cartography. Participants were invited to both activate and modify this network, by mapping and reflecting on their own movements within and between the twelve learning environments. The arts-based methodology developed for this project was informed by recent work in the anthropology and geography of the senses, as well as ecological philosophies associated with speculative realism. The research began with the siting, creation and installation of cubes in specific locations, taking into account the sensory and spatial dimensions of each site. Photographs were taken from the five faces of the cubes in each location, then reversed, printed in high resolution, and adhered to the respective faces of each cube. In this way, the cubes were literally used as surveying instruments for reflecting the non-human elements of different learning spaces. The cubes were then re-installed at each of the twelve sites, and a campus map was modified to illustrate the cubes' locations. Following this, staff and students from the university were invited to participate in the project by navigating between each of the cubes, reflecting on each site through words, drawings and photographs, and transcribing their movements across the campus on the map provided. Participants were not primed in any way as to the implied meaning or significance of the work, but were rather encouraged to reflect creatively on their own experiences of the spaces through which they traveled. As a result, each participant interpreted and modified the project in a different way, providing responses that were personal and authentic rather than predetermined by research questions. One participant wrote a poem for each of the twelve locations, tying together observations of the surrounding flora and fauna with snippets of conversation overheard through classroom windows. Another created a virtual map of the project using a smartphone, replete with GPS coordinates, photographs and reflections on each cube and location. Yet another participant produced a complex drawing of her movements around the campus without lifting her pencil from the paper. In this way, the project successfully generated a multi-layered cartography of learning environments across the campus, as well as a deeper awareness of the relationships between humans and non-humans within those spaces. A significance finding in the varied responses is that they fit closely with the
original intentions of the project, even though those intentions were never made explicit to the participants. This suggests that the outcomes were achieved not through linguistic elicitation, but rather through a vernacular of design that was embedded in the artwork itself as a form of pedagogy. This presentation provides an overview of the Cubic Reflections project through examples of the various texts, images and artifacts that make up its cartography. An analysis of the sensory, spatial and ontological dimensions of the project is also presented, including the implications of the project as ‘applied philosophy’. The significance of these findings is then posed and offered to the audience for discussion, with a view to informing subsequent iterations of the project.
This paper argues that there is a need to rethink perceptions of representation, meaning and identity in performance and education of the dramatic arts in western society; for drama education to be sustainable in a modern multicultural society. The paper will focus on the perceptions of truth in performance and the basis upon which we structure such objective truths. The American adoption of Method acting; the most powerful ideal of acting personified by Hollywood and tertiary acting schools, with a basis in post-Stanislavski style; is challenged through a qualitative exploration of recent publications on the resurgence in physical theatre styles such as Viewpoints, Meyerhold and Theatre Anthropology. These texts take their position of theatrical performance and training with greater emphasis placed upon ritual and world theatre rather than purely the white, paternalistic, western tradition. Through the analysis of performance systems, the myth of what acting means will be discussed; and the connections between performance, ritual and truth. The implication is that we must move our curricular thinking for secondary and tertiary drama education to a more diverse and flexible interpretation of ‘successful’ acting skills if drama is to remain sustainable in the modern multicultural world. Key words: drama; education, representation, ritual
Community Perceptions of School Students' Art Work

Ryan, Maureen¹

¹ Victoria University, Melbourne, AUSTRALIA

Maureen.Ryan@vu.edu.au

This paper will tell some of the story of Gallery Sunshine Everywhere, a small not for profit organization that has been exhibiting the art work of pre, primary and secondary school students in a western suburban cafe in Melbourne since 2007. During that time, over seventy curated exhibitions have been held. The exhibitions combine the formality of framed work and opening events with the accessibility of the cafe space. All work is photographed and included in the Gallery section of the web site www.gallerysunshine.com.

There are two phases in the research which will be reported in this presentation. Members of the Gallery Sunshine Everywhere email list have been invited to view the Gallery section of the website and to complete a questionnaire covering aspects of the context of Gallery Sunshine Everywhere and of a range of research findings around perceptions of school students' art work. As well, visitors to the cafe will be invited to complete a similar questionnaire in relation to the exhibitions held between March and June 2014.

In describing five ways in which art projects can improve struggling communities, Borrup (2009) lists the following: promotion of interaction in public space, increased civic participation through celebrations, engagement of youth in the community, promotion of the power and preservation of place and broadening of participation in the civic agenda. Others like Matarasso (1997) and Merli (2002) have problematised issues around "enjoyment", "telling stories", "active engagement" as familiar phrases used by artists who work in community settings.

As well, debates continue about the value of the arts in relation to higher school motivation, engagement in class, self-esteem and life satisfaction.

This study attempts to extend documentation of the story of Gallery Sunshine Everywhere while contributing to research about perceptions of school students' art within the broader framework of community art.
The aims of this research were to further gain understandings in the benefits of a new media arts curriculum in economic and social terms and to further contribute in creating a discourse on how it can potentially encapsulate many of the aims of arts education and literacy education as young people's lives are increasingly mediated by digital technologies. This case study examines new possibilities and understandings experienced by the youth participants and their mentors during their two-week long Director's Program at The Gulf Island of Film and Television School (GIFTS) in Canada. One of the unique qualities of this research site is that the students and their mentors live and work together for the entire duration of GIFTS' programs, teaching, learning, and sharing from one another, a condition that is similar to that of residency for professional artists. As a result, GIFTS provides a place for the emergence of new understandings and artistic possibilities for the youth participants and mentors in ways that sets them apart from most other community-based media production learning sites. This presentation will discuss how every stage of collaborative filmmaking process, from brainstorming to final editing, as well as the seemingly insignificant moments in between played a vital role in not only the youth participants' but also mentors' understanding of their own identities in this unique pedagogical site. An analysis of one of the productions is offered in this paper to provide a further insight on some of the potentials and limitations of looking at youth production as a representation of their voice. The complexity we discovered within the findings of this study reminds us as educators and researchers that inquiry into the lived experiences of youth participants and mentors refine understandings of teaching and learning and offers an understanding of how such collaborative, creative engagement influence their conceptualization, negotiation and participation around issues of identity and culture. The data for this study was collected through field observations, interviews, pre-production texts, such as storyboards, scripts, and screenplays, visual documentation, and post-productions. Dr. Kit Grauer, an associate professor of Curriculum and Pedagogy at the University of British Columbia, has worked and published extensively in the areas of art teacher education, community-based art education, and images-based methodologies, and has considerable experience in interviewing, data analysis, and video production. Central to this study is her work on place-based education and a series of studies on adolescent identity and place (Grauer, 2002; Grauer & Irwin, 2005), as well as her expertise in how new media influences the construction of student and teacher identity (Grauer, 1999b, 2003; Castro & Grauer, 2010). Grauer's research on new media and community-based sites of learning and the implications for art education will underscore this proposed study. Anna Ryoo, a graduate student of the Department of Curriculum and
Pedagogy at the University of British Columbia, is also a secondary school visual and media arts teacher and an artist. This paper is co-written with Dr. Kit Gauer based on the research conducted over the summer of 2013 as a research assistant for Dr. Kit Grauer who is the Principal Investigator of SSHRC (Social Sciences and Humanities Research Council of Canada) funded research titled, 'Citizens of tomorrow: Investigating the Impact of community media arts practice on marginalized urban youth.'
The De La Salle University Culture and Arts Office in Manila, Philippines, was established in 1988 as the university’s response to formally recognize and harness the various student arts-related organizations. The Office dedicates itself to promoting a well-balanced non-formal education of culture and the arts for the Lasallian community. It envisions itself to be a pioneering academe-based culture and arts development resource championing cultural stewardship and artistry as catalysts for social change. It commits itself to the holistic formation of Lasallians, integrating faith-life, leadership and community engagement towards social transformation. The office cultivates the talents of artistically inclined Lasallian students through its different cultural organizations in the field of dance, music, theatre, film and broadcast arts. It provides cultural and artistic programming, including artist development, formation and promotion, developing student artists and future role models who imbibe the Lasallian guiding principles. It advocates the engagement of the community, through meaningful activities, to help promote the deeper importance of humanities in everyday life. It also commits to develop culture and arts research and technology development in the academe through developing a rich body of literature in Filipino arts and culture, with the end goal of strengthening nationalism and fostering peace and understanding. The office champions the principle of CULTURA, as one of the institutional values. CULTURA is defined by the institution as man’s regard for humanity, manifested through the promotion of pluralistic culture, appreciation of art, love of Things Filipino and genuine care for the environment. This value aims to be instilled to its students to eventually fulfill the vision of achieving Lasallian excellence in the arts. In DLSU, the Culture and Arts Office (CAO) serves as the managers, caretakers and promoters of the arts in the campus. Under its wing are the several performing arts groups and production/administration volunteers. Moreover, the office is in charge of ensuring that all its programs are geared towards achieving a good balance of artistic excellence, audience development and public accountability/financial stability. It teaches these concepts to its student artist groups for their further development in sustaining their organizations and their craft. Likewise, arts management is treated as an integral part of the development of its artists’ well-being. In the course of the formation program, these concepts are intended to be established among artists: 1) that the arts is not just their end-all and be-all; 2) that artists should be beings grateful to its Creator for the talents bestowed upon them; and 3) that these given talents should be honed to achieve artistic excellence. The concept of social responsibility as citizens of the nation and as brothers and sisters to the poor are also harnessed, for them to find a deeper meaning of how their
art functions in a bigger scale by affecting the society. The holistic formation program framework for the student artists was conceptualized to incorporate and contextualize the Lasallian guiding principles in the practice of its homegrown artists, while introducing the valuable concepts of arts management in CAO’s student formation programs. Strategies and activities particular to each facet of formation: the artistic orientation, organizational orientation and social orientation, shall also be shared in the presentation.
Innovative Program for Teachers’ Training in Cultural Education

Samson, Lourdes¹

¹Miriam College, Katipunan Ave., Loyola Heights, Quezon City, PHILIPPINES
lk_samson@yahoo.com

The process of preparing teachers for their teaching profession is significant. A training program for teachers is more than the acquisition of skills. It involves as well an attitude that values continuing education. It allows a receptivity to change especially in a milieu when the very nature and purpose of formal education as a preparation for livelihood and the real world adaptability is in question. This program on culture education is an accredited art/culture curriculum for thirty (30) selected public schools art teachers in Metro Manila. The program consisted of seven areas on art and culture namely: Philippine Arts, Culture and Society, Arts Appreciation 1 & 2, Philippine Music with Pedagogy, Philippine Visual Arts with Pedagogy, Research in Art and Culture and Cultural Resource Management. Focus of this research paper is on training of elementary art teachers in cultural education curriculum. The teachers’ training program runs for two summers and covered both subject mastery as well as pedagogical techniques for teachers. It consists of curriculum development, pedagogical skills enhancement and technology integration into curriculum through lectures, art/dance workshops and cultural mapping field activities. The proposed program design seeks to be responsive to change, especially in the diminished role of cultural education in the curriculum priorities. Enhancing the value of culture as a must know component of basic education and its possibilities in improving learning skills provide a new paradigm for teachers’ training program. The concept of continuous learning even in a profession one already performs is a way to achieve excellence. Continuity in upgrading and enhancing skills provides a competitive advantage in art education especially in the context of challenges to its relevance as an area of learning.
This study explores the value and meaning of craft activities at home in Japan. The main aim of this research is to understand what, how and why something is made by non-professionals at home. In this research, craft is defined as creating objects skilfully and beautifully through the manipulation and control of materials, tools equipment and processes. Japan has strong traditions in craft education at schools as well as in the society. However, it is changing. The educational comparative research identified the decline of craft education at primary and lower secondary schools in Japan and England (Sato, 2010). In both of countries, there was a strong emphasise on developing children's creative thinking skills rather than making skills in policies. The research identified some practical problems to conduct craft education at school, for example, lack of authentic materials and tools, and shortage of time. The research concluded that formal schooling might not be the best place for craft education. However, hobby crafts (making at home) are in fashion in the society. According to Williams, the numbers of craft consumers who are willing to do Do It Yourself (DIY) in England was increasing in 2008 (Williams, 2008). From my experience this is also the case in Japanese society. They do DIY for pleasure and to express their identity, not for economic reasons. This kind of craft is essentially both made and designed by the same person who typically brings skill, knowledge, judgment and passion to their work. There is a need to investigate craft activities at home so as to explore the meaning and value of craft at home. The research method is case study. The main data collection instruments are semi-structured interview and observation. Three people who are engaged in making at home (sewing and knitting, photography, cooking and farming) were interviewed and their practices were observed. The significance of home-based craft in a contemporary arts education will be explored and discussed. This study is at the stage of data collection. I am going to present some tentative findings from this research.
Community pedagogy: (Re)contextualizing the narrative of teaching and learning

Schlemmer, Ross¹
¹Edinboro University, Edinboro, PA, USA
rhschlemmer@yahoo.com

In the United States, we often consider art education through a narrow conception of the artist. University art education programs continue to rely upon departments of fine arts for providing pre-service art teacher content knowledge. This purpose of this study is to explore the diverse purposes of art education and to consider effects of (re)contextualizing practices within culture and community. It examines what role the visual arts can play within this context and ultimately it explores the implications for the way we prepare art teachers. Emphasizing a social and ethical aesthetic, critic Suzi Gablik suggested that the community artist is an example of an artist that has resisted the values of the marketplace and used his or her skills in the service of the community, arguing “any artist in contemporary society who sets out to create values must engage actively with the outside world” (2004, p. 63). Rather than to maintain the privileged voice of the artist, Giroux advocated for the construction of diverse critical public spheres through a revitalized sense of pedagogy; “this means understanding pedagogy as a deliberate attempt on the part of cultural workers to influence how and what knowledge, identities, and social relations are constructed within varied sites of learning” (1995, p. 8). A community pedagogy reconsiders the role of the teacher as well as that of the artist. Education in the United States is characterized by testing and standardized outcomes, and bears little relevance to the culture and the community that surrounds both students and teachers; “The structure of these schools encourages pedagogy that is efficient, predictable, and detached from student and teacher interests. [As a result] schools are often uninteresting and uninspiring places for both teachers and students” (Graham, 2009, p. 85). Community art provokes a deeper understanding of the purposes of art, and how it can be utilized as an effective tool to catalyze social change. A community pedagogy connects the philosophies of art and education to the larger sphere of social justice. Consequently, the contextualization of the arts within culture and community has distinct implications for what we teach and the way we teach it. Art education through a community context can help teachers and students develop relationships through which we come to understand ourselves and others (Anderson & Milbrandt, 2005). Consequently, learning experiences can be created for pre-service art teachers that focus not only on the creating of art, but rather upon the experience of collaboration between people. In this context, the teacher is no longer the only one who teaches, but rather is also one who is taught through interaction with the students and with the community. This study examines the reflections of pre-service art teachers who are predominately fine arts majors and how their experiences within the community may have (re)shaped their conceptions of teaching and learning. Informed by
Service-Learning and contemporary artistic practices that emphasize participation and collaboration, the knowledge and understanding of community arts practices for these pre-service teachers was constructed through experience and interaction with the community that encompasses prevailing societal and cultural influences. This study initially is based upon observations, reflections, and interviews of pre-service art education students. This presentation also proposes a subsequent longitudinal study to determine which roles are reflected in their classroom practices. Addressing issues of social justice and empowerment are significant not only in the U.S. but across the globe. Communities and organizations have the potential to benefit from Service-Learning and the community arts through enhanced educational opportunities on local, national, and international levels by helping students to become civically engaged. This presentation also suggests a model for informing cross-cultural understandings of community pedagogy, participation, and collaboration. It presents the opportunity to develop socially relevant programs for use in the teaching of art that include community, social justice, democracy, collective responsibility, activism, and equity - amongst others - that challenge our perceptions of art education. References Anderson, T. & Milbrandt, M.K. (2005). Art for life: Authentic instruction in art. New York: MacGraw Hill Companies, Inc. Gablik, S. (2004). Has modernism failed? (2, rev ed.). New York, N.Y.: Thames & Hudson. Giroux, H. A. (1995). Borderline artists, cultural workers, and the crisis of democracy. In Becker, C., & Wiens, A. (Eds.), The artist in society: Roles, rights, and responsibilities. Chicago: New Art Examiner. Graham, M. A. (2009). How the teaching artist can change the dynamics of teaching and learning. Teaching Artist Journal, 7(2), 85-94.
Art as social practice

Schlemmer, Ross¹

¹Edinboro University, Edinboro, PA, USA
rhschlemmer@yahoo.com

Artists have assumed a variety of roles in society and directed their work towards divergent purposes. Critic Suzi Gablik (2004) argued “the more closely we examine the pursuit of freedom in modern society, the more we come up against an unacknowledged split between our ethical and our aesthetic standpoints” (pp. 90-91). This new terrain of consciousness refers to the intent of the artist shifting beyond a narrow focus on creative self-expression or conforming to the aesthetic demands of the marketplace, to emphasize the greater needs of others within a social context that gives such art its meaning beyond traditional aesthetics. Art as social practice emphasizes a new sense of consciousness that is both socially responsible and ethically sound, and goes beyond merely promoting aesthetic quality to contribute to the quality of life. One of the myths about the artist is that his or her role is separate from ordinary human activity, and that “artworks are things that do not have a function, except, perhaps, to give aesthetic pleasure” (Van Laar and Diepeveen, 1998, p. 2). What matters more with contemporary views of the role of the artist is to be critical rather than to be ideological. Emphasizing a social and ethical aesthetic, Gablik suggested that the community artist is an example of an artist that has resisted the values of the marketplace and used his or her skills in the service of the community, arguing “any artist in contemporary society who sets out to create values must engage actively with the outside world” (2004, p. 63). The community artist demonstrates a greater critical awareness of his or her social role that is not the result of an autonomous, self-contained individual focused on self-expression, but rather upon a dialogical structure that results from collaborative and interdependent processes. The artist in a community context seeks to connect to their constituent communities through practices that create a critical consciousness and provide ideas, solutions, and structure for change to establish political, social, as well as artistic validity. Particularly in the context of the classroom, we should examine the social roles that characterize how artists function in society. For example, one of the goals of the community artist is to ‘transform society,’ while others may choose to ‘investigate the formal properties of color.’ These divergent views of the artist are grounded in different cultural discourses, and each “constructs the artist as an individual in a particular way, and each view of the artist corresponds to specific institutions that mediate the role of the artist in society” (Gaztambide-Fernandez, 2008, p. 235). The various roles of the artist cover a diverse range of human activities, consequently it becomes difficult to uncover one universal characteristic that can define its conception. It thus becomes critical to examine the construction of the image of the artist in culture by institutional and discursive formations. This “revisoning” of the role of the artist has profound implications for art education on local, national, and international levels.
Even when art teacher education programs prioritize this model of artistic practice, the reality is that public schools in the United States do little to support the integration of these practices; art teachers who become teachers in public schools are often expected to adhere to an existing curriculum model that represents a more traditional view of the artist. Through a more critical form of pedagogy, Giroux suggested that the role of the teacher is to defy “the specialized, parochial knowledge of the individual specialist, sage, or master ideologue” (1995, p. 12). At issue is the necessity to develop a collective vision that articulates the relationship between the artist and the teacher. McCall & Simmons (1966) argued that the individual might be the primary author of his or her own identity, yet conceded, while “personal elaborations of these conventional contexts are exceedingly important they represent, in most cases, variations on culturally established themes” (p. 70, cited in Zwirn, 2002, p. 37). What I am suggesting through this presentation is a (re)articulation of the roles through a more complex representation of identification that reflect a broader vision of both the artist and the teacher. The challenge becomes how to help pre-service art education students develop a sense of identity that critically examines the values, beliefs, and ideological construction that confine the role of the artist and the teacher in society and in education.
The meaning of meaning in art education

Schönau, Diederik W.¹

¹Cito, Arnhem, THE NETHERLANDS
dwschonau@gmail.com

What makes ‘art’ in school special that we have made it a school subject and have products we like to call ‘art’, not just a ‘product’, an ‘illustration’, a ‘sign’ or a ‘visual image’? In this presentation the issue of ‘meaning’ in work made by students will be addressed, and suggestions will be given how to learn students of all ages to make studio work that is ‘meaningful’. When inviting students to make studio work, many instructions can be formulated, including criteria on which the work will be assessed. The assignment can vary from executing work according to strict prescriptions of the teacher, to making work in which the students have all freedom to make their own choices. Both extremes reflect educational positions with regard to what we wish students to learn when they are working in the art lesson at school. In most cases it is the teacher who decides on the assignment, as the assignment is exemplifying the curriculum and the vision of the teacher with regard to learning in art. On the other hand the motivation of the students is crucial to make their learning efficient and effective. But motivation is not the only reason to pay attention to how students will be addressed by their teacher. What is more important is personal involvement of the students. This relates to more than to please the teacher, to work for good grades or to understand the relevance of what is learned. What really matters is art education and in art in general - is to learn students how to give form to meaning. Teachers can think of many ‘meaningful’ tasks, but meaningful to whom? And what do we mean with ‘meaning’? In art education, as a school subject, to become relevant, the individual interests, qualities and feelings of students are addressed or should be addressed. This approach is the unique potential of the arts as educational subjects. But to develop those interests, qualities and feelings the content of what is done should be ‘meaningful’ to the students. Assignments in art education should therefore relate to meaning that is personal and relevant for students. What students have to learn in the arts is to give form to personally relevant meaning. These meanings can relate to personal and social issues, to feelings, to experiences, to sensory experiences, etc. This approach is most close to what artists do in their artistic life. Like in the art profession, basic skills and knowledge are essential, but only as neutral means that can be used to give form to meaning. At the same time the art making process is more than executing an assignment according to prefixed, externally administered guidelines. To arrive at art education that is more meaningful to students, the students should learn to take the lead in deciding what to make, how to make it and how to assess the results of their work. This approach includes two notions: learning as an active way of students to develop their own artistic skills, and the ability of the student to think ahead about the criteria that match the goals students have in mind. Based on these notions the theory on developmental self-assessment is
taken as a point of reference. A fundamental aspect of this theory is the notion that students have to learn to work with the concept of ‘meaning’. It relates to their personal point of view or reason to make a work, and their choice with regard to what and how they wish to visualize this meaning. When connected with the inborn tendency of students to investigate, compete and compare, the learning to give form to meaning can be connected with the learning to improve. Is this theory and approach reflecting a continuity in our thinking on art education, or is it a change with regard to many current practices and ideas in art education?
Are we stifling their creativity? Provoking arts learning conversations with educators

Selkrik, Mark¹, Bottrell, Christine²

¹Victoria University, Melbourne, AUSTRALIA
²Abelle22: Research Evaluation Learning and Development, Albury, AUSTRALIA
mark.selkrik@vu.edu.au

Arts education provision in schools is often cited as one of the casualties of the Global Education Reform Movement (GERM) (Sahlberg 2012, April 2) and assertive learning paradigm (Clough 2010). These perspectives dominate current educational discourses in many parts of the world and are premised on hierarchical, compliance regimes which focus on performativity, targets, standards, and reductionism, where knowledge/skills transfer is gauged through measurable outcomes. The increasingly entrenched focus on such processes and perceived ways of learning, along with what is considered worthwhile knowledge and intelligence continues to narrow, particularly within educational systems (Gilmour 1986; Robinson 2001). The diverse ways in which understanding and knowing emerge through Arts learning are not so easily contained within parameters of managed outcomes. Consequently the learning that occurs through and in the arts is often held in less regard to other knowledge, which is perceived by decision makers and those who implement policy as more worthwhile. The time dedicated to arts learning in school curricula across many education systems at best remains static or contracted, and at worst has been removed completely from the formal part of a school day. While a justification is often provided that more time is required to focus on the ‘essentials’ and meet literacy and numeracy outcomes, a body of evidence continues to build around the impact the arts and arts rich learning environments have on the development of young people. Arts rich learning has been shown to benefit young peoples’ capacities; ranging from active engagement in the school environment through social and academic achievement to positive impacts on learning across discipline areas of the curriculum (Deasy 2002; Ewing 2010; Fiske 2000; Hunter 2005; McCarthy et al. 2004; Vaughan, Harris & Caldwell 2011).

As the space remains increasingly fragile for arts learning in school settings with education becoming more GERM-like, Hargreaves (2000) has identified that educators are required to develop new skills and teach in ways they are not necessarily familiar with. In the current climate educators are also increasingly expected to consider concepts such as partnerships, engagement, curiosity and creativity in their teaching and learning approaches with young people. Curriculum documents emphasis creativity and creative learning, although creative approaches to learning and teaching, and in particular what creative learning is, continues to be unclear for educators. With mounting pressures and perceived time constraints teachers struggle to address certain curriculum elements. Educators confidence to teach curriculum areas such as arts can also be low (Bottrell
In this paper we report on an innovative methodology that was developed and implemented for a project based on connected understandings of creativity and creative learning. The project explored how teachers of Arts education and the principals in a large P-9 school in Victoria, Australia described and understood creativity, creative learning and Arts learning. This research was conducted as a pilot study, and the methodology was designed to be responsive to the views and ideas of participants. Along with exploring understandings of creativity, creative learning and arts learning an aim of pilot project was to also trial the (usefulness) efficacy and replicability of the design for research in other school settings. Data collection involved survey, collegial conversations, email prompts and reflective journaling. Throughout the project careful attention was paid to establishing, weaving and maintaining respectful relationships, clear protocols and communication between all involved. Amongst the findings from the project most of the educators involved in the study described how the methodology was effective in allowing them to respond in both diverse and personal ways - creatively. The participants also recognised that there is no ideal time in a school environment for ongoing data collection, and in order to gather rich data good communication is required and the time and ongoing energy from participants and researchers is vital to success. The methodology, adopted for this project in summary, was succinct and efficient yet allowed for the gathering of abundant, meaningful data. As part of the methodology teachers were encouraged to share aspects of their journals with each other in collegial conversations which resulted in some staff at the school wanting to initiate ‘creative planning time’ together. This distinct “outcomes free” planning time appealed to many involved in the project as the ultimate in professional development. Our presentation will examine and reflect on the methodology used in this study. In order to explore future creative possibilities for this methodology we will be encouraging discussion and feedback from the audience.
Researching the role of popular iconography and of the book form as text in contemporary Indian art education

**Sharma, Manisha¹**

¹The University of Arizona, School of Art, USA
msharma1@email.arizona.edu

This presentation describes a community-based artmaking project in northern India, questioning: How can art making be used as an alternative model of communication that subverts the perceived superiority of the written text in a worldview that continues to focus on the 3 Rs -reading, (w)riting, (a)rithmetic- in education? The project also asks: How does such a dialogic process reflect on and allow deconstruction of contemporary Indian visual culture? Framed as a critical ethnographic study, this project is presented as an investigation of how the production of art and crafts might be successfully employed as a tool for promoting critical reflection and dialogue among Indian populations whose voices are excluded in history and opinions omitted in mainstream cultural production.

Specifically, the study looks at the form of the book as text, and as a form of craft in traditional Indian education systems. The project also looks at the use and of iconography -a powerful tool in traditional Indian aesthetics - in promoting visual literacy in contemporary education. The study is framed within critical pedagogy and postcolonial theory, and references contemporary craft education programs in India in re-thinking (art) teacher education and preparation. The project described in this presentation engages largely with informal education, but the presenter will draw connections between traditional and emergent approaches to teaching art and craft in both formal and informal venues, and in implications for visual social literacy. In presenting the outcomes of the workshop, including its limitations, the researcher reflects on how Cultures of Silence (Frieire, 1970) might be recognized within existing educational programs and teaching practices, both in terms of potential audiences, as well as art and craft educators. As such, the presentation addresses all three of the conference’s themes: Continuity (of traditions) within Contexts (of craft, literacy, and social agency) of Change (in approaches to teacher preparation, and teaching of traditional craft practices and belief systems).
In this presentation, I recount my revision of a high school photography curriculum, based on a requirement to teach high school students in Mexico City about Frida Kahlo on the occasion of the Frida Kahlo Centennial. In describing my construction of a critical photography curriculum, I describe a strategy of engagement that allowed my students to approach standard content in art history within contexts relevant to them, both personally and socially. In considering critical thinking about locality of context, the curriculum drew upon aspects of multiculturalism, civic engagement, and feminism. In employing an amalgamated approach to curriculum building, the project allowed students a broader sense of ownership in decision-making regarding concept and technical execution. In describing this project and sharing student work and responses, I clarify my own thoughts and questions as an art educator, about ideas of place and space in inter-nationally and multi-culturally relevant topics and histories in art and education.
The Case Comparison of Figural Forms and Creative Roles of ATTA in Taiwan and Finland

Shen, Tsui-Lien¹, Ruokonen, Inkeri², Lai, Jiin-Chyuan³, Tsai, Ming-Chang⁴
¹National Formosa University, Yunlin, TAIWAN
²University of Helsinki, Helsinki, FINLAND
³Transworld University, Yunlin, TAIWAN
⁴National Chiayi University, Chiayi, TAIWAN

tlshen@nfu.edu.tw

It has been widely recognized that creativity is the vital ingredient that needs to be cultivated if we are all to survive and flourish in this 21st Century. One of the best ways to nurture creativity is through arts education. The study is aimed to compare the differences of Abbreviated Torrance Test for Adults (ATTA) for figural response results and creative roles from the undergraduate and graduate students in Taiwan and Finland. ATTA is a standardized test to measure adults creativity competence, including one activity of verbal form assessment and two activities of figural forms assessment. There are 120 students selected as the research samples from Taiwan and Finland (60 students from each country). After the standardized test is conducted, four experts will be invited to assess the ATTA test results. The SPSS statistical software will be employed to conduct the statistical analysis. The research findings will be accomplished by means of quantitatively comparing the differences of received scores by the students in terms of the 10 figural criterion-referenced tests for creativity from two countries, and qualitatively analyzing the creativity performance in terms of openness, unusual visualization, different perspective, movement and/or sound, richness and/or colorfulness of imagery, abstractness of titles, articulateness in telling story, combination/synthesis of two or more figures, internal visual perspective, expressions of feeling and emotions and fantasy. Based on the results from ATTA test of Taiwan and Finland, the three kinds of creative roles, collaborator, contributor and accelerator, the associated differences will be analyzed and compared. Keywords: ATTA, assessment of creative thinking, art education, Taiwan, Finland
In this session, the presenter will analyze and discuss the viral Gangnam Style music video as an example of global visual culture, sharing emerging characteristics of global popular culture that has blurred and obscured geographic, national, and cultural boundaries. GS and global culture contrasts with flow and movements of conventional popular culture as Western media products under the influences of the marketing strategies of multinational corporations, which often dichotomize popular cultural either as creators/distributors or consumers. Many traditional popular visual culture products such as television programs, music videos, and films have been produced for the sake of economic gains under the control or regulations of distribution and copyright laws. However, we are now witnessing the new wave of global and popular culture. Gangnam Style is an epithet evidence of this cultural movement. The analysis of GS could offer some implications that extend current art and visual culture teaching practices, envisioning new visual culture pedagogy to teach about new global media and popular culture. GS music video itself was not only fun, engaging, and creative popular culture, but also inspired creativity among fans in the forms of parodies, mashups, and remixes, making his dance steps as one of the most dance movement in recent popular culture history. U. S. media features GS at entertainment television programs, as seen in ABC's Good Morning America, Dancing with the Stars, Saturday Night Live, and Britney Spears learning GS on Ellen DeGeneres Show. They helped situate Psy and his dance as a world icon. Chinese dissident artist, Al Wei Wei, danced to GS and even Noam Chamsky, the philosopher and father of modern linguistics, appeared in MIT students' GS music video, parodying “Oppan Chomsky style.” The diversity and popularity of GS music video have reached people of different ages, races, social classes, and political views. The analysis of GS and spin-off versions in terms of production and distribution as a creative and cultural product highlights several characteristics of visual culture and media drawn from the consumption and creation of new global culture. First, with the advent of new media and social networking technologies, popular culture has been shifting from a consumer-based end product to participatory and user-created content. Typical audience as passive recipients of cultural message has transformed into creative individuals or groups who can produce, contribute and participate in the cultural production with the development and assistance of new media and technology (Jenkins et al, 2005). Second, Gangnam Style indicates the transnational popular culture, the changing paradigms of the flow of culture from unidirectional to multidirectional, and from cultural peripheral to center, facilitating cultural goods and creations of peripherals for global markets beyond local or regional markets. This shows a new movement - “the transmission of pop culture from unidirectional to
transnational.” (Kim, 2012). Third, the multidirectional flow of cultural goods around the world (Jenkins, 2011) and their consumption by the global generation brought forth cosmopolitanism in pop culture and entertainment. Artists face the changing and challenging role of creating global culture, and participatory audience crisscrosses national and cultural boundaries, seeing their audience beyond local and national levels. Now more than ever, people are equipped and have enjoyed media and visual culture through social networking and web, beyond conventional media of film, television, and radio. Fourth, GS make a strong indication that visual culture is not just a cultural phenomena, but exercise economic and political power beyond entertainment products. Gangnam Style has been recognized as Korea's biggest cultural export, and it is believed to have boosted the national brand. It creates and exerts cultural influences in the political relationship in globalized world. Visual culture has been recognized as new site for economic and political power, resulting in the increased influence in the global markets and international relations. This development of global visual culture, as seen with the analysis of the GS music video, demands art educators to consider the globalization of visual culture, challenges art educators to revisit art and new media curriculum from the lens of artists and meaning-makers for globally connected world. This urges us to envision the pedagogy of global visual culture, which will extend art teaching paradigm from consuming, criticizing, and jamming visual culture, in which teachers and students challenge mainstream and Western visual culture, towards participating, contributing, and convergent visual culture. New pedagogy is to create art and visual culture for this global and networking based world, in which students create and communicate for the global world embodying strong participatory culture.
Report from the 2nd Conference on Arts-Based Research and Artistic Research Granada Spain

Siegesmund, Richard¹, Torres de Eça, Teresa², Irwin, Rita³, Marin-Viadel, Ricardo⁴, Roldan, Joaquin⁵, Freedman, Kerry⁶

¹Northern Illinois University, DeKalb, UNITED STATES
²Research Group in Art Education - nEA, Viseu, PORTUGAL
³University of British Columbia, Vancouver, CANADA
⁴University of Granada, Granada, SPAIN
⁵University of Granada, Granada, SPAIN
⁶Northern Illinois University, DeKalb, UNITED STATES
rsiegesmund@niu.edu

The 2nd Arts-Based Research and Artistic Research Conference will take place in Granada, January 27-29, 2014. The conference seeks to further a fine-grained discussion on the points of intersection between scientific research and artistic creation. The panel session is composed of members of the Conference’s Scientific Committee. Richard Siegesmund, Rita Irwin, and Teresa Torres de Eça will be present at both the Granada conference and in Melbourne. They will speak to their personal perspective on Arts-Based and Artistic Research and place their viewpoints within the broader context of the conference. Ricardo Marín-Viadel and Joaquin Roldán from the University of Granada will not be able to be physically present in Melbourne, but their paper speaking to their experiences will be read on their behalf. Kerry Freedman—a member of the Granada scientific committee, but who will not attend the Granada conference—will serve as a discussant to the session. Dr. Freedman will also have access to the conference proceedings in preparing her comments on the overall issues the conference addressed. The 2nd Arts-Based Research and Artistic Research Conference will be divided into two parts to allow greater focus. The first part, will give priority to Master and PhD thesis projects that are in process or were recently finished. The second part, will give priority to research and projects by teachers, professors and professionals. Thus, there is an opportunity to allow novice arts-based and artistic researchers to receive feedback and guidance while retaining a portion of the conference for more in-depth and fine-grained discussion. The Conference call for proposals lists three main objectives: 1. to explore and debate the present development of Arts-Based Research and Artistic Research in the different artistic disciplines: visual arts, music, literature, performance, theatre, etc. 2. to explore the intersections between quantitative, qualitative and artistic methodologies of research in arts and in social and human sciences. 3. to identify tendencies and problems in the development of research strategies characteristic of Arts-Based Research and Artistic Research such as in A/r/tography, Art Practice based Research, etc. Of major importance is clarifying that Artistic Research does not mean traditional methods of artistic
practice, such as color theory studies, histories of an art making method, museum studies, or just time in studio. The conference seeks to cut through the confusion that any kind of art practice must be artistic research. To make this distinction, criteria for Arts-Based Research and Artistic Research must be established. The conference seeks to find where disciplined artistic inquiry overlaps, extends, and perhaps diverts from scientific research. Papers for the 2nd conference have come from throughout Europe, and North and South America. We believe the papers and the discussion that comes out around them in Granada will be of interest to InSEA members attending the World Congress.
The relationship between technology, theatre and education in the Pro-Degree in theatre teacher training

Silva, Marineide¹

¹ Universidade Federal Do Maranhão, BRAZIL
arte@hotmail.com

This research addresses the relationship between technology, theatre and education in the Pro-Degree in Theatre teacher training program from the Federal University of Maranhão and the University of Brasilia. To this end, we developed a qualitative study that aimed to contribute to a reflection of their formative processes in relation to the use possibilities of contemporary technologies. In order to substantiate the study were considered theoretical proposals that characterize the relationship between technology and theater, teacher training from the perspective of TDICs and teacher theater training in contemporary theater primarily to issues pertinent to the advent of contemporary technologies. Following the literature review, analysis of official documents, the political pedagogical project and curricular guidelines for teacher training in contemporary theater, we infer that the Pro-Degree in Theatre, in the case of UFMA and UnB, despite the context of difficulties in the initial phase of the course covers the requirements for teaching in contemporary theater, to appreciate the local culture and consider the possibilities of TDICs to expand the possibilities of reading and production of various theatrical forms.
Developing culturally-diverse and culturally-sensitive approaches to art education: lessons from the museum sector.

**Simpson, Moira**

1 Independent Museum Consultant, Scott Creek, AUSTRALIA  
moira@e-vocative.com

Art and anthropological museums hold collections of art and artefacts from cultures around the world. These represent some of the most accessible and valuable resources to support the teaching of a culturally-inclusive art curriculum that reflects diversity of aesthetic expression in different cultures and times. Studying these artefacts can provide students with insights into other cultures, encouraging the appreciation and understanding of the diverse forms and styles with which humans express the sacred, visualise deities and spirits, and create objects of ceremony and worship. Comparison of historical and contemporary artworks, or artefact and art, can provide insights into continuity and change within Indigenous and minority ethnic communities who are negotiating cultural preservation and renewal in the face of continuing marginalisation by dominant cultures. Discourse within the fields of anthropology and museology provide examples of artefacts and art works that have been used to negotiate identity politics and open avenues for cross-cultural communication (Morphy 1982; Phillips 2012; Simpson 2010). Such artefacts can be used to enhance cross-cultural learning by exploring visual arts in the broader contexts of anthropology, comparative religion, and intercultural and anti-racist education. However, objects which are classified as ‘art’ or ‘artefacts’ in museums and regarded as interesting artworks for educational use, may hold sacred or ritual significance within the cultures of origin and some may be subject to restrictions on who can see and handle them and how much of their meaning can be conveyed (Clavir 2002; Price 1991; Simpson 2010). Lack of understanding of the original functions and meanings of such artefacts can lead to inappropriate educational activities that are insensitive or offensive to traditional owners or religious adherents. This demonstrates the need for teachers to understand the original functions, cultural contexts, and spiritual significance of artefacts before including them as educational resources. In this paper the author draws upon developments in museums which reflect changes in practices resulting from interactions between museums and indigenous peoples, who have been challenging the ways in which their cultural materials are displayed and interpreted in museums. Increased dialogue and collaborations between source communities and museums have led to recognition of spiritual and intangible forms of heritage that give meaning to objects: the beliefs, values, stories, ceremonies, and performing arts associated with artefacts that give them meaning as part of living culture (Clavir 2003; Simpson 2010). These changes have much to offer the art education sector and emphasise the need to study the functions and cultural meanings of objects as well as aesthetics and formal elements while ensuring that content and activities are culturally appropriate. References  Clavir, M. 2002. Heritage
This illustrated presentation looks at ways in which an inclusive approach to art education can be enhanced through the careful selection of artworks from culturally diverse sources. I will discuss strategies that can be used by art educators to create authentic learning experiences for students using artefacts and artworks from a variety of cultural sources to illuminate commonalities in artistic expression in different cultural contexts. Teachers can help students to understand both similarities and differences between their own and other cultures by selecting examples of art works from different cultures that address themes - such as identity, communication, environment, and sustainability - that are common to peoples in all cultures and which are explored in art curricula in Australia, the United States, the UK, and elsewhere. Using examples of art works by Indigenous Australian, Maori, Native American and First Nations artists, I will provide examples of ways in which students can be given opportunities to consider how humans deal with common issues in their lives, regardless of location, and how this is expressed in visual culture. At the same time students learn about the stylistic and technical characteristics that are unique to these cultural groups. In addition, the selection of both historical and contemporary artworks provides students with insights into continuity and change within Indigenous communities. This helps to overcome problems that can arise when viewing museum exhibitions of ethnographic materials which were often collected many decades ago and which can therefore convey to students an inaccurate picture of cultures as unchanging and still living today as they were when first encountered by western collectors.
This research explores the possibilities presented by a collaborative creative community as an alternative to the image of the individual artist working alone and the implications of this approach for art education. In order to promote collaboration, art education will need to consciously address and overcome its own bias favoring the traditional image of the individual artist/genius working in social isolation. In the art world today interesting explorations of collaboration are taking place. But in art education the collaborative art process is rare. The inclusion of collaborative pedagogy in teacher training in art education would represent a radical change from the current norms. It is important to research the concept of a collaborative creative community in teacher training because art educators impact the construction of their students’ perceptions of what art is, and what constitutes the artistic process. Impacting art education by introducing collaborative values and pedagogy into art teacher training, may, in turn, impact the values of the art world and culture. In this research an attempt is made to describe and understand how a creative collaborative learning community works; to describe the collaborative creative-learning process; to highlight those values and behaviors which promote collaborative creativity and to identify obstacles to this process. This research shows that students who begin the process with suspicions and doubts learn to understand, appreciate and enjoy collaboration in art. This qualitative research documents and analyzes the experience of participants, in nine different creative groups comprised of college students, and myself, who participated in four courses of collaborative art, over four years. From the analysis of the nine groups in this research, a model of collaborative creative process has emerged. The process has two main parts. The first is the process of searching and finding an idea or image for the creative project, a process comprised of four steps or sub-stages; idea flow, idea processing, agreement, development of images and thinking of materials. The second part is the physical creation process, a process comprised of six steps or sub-stages; transition from discussion to creation, experimentation, crisis and doubts, product evaluation, decisions regarding completion, completion and final evaluation. The entire model is thus a ten step process. The duration of each step or sub-stage and the rhythm of the process varied among the different groups. The groups fashioned a new approach to its collaborative work, spontaneously adopting specific and novel roles for its members. Several of these roles - documenting, advising, encouraging, modeling, taking charge of materials and supplies, were not always directly involved in artistic creation or creativity. It is interesting to note that the roles which were not directly creative were not seen by participants as subordinate to the process, but as providing equal contributions to those of the participants who were more directly involved in the actual creation. These roles were
not fixed but dynamic. Two crisis events recurred, one in each of the two main parts, and each of which was followed by a turning point. The first crisis is a creative block in the search for ideas leading to a temporary feeling of doubt bordering on despair about the possibility of going forward. The second crisis comes near the end of the process, after the high of creating, when the group cannot quite envision the finished product and again feels overwhelming doubt about the possibility of moving forward. Again, however, the groups were able to rally, and continue. The acceptance of shared ownership of the developing product and interdependence as the process advanced promoted greater commitment and diffused skepticism and distant judgmental stance. There was a sense of solidarity and pride at the end of the collaborative creative process. The groups went through a learning process and came to value this alternative approach to the creative process. Even in the most individualistic or competitive groups, such as the first group considered in this research, participants wrestled with their needs for independence, autonomy, and territoriality, but ultimately a sense of shared mutual collective responsibility did emerge. By the end of the creative process, in all the groups, collaboration was perceived as positive, fruitful and inspiring.
The intention of this paper is to draw attention to findings from visual arts education research and how these are being used to inform pedagogy in the Graduate Diploma in Teaching (Secondary) one year pre-service teacher programme in visual arts education at the University of Auckland. The research and pedagogy are framed within my role as a teacher educator in the secondary school sector. The aim of an initial research project, a year-long qualitative study with ten art teachers in five secondary schools, was to discover how their understandings of the ethnic diversity and cultural differences of their students were reflected in pedagogy, and the extent to which those practices were shaped by personal and professional influences. The study was underpinned by three educational contexts: a marked increase in the ethnic and cultural diversity of students in secondary schools, the widening gap between a predominantly European art teacher workforce and the changing student population, and official policy relating to teaching, learning and assessment. A second research project, a small-scale study with twenty participants of Asian ethnicity, was informed by findings from the first; to discover why an ‘Asian dimension’ was notably absent in visual arts programmes despite the growing multicultural population, including an increase in Asian students. The findings from both studies highlighted a range of issues about the intent, extent and quality of culturally responsive practices in visual arts education. This prompted me to develop a scaffolded approach using five theoretically-informed strategies, requiring ‘reading’, ‘thinking’ and ‘doing’, to empower pre-service visual arts teachers to engage in ‘being’ culturally inclusive. The first strategy, “locating themselves”, is informed by research findings which showed that the art teachers’ curriculum choices reflected their own experiences within a dominant European culture, and that cultural awareness of ‘others’ was downplayed in visual arts programmes. This strategy begins with a personal construct of self to gain a clearer sense of pre-service teachers’ own ethnic and cultural identities and to reflect on their personal and professional states of cultural knowledge and awareness. The second strategy is a “critique of national curriculum policy”. Although ‘cultural diversity’ is cited as one of eight principles that embody beliefs about what is important and desirable in education for students, the research showed that art teachers, regardless of their ethnicities, placed far greater emphasis on the bicultural partnership between Maori and European. The aim of this strategy is to alert pre-service teachers to the relationships between curricula and the politics of culture, education and schooling, to locate cultural references and to ascertain the embedded meanings in documents and what they purport to say. The third strategy, “developing a pedagogical stance”, challenges pre-service teachers to consider whether
they are sufficiently willing to be held accountable and face up to the responsibility of catering for cultural difference in classrooms. This strategy is informed by findings which showed that while every art teacher professed awareness of curriculum aims to encourage positive attitudes towards cultural diversity, and to recognise the differences of individuals within particular cultures, this dimension was largely absent in planning and teaching. In the fourth strategy, “acquiring knowledge of culturally inclusive pedagogies”, focus is upon understandings of differing theoretical positions underpinning pedagogy, including assimilationist typologies, critical multiculturalism, and postmodern conceptions. This strategy is in response to the professed lack of knowledge of multicultural pedagogies by the majority of research participants and a preference for practice over theory. The final strategy, “applying theories in visual arts education practice”, requires pre-service teachers to put informed planning into practice in the design and trialling of programmes for secondary school students. Visual arts education is an ideal vehicle through which art teachers can provide opportunities for all students to find their voice, and gain understanding of the voices of others. Linking research and pedagogy in pre-service education can potentially make a difference and empower pre-service teachers, individually and collectively, to be culturally inclusive in thought and action when they become visual arts teachers.
Independent Schools Victoria is demonstrating that student art exhibitions sustain arts education in diverse contexts. Student art exhibitions within the school’s community, in public galleries, public and private office space or online are authentic learning contexts, supporting development of students’ artistic competencies and allowing students, teachers, school communities and host organisations to step into wider learning domains. Exhibiting student artwork is an essential part of arts education that in turn contributes to enhanced academic, social and cultural development of young people. Real benefits for schools include widening broad-based community, professional and business connections, raising the school’s profile, explaining learning programs and identifying potential resources – teaching, financial and in-kind. There are three areas where student arts exhibitions contribute to the maintenance and sustainability of arts education in diverse contexts by providing specific benefits. 1. Benefits for students - Celebration of personal achievement and excellence - Participation in building contemporary culture - Establishment of a personal voice - Power to communicate visually - Peer group awareness and appreciation - Ability to mentor and inspire across age ranges and contexts - Exhibition experience as a creator of artworks and an audience member - Improved social and emotional wellbeing 2. Benefits for teachers and schools - Alternate settings for learning - Wider education network - Connection with community - Greater profile for school, teacher and arts education - Supporting key competencies for global learning - Establishing opportunities for positive school engagement - Supporting students social and emotional wellbeing - More evidence to support advocacy for arts education and broader learning and school priorities 3. Benefits to Community - Celebrates diversity and multiple perspectives - Raises profiles of all stakeholders - Allows opportunity for connection with youth and education priorities - Provides access to creativity, and visual language overcoming linguistic barriers - Builds opportunities for lifelong learning Fact-based treatise The Independent Schools Victoria Arts Education and Exhibitions program began in 2005 to showcase the artistic achievements of students attending Independent schools in Victoria. The schools follow different cultural, religious and pedagogical affiliations. Independent Schools Victoria supports choice and diversity in education – values that underpin the exhibitions program. The association is committed to nurturing and promoting all forms of the arts. Exhibitions: - 2006 Annual Exhibition, Telstra Building, opened by Bill Henson - 2006 Year of Cultural Exchange, Australia/Japan, Forum Gallery, NAB Docklands, opened by Consul General of Japan - 2007 Muses and Mentors, an exhibition of artwork created by teachers in the Independent Sector, opened by Professor Field Rickard - 2008 Image to Object, an exhibition focussing on Visual Communication and Design - 2010 The Tree
Project, a bushfire memorial exhibition -2010 Student Film Festival, celebrating moving image projects from all areas of learning -2011 RAISE Central, regional exhibition hosted by Latrobe University for schools in the greater Bendigo area -2007-2013 Annual Student exhibitions, hosted by Shell Australia, Spring Street, Melbourne Case studies To be presented: -2011 RAISE Central, regional exhibition hosted by Latrobe University for schools in the greater Bendigo area -University of Western Sydney (permission pending) -United States of America, Education Department (permission pending) Case studies are supported by statements from students, teachers and principals about the value of the exhibition and from community host organisations and other stake holders. Practical advice To be presented: - How to build a student art exhibitions program at your school or organisation - How to begin your student art collection -How to locate a gallery space -Modes and methods of presentation -How to identify and build community partnerships -Using an online gallery to extend the exhibition experience/ audience
Change for the Better: Overcoming Visual Arts anxiety in preschool teachers

*Smyth, Jane*¹

¹Australian National University, ACT, AUSTRALIA
jane.smyth@anu.edu.au

There is compelling research evidence in the National Review of Visual Education (Davis 2008) that many generalist primary teachers experience anxiety and a lack of confidence in teaching the Visual Arts. This paper reports on a three stage project which explores the extent of a similar pattern pertaining to preschool teachers. Following an initial survey of preschool teachers (Stage One), interviews were conducted to examine these issues (Stage Two). Three teachers were then selected to participate in an intensive case study (Stage Three). This was based on the premise that, using only existing resources and available materials, it would be possible for these preschool teachers to gain confidence in the teaching of Visual Arts in their preschools during a three month mentored program. Drawing on their considerable skills and existing expertise, the teachers overcame feelings of inadequacy in presenting drawing, painting, construction and modelling. They developed increased confidence in their overall abilities to plan, to teach and to document. Children responded with joy and spontaneity to wider exposure to the Visual Arts and an increased Arts focus developed. The teachers found the children learnt in all domains when they participated in daily, sustained and meaningful Visual Arts activities. The program has not only inspired participants but has attracted encouragement and support from school principals and executive teachers. As it moves into Phase Two in 2014, its potential as a model is being further explored as are the possibilities of wider application.
Indigenous learning through art: Ecologies of practice

Snepvangers, Kim

1 The University of New South Wales, COFA, Paddington/Sydney, AUSTRALIA
2 College of Fine Arts, Paddington/Sydney, AUSTRALIA

k.snepvangers@unsw.edu.au

This research paper addresses the concept of educational change. Drawn from a series of video extracts, I investigate teaching and learning practices experienced by a sample of Indigenous Alumni and Preservice art teachers. Video interviews with Indigenous graduates and current students in a university art education program in Sydney are presented as case studies. Each extract reveals practices that are significant in individual stories of change, as participants move from being a novice student to an independent professional. Respondents reflect on the importance of Visual Arts being central to both their own stories and the potential for success in professional settings. Engagement and learning in visual arts and educational systems opens a dialogic space within which to present relationships, networks and events to anticipate collective change. Ecologies of practice as revealed by the Indigenous respondents in these interviews articulate the mechanics of how meaning is produced and patterns of behavior are mediated. The concept of ecology applied here uses networks of interconnected processes and events, which may influence behavior in educational environments. Social networks and localized ecologies of practice are particularly salient for the Indigenous respondents in this paper. Perceptions of success and catalysts for change in respondents' developing sense of themselves as a professional educator are entwined with people, events and stories that impart a social and critical edge to their daily interactions. The way that artistic content is presented and ideas articulated in a learning encounter are significant to the Indigenous respondents in this study. An individual's key educational and everyday involvement of family and community are juxtaposed with snapshots of other experiences that made a significant difference to individual conceptions of identity. Their capacity to visualize and 'see' themselves in a university context, in a large urban environment, as a visual arts educator is made possible through a range of curated experiences. Curated means carefully chosen and articulated learning experiences, first in the formal aspects of schooling and subsequently university experience. Respondents were asked to reflect on significant moments in their educational journey, including informal learning experiences in terms of relationships and events. The importance of visual arts to each respondent, personally and as a practitioner, is articulated in some cases for the first time. Respondents reported on important familial relationships and experiences alongside interventions by teachers and community members, which influenced their capacity to engage in new learning. Experiences that foster the capacity to visualize yourself into a professional learning environment include: various ways of participating in formal and
informal learning encounters; how to facilitate interaction with teachers, tutors and external agencies; the art school and learning environment; and the role of artist, curator, educator in solo and group exhibitions are pivotal in developing implications for practice. In arguing an essential place for the influence of art education on those who succeed in professional educational settings, the application of social ecological theories in this paper focuses on the pursuit of several investigative scenarios: • Individual to environment interface: to explain the person-environment interaction; • Individual to relationships: to dialogically increase people-environment transactions; • Individual to localized knowledge and community: to nurture change within particular environments; • Individual to system: to expand environments so they support expression of an individual's systems dispositions. The argument for change revealed in these scenarios of practice is that recognizing and then utilizing social and cultural markers is an important strategy in assuring successful learning experiences amongst Indigenous university students undertaking art education. These undergraduates receive some additional support through their UG studies but if the system does not understand the student's motivation because it is not valued or even identified, then progress for Indigenous professionals will continue to be patchy. The implications for practice outlined in this investigation are a preliminary step to understanding the role and place of self-organising pedagogies through initiating conversations with a sample of successful professionals. Greater emphasis on the ecological dimensions of interaction to mediate patterns of action in the learning environment may explain the overlooked role of the contingencies that affect achievement. Placed within the context of the 2012 Creative Australia policy the learning experiences portrayed in this paper have implications in investigating the options and role that Aboriginal and Torres Strait Islander people's cultural, artistic and education play in contemporary debates on identity, equity and the transformative potential of education.
The research informing this paper, Transformative learning: ecologies of practice in art and design education, is part of an evolving suite of innovative sites of practice for visual arts educators. This investigation focuses on the quality of engagement with knowledge. A series of case study snapshots of preservice art educators (PAE) perceptions of learning reveal an enhanced capacity for deepening teachers' work. Teachers' work is considered from the perspective of both the PAE and the supervisory teacher mentors engaged in industry/professional experience placements. Teacher case-based knowledge is significant as the primacy of the relationship between preservice and supervisory teacher facilitates transfer of wisdom and practice. In visual arts education the concept of transformation also suggests a movement from one place/site to another, implying an enhanced capacity, for imagination, innovation and creativity. The principle of ecology used in this framework forms a network of interconnected processes and events that unpack the learning environment, and recognises the complex nature of learning within visual arts and design classrooms. The network of interrelated processes and events examined in this research include the particular contribution and potential of coursework programs and professional experience in a final year course at the College of Fine Arts (COFA), UNSW. This innovative research presents an understanding of the combination of coursework and industry experience and makes concrete the unheard voices of preservice visual arts educators. Personal, professional and contextual factors that contribute to conceptions of transformation within the learner are represented as teacher case-based knowledge. The inquiry examines the diversity of these factors and of industry experiences that PAE perceive as transformational, through analysis of survey responses and interviews. The research was conducted with final year students at COFA upon the completion of their professional industry experience. The interconnected processes and events contributing to conceptions of transformational knowledge are set within a student's developing set of 'practice architectures' within specialised sites of practice, enabling novice teachers to understand complexity. This complexity is essential in understanding what mechanisms are at work in social dimensions of learning and acquisition of teacher wisdom in visual arts. The relationships between the learning acquired through coursework at university and the contextual learning of the industry professional experience are explored through a two-stage research project: a survey at the completion of their final industry professional experience, and interviews with a smaller sample of
students. The central research questions addressed by the survey and interviews are:

• What constitutes transformative learning during coursework?
• What constitutes transformative learning during industry placement?
• How can learning in localised contexts be approached in a meaningful way from the perspective of PAE's?

The research examines two significant interconnected procedures contributing to transformative capacity of professional industry experiences for novice PAE. The mentoring role of the supervising cooperating teacher is investigated with a close focus on types of guidance and mentoring strategies that PAE identified as valuable in coalescing their transition from undergraduate student to novice teacher. The capacity for a transformative mentoring relationship is best characterised as a synergy through purposeful selection of dialogue by cooperating teachers who model practices supporting judgement and curation of student artworks. The second set of examined procedures surround the particular teaching and learning of artmaking practices evident in the development of a Body of Work (BOW) by visual arts students in the Stage 6 NSW Visual Arts syllabus. The changing role of PAE from university undergraduate to classroom teacher, to facilitator across Stage 6 (Years 11 and 12) is evident as senior students develop a BOW. Preservice teachers observe and participate in this process, learn about, and enact transformative teaching practices in two ways: as an undergraduate teacher mentored by a cooperating teacher and as a novice teacher working to learn about and provide transformative teaching practices with senior school students in the visual arts classroom. The particular conceptual 'practice architectures' supporting transformative learning in art and design education outlined in this paper, have implications for new understandings of teacher work. Teachers' case-based wisdom of practice and interconnectedness of learning revealed here highlight the importance of contextualised, specialised learning in visual arts education as a key marker of quality engagement with knowledge. The implications and significance of the context of learning in this research is that valued measures can be signalled within the ecology of art and design education.
Using the Past to Inform the Present: The Intersection of the Kondoa Irangi Rock Paintings and the Twiga Women's Group Tanzania

Snyder, Jennifer¹

¹Austin Peay State University, Clarksville Tennessee, USA
snyderj@apsu.edu

This paper explores the connection between the Kondoa Irangi rock paintings and the Twiga Group of Mnenia, TZ via their affiliation with Warm Heart Art Studio of Arusha, TZ and the Rock Art Conservation Center. The relationship includes training for the production of fuel briquettes, making natural local paper and the construction of a small store in the village center in which to sell their papercraft (elkecole.com). Warm Heart Art studio owner Seppo Halivanio uses the sale of screenprints of the rock art images on the same handmade paper to help fund the conservation of the rock paintings. The Kondoa Irangi rock paintings number between 150-450 and were first reported by missionaries working near Bukoba in 1908 (http://whc.unesco.org/en/list/1183). With the publication of Africa’s Vanishing Art: The Rock Paintings of Tanzania by Mary Lackey in 1983 the Kondoa Irangi rock paintings were introduced to a world-wide audience. The Twiga group was formed as a cooperative to develop income streams and improve the standard of living for the women of Mnenia and their families. Currently the Twiga group is partnering with the Rock Art Conservation Center. Twiga group was introduced to the Rock Art Conservation Center through the efforts of Seppo Halivanio and Warm Heart Art Tanzania. The Rock Art Conservation Center of Tanzania (RACC) located in Arusha, is a non-profit organization created to locate, preserve, protect, interpret, and promote central Tanzania’s rock paintings. Their goals include the advancement of scientific knowledge and public education at the local, regional, and international levels and the alleviation of poverty in communities associated with rock art sites. The collaboration between the Twiga group, RACC and Warm Heart Art is the basis for the artist-in residence program sponsored by Warm Heart Art which brings in international artists and educators to continue researching the ways we address conservation and progress in diverse cultures and how that can in turn impact art education.
Transition : Exchange. Establishing a visual Arts practice based on personal Pedagogy.

Stevens, Karen¹, ²

¹Queensland University Of Technology, Brisbane, AUSTRALIA
²Queensland Academy of Creative Industries, Brisbane, AUSTRALIA
kstev133@eq.edu.au

While there is much research available related to the role of the artist as teacher or the artist becoming a teacher, very few studies have examined the art teacher as an artist or indeed, becoming one. Specifically, research needs to examine the influence of pedagogy on the teacher's transition to becoming an artist and the subsequent work that is created. The lack of such research may be due in part to the difficulty of maintaining the dual roles of artist and teacher, which can be diametrically opposed, and the sense of identity each role imparts. As Hall (2010, 107) found, ‘the relationship between making and teaching art remain[s] ripe for exploration'; however, 'negotiating a new identity that integrates the teacher self or persona with the artist self is not a straightforward or always comfortable process'. This study investigates the expansion and transition of my role as art educator to that of artist (and teacher) with an authentic, emerging arts practice. The study seeks to answer several questions: To what extent can an art teacher use pedagogy to develop an authentic, personal arts practice? What criteria can be used to assess the authenticity of the practice, and indeed how can authentic practice be defined? And what conditions allow for the highest degree of success? To explore this transition I have used a hybrid, practice-based research methodology that comprises autoethnographic research and creative practice as research. Through self-reflection, I have explored the inner and outer practices of being both teacher and artist over a period of two years, and the relationship between personal pedagogy and the creation of contemporary art.
The purpose of this presentation is to make the argument that when viewed as mutually supportive processes of inquiry, art and research has the potential to put the agency of educational change within reach of artists and art teachers. As researchers well schooled in studio practices of many kinds artists and art teachers understand that as we grow we learn different things, but as we grow artistically we learn things differently. Research and art share a long tradition as forms of inquiry. Human curiosity, creativity and the capacity to solve problems in an inventive way have been crucial at every historical moment. Research is defined in many ways, but in essence we do research to find out new things. We conduct research to create new knowledge and then use that knowledge to improve our understanding of how our worlds work—our physical worlds, our feeling worlds, and our imagined worlds. This has always been the case as artists are quick to adopt and adapt any image making technology that might be useful in searching out the improbable and the impossible. Translating research into forms that enable information to be shared with generalist audiences has long been an issue in the academy. This tension has been an issue in art education ever since we have been publishing research and is mostly seen as a problem of translating theory into practice. The problem is not only about disseminating information and making it more accessible. This assumes that merely sharing knowledge with interested audiences will be sufficient to have them use it in some way to enact change of some sort. Bringing new evidence, no matter how convincing, into an argument may not change someone’s point of view. Accepting that new information can cause us to change our beliefs is not an easy thing to do - points of view are hard to realign. So merely putting the emphasis on making information ‘accessible’ to others is only half of the story. The distinctive forms of art experience and knowledge that comprise the processes and practices of art education serve as a basis for multiple modes of inquiry art education researchers develop and apply. This description locates the impulse for research in curiosity and change, and an approach that adapts media and methods from an array of sources as a means to “bring theory and practice into a purposeful relationship.” What is ‘distinctive’ about visual arts and design? The media of art include a diverse array of texts, images, objects, events, and technologies. Art is always made ‘about’ something. Artists produce art for a purpose, be it for expressive reasons, to communicate with others, to provoke reactions about issues of the day, to celebrate our achievements as individuals, communities and cultures, and much more. Similarly, art teachers want to excite others about how art does all these things by assisting students of all ages to realize their potential as visionary ‘thinkers and doers’ who appreciate how visual arts and design can improve our lives. As well as understanding what knowledge
can emerge from art experiences, it is important to be aware that there are distinctive methods of art that help us understand how we create new knowledge. Artists and art teachers use a myriad of methods, techniques, approaches and strategies in making art and this is how we create opportunities for others to be affected by art. When artists create artworks they create an opportunity for all of us to learn something new. When art is presented in public, art teachers, art writers, historians, cultural theorists and others respond and take the lead to introduce many new ways to interpret art and to help guide us in making meaning from our experiences of art. When we actively participate in discussions and debates about the outcomes of art we are opening up new possibilities for thinking about, and acting upon, our new insights.
Why do Japanese children color the sun red?

Sumi, Atsushi

1 University of Toyama, Toyama City, JAPAN
sumi@edu.u-toyama.ac.jp

This study is focused on the fact that children in Japan often color the sun red and intended to find out its cause, in comparison with artworks of children in other countries. Categorizing of artworks by children worldwide reveals that the ratio of Japanese children depicting the sun in red is significantly higher than that of children in North and South America, Europe and Africa. On the other hand, a large number of the suns drawn by non-Japanese Children are colored yellow. Looking into textbooks, a Spanish art textbook for second-grade elementary students has a coloring page 1) with instructions to color the sun yellow. Fine arts textbook for Japanese second-graders, however, shows a child's picture 2) in which the sun is colored red. In attempt to solve this question, literature studies have been made with following approaches: External Factors (mainly focusing on visual influences) Physical condition in East Asia where higher humidity makes the sun look more like red than it does in other countries. Influence of the depiction of the red sun in Japanese national flag. The sun in picture books for children is more often colored red. Internal Factors (mainly focusing on linguistic and literary influence) There is a theory that the Japanese adjective akashi meant not only “red” but also “bright.” It has been also pointed out that a large number of waka and tanka poems written in ancient Japan refer to the sun, especially descriptions of the morning sun or the evening sun. The research attempts as above suggest that many causes could be supposed for Japanese children to color the sun red and therefore it turned out impossible to derive one conclusion. In his picture book titled Drawing the Sun 3), Bruno Munari introduces a wide variety of “looks” and “depictions” of the sun, and concludes, “In truth, it is best to draw it in a way you like. What's wrong with drawing it like a slice of orange?” leaving it to the self-initiative of children. He seems to see the culture in the “looks” and “depictions” of the sun. With these “cultural” approaches, a supposition could be formed that Japanese children have a culture of coloring the sun red. Since the culture is regarded as “the fruit of the physical and psychological forms in which humans have modified nature,” 4) and especially because it is regarded as something “which affects humans' emotional lives”, a tentative conclusion could be reached that children unconsciously become to “color the sun red” more often by growing in Japan. 1) EDUCACION ARTISTICA 1 “Dibujo y Pintra”, Santillana PRIMARIA 2) Japan Research Association for Children's Art, Zuga k’saku 1/2 nen j’. Nihon Bunkyou Shuppan: 2011, p. 17. 3) Munari, Bruno, trans. Atsuko Suga, Taiyã wo kakou. Shikosha: 1984. Disegnare il sole, Edizioni Corraini, Mantova: 2004 4) K’jien, Sixth Edition
Heralding Changes in Abstract Art

*Tabulo, Kym*¹²

¹University of the Sunshine Coast, Sippy Downs, AUSTRALIA
²Pacific Lutheran College, Meridan Plains, AUSTRALIA

kymtabulo@gmail.com

A renewed understanding of abstract art will bring about a needed change in contemporary arts education. Abstract art survived the onslaught of post-modernism and then it prospered. Coinciding with the demise of post-modernism, at the dawn of the third millennium, was the birth of an art era. It remains unnamed but not unnoticed and during its embryonic years a new popular form of contemporary abstract art emerged. A reason for its appeal is the adaption and extension of effective post-modern compositional principals by twenty-first century abstract artists. This conference presentation is a pictorial précis of a chapter of my Creative Arts Doctoral exegesis which documents the status of contemporary abstract art, based on recent international studies such as Karmel and Pissarro’s Conceptual Abstract Art (2013) and Nickas’ Painting Abstraction: New Elements of Abstract Painting (2009). On display will be examples of artworks that use the six recurring themes of twenty-first century abstract art as identified by Karmel, as well as their effective compositional principals. These principles relate to two dimensional picture planes more than three dimensional forms. They are based on Gude’s Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum (2004) and include: all-of-wall; appropriation; fragmentation or juxtaposition; gazing; grid or pseudo-polyptych; horror vacui; hybridisation; inset; irregular picture shapes; layering or overlay; re-contextualization; repeated motif; and representing. The six thematic categories are relevant to two and three dimensional artefacts. There are three that respond to nature: anatomies, cosmology, and landscape; and three that respond to culture: architecture, fabric, and signs. This pictorial analysis of current abstract art themes and principles is important because thematic discussions about the genre are generative and advance visual arts knowledge and therefore arts education practice. Another development in contemporary abstract art is a new twenty-first century form known as abstract sequential art (Tabulo 2013). This presentation will introduce it and display examples of several sub-genres. These include: abstract comics/graphic novels; abstract polyptychs/pseudo-polyptychs; abstract gallery comics; abstract artists’ books; abstract mini-comics/zines; and abstract webcomics. Documenting these advances in abstract art is current research and this presentation is an entree into its essential theory, which is useful to art educators, artists and researchers. It will be a visual feast celebrating contemporary abstract art.
Teaching abstract sequential art will bring a needed change in contemporary arts education. Abstract sequential art is a new advancement in contemporary visual arts that I am currently researching, creating and teaching. I wrote a twelve week course entitled Abstract Comics which I teach to Year 9 students. It is based on Molotiu’s (2009) theory of abstract comics and my new abstract sequential art research (Tabulo 2013). Abstract Comics is one of several different forms of abstract sequential art that I have identified and it is possible more remain to be found. This conference presentation will provide an entirely pictorial introduction to those that have been identified which include: abstract polyptychs/pseudo-polyptychs, abstract comics/graphic novels, abstract gallery comics, abstract artists’ books, abstract mini-comics/zines and abstract webcomics. Following this introduction I will show examples of my students’ work and present the highlights of the Abstract Comics short course. The multi-dimensional nature of abstract sequential art provides my students with the opportunity to create their own visual language. This form of self expression requires them to think about presenting abstract images in a sequential order that generates ideas concerning: cause and effect, time and space, and aesthetic appeal. These higher order thinking skills enhance the students cognitive development as well as their emotional and social intelligence. These skills can include self-discipline, non-verbal and verbal communication, accountability, problem-solving, analytical thinking, forward planning, decision-making, creativity, resource management and evaluation. Through a hands-on problem solving approach students are encouraged to creatively plan abstract sequential artworks which make a personal statement. The goals of the process are about creating independent and creative thinkers who have the skills to execute accomplished artworks. In this instance each student produces a folio of abstract comics and abstract pseudo-polyptychs using various media, including lino-block printing. Creating abstract sequential art helps students identify some of their own personal beliefs, values and cultural constructs through the use of abstract signs and symbols. This course information is presented as a visual feast of student work which will be of interest to art educators, artists and contemporary art researchers.
Finnish Basic Arts Education in crafts: contemporary crafts for children

Takala, Päivi 1

1University of Jyväskylä, Jyväskylä, FINLAND
loviisa.p.e.takala@jyu.fi

The Act on Basic Arts Education in Finland was passed in 1992 (424/1992) and renewed in 1998 (633/1998). The nine art forms included are: music, dance, literary arts, performing arts (circus and theatre), and visual arts (architecture, audiovisual art, fine art and crafts). Thus, in Finland crafts is one of the arts in the basic arts education. Basic arts education is an extra curricula activity for children and young people. Children and young people mean here any person between the age of 6 and 18 years of age. In my master’s thesis (2006) I used discourse analysis as a wide theoretical framework to study how crafts became a member of the basic arts education structure: how it became art. One consequence of this change is that children and young people face crafts more often as art and art education than for example as work or utility oriented phenomenon as they did decades ago. Thus the content of crafts and the motive to make crafts has changed. The other discourse were the problematic relationship between feminine and masculine dominated crafts. Additionally, contemporary discussion about ecological changes have defected the contents of teaching crafts. Nature and the environmental matters, an interrelationship between humans and nature have long been a part of Finnish traditional crafts: for example recycling, re-use of materials and the use of natural materials are old crafts values. In my paper I am arguing that the view towards environment has now became even more conscious and the values are changing. To begin with the society is worried about children’s and young people's attitudes and relationship with the environment. Arts education, also arts education in crafts, is seen one method to deepen the relationship. For example lessons are taught outdoors: both in urban and natural environments. In other words arts education is seen as a meaningful tool to gain direct experiences of urban and natural environments and experiences are used then in artmaking. One other change is that the concept of environment is used more often or instead of words like nature or natural environment. My on-going PhD research focuses on the relationship children and young people have with the environment around them. The theoretical framework comes from environmental aesthetics (Arnold Berleant), aesthetics of everyday (Yuriko Saito), child study’s (Pauline von Bonsdorff; Liisa Karlsson), contemporary arts and aesthetic theories. Arnold Berleant uses the term engagement, by which he means participation, a continuum between environment and human being, when one is experiencing and functioning in the world. Human being is not a separate part of environment but as an integral factor. (Berleant 1991, 102.) Yuriko Saito continues that environment, whether natural or built, rural or urban, surrounds us all the time, and as such, it can never be dissociated from the everyday life (Saito 2007, 3). Theories from Pauline von Bonsdorff and Liisa Karlsson
give tools to interpret children's engagement in culture and artmaking. The methodological approach of the study comes from phenomenology and hermeneutics. Ethnographic methods were used to assist in documenting the research materials: the material consists of interviews, participant observations, a document collection, a research diary and were collected between the years 2007-2013. The primary research material was gathered from seven different visual arts schools (crafts, fine arts, architecture) in Finland. In these schools environmental related art lessons were observed (twelve classes, one double lesson), and seventeen teachers and twenty seven pupils were interviewed. Textual and pictorial information was collected from different environmental and nature related art projects. Thus, in my paper I will discuss about the changes that have happened to the subject contents of crafts during the last thirty years in Finland. What are contemporary crafts in basic arts education in Finland? How crafts has changed when it has been taught as visual art, with environmental view and what are the continuities from the past?
Japan's Ministry of Education, Culture, Sports, Science and Technology (MEXT) has revised its Government Teaching Guidelines approximately once every ten years since the end of World War II. The latest MEXT guidelines were announced in 2008. Among the descriptions of each subject in the guidelines, several revisions were related to 'arts and handicrafts' in elementary schools and 'fine arts' in junior high schools. This study focuses on one of these revisions, 'respect for traditional culture,' which is based not on nationalistic ideology but on promoting education that respects all cultures and fosters children's understanding of their own identity. I believe that this concept can be used to cultivate in children a deeper understanding of Japanese and other cultures. With regard to this concept, specific learning activities include appreciating historical Japanese works of fine art or discovering and enjoying 'traditional culture' in the form of household handicrafts or local architecture. Presumably, this is not only limited to art appreciation but also involves learning traditional Japanese artistic techniques and incorporating them into self-expression. Introducing the Japanese concept of traditional culture into the above-mentioned arts and handicrafts or fine arts classes requires teachers possessing special knowledge and skills. (Sumi 2009). I believe that, as overseas cultures and lifestyles now permeate Japan, the visibility of Japanese traditional culture in everyday life is continuing to diminish. Japanese traditional culture does not hold a central position in children's or teacher education. Therefore, this study develops methods to introduce traditional culture in university classes and build skills that future fine arts teachers can apply in their classes. More specifically, this study focuses on 'Advanced Studies in Art Education 1,' a university class taken by students majoring in art education at a teacher training college. In this class, the present author used ink monochrome paintings as the learning material for building the knowledge and skills necessary to introduce traditional Japanese painting techniques. Ink monochrome painting is a traditional Japanese painting method that entirely utilizes the shade of the ink and creates effects such as bleeding by regulating the amount of water used. Originally developed in China, ink monochrome painting surfaced in Japan during the Kamakura period and became popular among artists in the subsequent Muromachi period. Since the Edo period, the traditional techniques of ink monochrome painting have been passed down by generations of Japanese painters (Takeuchi 2010). Many ink monochrome paintings are not used much color. Therefore, a sense of color is represented through the shade of the ink and its bleeding effects, mainly black ink. There are numerous techniques of ink monochrome painting, and its introduction into the school
curriculum would enable children to learn traditional Japanese painting techniques and styles. To promote art education based on 'respect for traditional culture,' as listed in the teaching guidelines of MEXT, I believe that it is necessary to incorporate traditional techniques as learning materials in university classes. In this study, the effects of teacher training using traditional culture were clarified through the following two methods. (1) Analysis of consciousness through stimulated recall procedures During 'Advanced Studies in Art Education 1,' students first watched a video of schoolchildren in an arts and handicrafts class while learning ink monochrome painting. Through their own reflections and comments about schoolchildren's learning after observing this video of an actual lesson, the students could clarify their own impressions and opinions about the effects of fine arts instruction that focused on traditional culture. (2) Effect analysis of teacher training through text mining After commenting on the video, the students concentrated on their own representation of ink monochrome paintings to build the knowledge and skills necessary to introduce these painting techniques as future fine arts teachers. The effects of their practice in the 'Advanced Studies in Art Education 1' university class were analyzed by examining the ink monochrome paintings that the students created and performing text mining of their follow-up descriptions using IBM SPSS Text Analytics for Surveys 4.0.
A Lighthouse and Halcyon Sea

Talve, Tõnu

Laulasmaa School, Harjumaa, ESTONIA

tonu.talve@laulasmaakool.ee

Ants Juske (Ph.D) art-curator, has observed: 'There is a great amount of subconsiousness in Tõnu Talve’s personal artworks. As an art-teacher, he has also inspired the students to be as wild with paints, as he is. His method while ignoring the dry academic approach of a realistic painting, of perspective and of composition, helps to enhance the child’s natural openness. It takes the pupils back to their early childhood where they took a pencil, a brush or clay and expressed themselves. Talve’s favourite objects are lighthouses and different imaginary seas, spaces, even surreal environments with figural extras. 'Like visual fairy-tales, almost dreamy visions. With his live-painting, Talve has created a unique performance. Music as an additional engine. For the viewer, it gives the opportunity to perceive the elements of painting and see the birth of a picture, inspired by live music at the same time’ - writes Viktor Kaarneem, art-critic and adds: 'Sources of visual ideas go back to history and art history of Celtic, Greco-Roman nature and landscapes, native Egyptian, African, Asian styles, etc'. 'And of course, Estonia - Tallinn Old Town, has been at one point in Talve’s creative career, a spiritual source of inspiration. Lines from that area of architecture can even be drawn to his Dance of Life inspiration source, as parts of B. Notke’s Dance Macabre for Tallinn/Reval, saved in St. Nicholas’ Church’, writes Berit Freivald, AW2 Architects.

Main task of a lighthouse, a teacher, is to motivate the students and pupils to become aware of their presence in this huge sea of information. To understand history and the present time, use empathy and imagination to foresee even the future. Give adequate ratings to wars in certain parts of the world. Take initiative, understand basic rules of marketing and practice art - as much, as they can. Not only virtually, but in real. Pupils’, students’ and their teacher’s artworks coming from piercing visual ideas - that is the content of my presentation, called Lighthouse and Halcyon Sea.
From Action Research of A/r/tography to explore a teacher's teaching designing and implements

Tan Ying, Li¹

¹National Taiwan Normal University, Taipei, TAIWAN
taaninn@yahoo.com.tw

This study is mainly about a process of how a researcher conducted a teaching program--"The aesthetics of corners on campus" from designing to implementation. Through the interaction with varied levels of school staffs, including principal, directors, art teacher, other subject teachers, administration staff and students, the researcher gradually made adjustments on the teaching contents and methods in order to implement the whole teaching program. Meanwhile, the researcher recognized that as a contemporary art teacher shall think from multi-dimension angles, and consider the values of change and reserve. This research is aim to explore: 1. What factors regulate or influence a teacher's teaching plan and implementation? 2. To deal with the aforementioned factors, what strategies are needed for a teacher's self-growth? 3. What difficulties a teacher may face when he/she implements the strategies? The results are revealed inductively based on the reflective journals of A/r/tography, a self-exploration for personal growth and effective teaching. The research results show that reflection is a drive for a teacher's growth and cooperation is a force for a teacher's improvement. By implementing the teaching program, a teacher may recognize the meaning of teaching is learning and also have a belief in the implementation of art education is indispensible for a better school.

Key words:A/r/tography, action research, aesthetics
To put the plan of Aesthetic Teaching around Campus Corner into practice, the researcher of this study has gradually adjusted the teaching content and approach by interacting with school principal, director, other art or non-art teachers, administrative staff and students throughout the whole implementing process of the plan. Thus, the entire teaching plan can be accomplished step by step and the multi-dimensional consideration of where the need to change or keep the value is will be recognized by whom as a contemporary visual art teacher. The main discussions in the study are: (1) what are the factors that specify or impact the proposal and implementation of teaching content by teachers during the teaching activities? (2) what kind of self-growth factors and concrete growth strategy is needed in response to these factors? (3) What contradiction and confusion do these strategies bring to teachers? As A/r/tography discussion is quiet introspective in nature, this study sum up solutions for the research problems by use of the discussion as well as the introspective diary records so as to probe into the feasibility of teachers’ self-growth and effective teaching through self-exploration. Results show that self-reflection is the driving force for teachers’ growth and cooperation is the progressive power for teachers. Through the implementation of the plan, teachers perceive the meaning of teaching is to learn from it and are convinced that the practice of promoting art education is the indispensable element to improve the campus whether in software or hardware.
Art Education to Cultivate a Base of the Spirit of Freedom (I): Its History and Contemporary Issues in Japan

Taniguchi, Mikiya¹, Aida, Takashi², Fujihara Nobuhiko³, Nishimura Tokuyuki⁴

¹Kyushu Women's University, Kitakyushu, JAPAN
²Tokyo Gakugei University, Tokyo, JAPAN
³Naruto University of Education, Naruto, JAPAN
⁴Elementary School, University of Tsukuba, Tokyo, JAPAN

The purpose of this study is to consider how to grow the spirit of freedom in an art education in Japan. 'Education through Art' proposed by Sir Herbert Read had a significant impact and was a starting point of the contemporary art education in Japan. However, its significance has become obscure today. In this study, we did text analysis of private art education movement in Japan after World War II, that is, in 1950s-1970s. This analysis, with considering the change in Japanese society during the period, revealed why education to grow the spirit of freedom has been stagnant. Also, it clarified what should be improved in order to foster creative and democratic people. As a conclusion, we suggested the importance of 'thinking' in the art education as a specific method to grow the spirit of freedom. It was located on the extension of 'play' which is the center of the art education in Japan. The discussion has major implications for the art education in the world as well as in Japan.
Developing an international masters program between four countries: Nordic Visual Studies and Art Education (NoVA)

Tavin, Kevin¹, Kallio-Tavin, Mira¹, Christensen-Scheel Boel²

¹Department of Arts, Aalto University, Helsinki, FINLAND
²Oslo and Akershus University College of Applied Sciences, FINLAND

kevin.tavin@aalto.fi

This presentation provides an overview of the development of an international master's program in Nordic Visual Studies and Art Education (NoVA). The programme takes place in four different countries, through four different universities. The schools are in Helsinki, Finland; Stockholm, Sweden; Copenhagen, Denmark; and Oslo, Norway. The project is discussed through three phases of development and implementation, and challenges and opportunities are shared. Below is a short description of NoVA and the three phases.

Nordic Visual Studies and Art Education (NoVA) is a three-phase project leading toward a joint, Nordic Master Programme (120 ECTS) with a strong Nordic profile in contemporary art and education, digital communication, and visual studies. NoVA brings together through Nordic synergies these three areas that have traditionally been studied more or less separately. NoVA emphasizes Nordic values and products through visual studies, including learning about the exceptional visual art, architecture, and design developed in the Nordic region. These forms of Nordic visual culture accentuate egalitarian values and ecological sustainability. Connected to these core Nordic values, NoVA focuses on pedagogical studies for teacher education that is built upon the unique social democratic context of Nordic societies. This includes participatory and collaborative methods of teaching and didactics, and practical work focusing on human rights, in and outside of schools that generate research and theory. The area of digital technologies taught through NoVA is tied tightly to Nordic values through a focus on quality, commitment, and democracy. The Scandinavian challenge of workplace democracy, for example, is embedded in NoVA studies of digital technologies, where participants pool their expertise and share design responsibility for a project. The general aim of NoVA is to educate art education, and communication professionals and researchers to achieve knowledge and skills of the best Nordic values, research, and practices in art education and visual studies, and give relevant competences and pedagogical interaction skills for working in cross-cultural and international educational and communication situations and environments.

The partner universities and departments in this joint project are, The Department of Visual Arts Education at University College of Arts, Crafts and Design (SE) (later in this text Konstfack), Department of Art, Design and Drama at Oslo and Akershus University College of Applied Science (NO), Department of Art at Aalto University School of Art, Design and Architecture, and the Department for Communication and Psychology at Aalborg University Copenhagen (DK). Competences the different institutions offer connect
1) Critical pedagogy with social and cultural awareness; 2) Contemporary art didactics with
digital technologies, ICT & learning; 3) Project oriented teaching and collaborative learning; 4) Problem based teaching and participatory based learning; 5) Sustainable development and inter-cultural and social entrepreneurship; and 6) Theory and practice through double perspectives. The first phase of the NoVA project includes the development and design of collaborative master studies. The second phase includes the piloting of the collaborative master studies through specialization tracts at Oslo and Akershus University College of Applied Science and Aalborg University Copenhagen, and a dedicated masters degree program at Aalto University. In addition, the second phase includes the further development of collaborative master studies to transition into a joint Nordic Master Programme, with a joint degree. The third phase includes the acceptance, implementation, and continual running of a Joint Nordic Master Programme with a joint degree.
Toward stupidity: When visual culture runs up against itself

Tavin, Kevin¹

¹Department of Arts, Aalto University, Helsinki, FINLAND
kevin.tavin@aalto.fi

Art education is driven, in large part, by what is best described as a 'will to see.' This is understood as a supposed natural desire to see; to see things in particular ways, and to know things through specific practices of looking. The 'will to see 'is inherently self-justifying and tied tightly to the presupposition that the more we see, the more knowledge we gain. But what happens to the field of art education when students do not see? Despite the good intentions of art educators to help students see deeper, further, closer, and so on, dominant practices of looking always reveal that there is something else going on between us and the world. This is one point where the radial Otherness within us emerges. In Lacanian theory this is known as 'a Stupid.' This notion of stupidity does not to signify a position on the scale of intelligence, but is a universally familiar moment of inversion, when, for example, vision and thought encounters itself as something Other, runs up against itself, or blocks its own progress. Being stupid, then, signals the very impossibility of being fully aware of what we see and know. In this presentation, the promise of visual culture studies in art education is advanced and at the same time made problematic. Using concepts from psychoanalytic theory, an argument is made that art education is stained by the unconscious where the world looks at you and not you at it, and thus by the forces of its own negation in stupidity. In the end, I suggest we support the frustration of stupidity, of 'not seeing' for art education. Through stupidity, as a supplement to a critical hermeneutic approach of visual culture, the subjective refinements of the 'will to see' are understood as perpetually unsatisfied.
The state of play: Do young children visit art museums in Aotearoa New Zealand?

Terreni, Lisa¹

¹Victoria University of Wellington, Wellington, NEW ZEALAND
lisa.terreni@vuw.ac.nz

In a contemporary early childhood arts education landscape change is needed so that teachers are encouraged to look for opportunities to enrich young children’s visual art learning experiences beyond the confines of their early childhood centres. Research literature suggests that many diverse educational experiences take place in art museums and galleries and that these have value for young children’s learning, particularly in relation to the development of museum literacy. Art museum educators and teachers who participate in art museum/gallery visiting experiences with young children can play an important role in fostering successful encounters with visual art in this context. This paper discusses some of the findings from my current PhD research. The research has several aims. Firstly, to determine the extent of art museum visiting by the early childhood (EC) sector in New Zealand and to investigate both the facilitators and barriers to their access. Secondly, to investigate existing practice that occurs between art museums and early childhood centres (that do visit). Finally, to examine the ways in which art museums and early childhood centres can work together effectively to create meaningful visual art learning environments for young children. This presentation examines some of the findings of a national online questionnaire, sent to over 2000 EC centres throughout the country, about excursion destinations and the use of art museums and galleries. The data indicates that most of the EC teachers who participated in the questionnaire believe that excursions make a valuable contribution to children’s learning. Whilst parks, libraries, bus rides, and the local shops are the most common destinations for trips, art museums and galleries were also popular destinations. Nonetheless, teachers identified barriers to accessing these institutions. Also discussed is a survey conducted with museum directors and/or lead personnel from 17 art museums and major galleries throughout the country about EC participation. Findings from this survey suggest that all of the institutions surveyed support the ‘idea’ of early childhood centre participation and that early childhood centres do, sometimes, visit them. Self guided visits are always an option open to EC centres, and museum personnel generally supported this type of visiting. However, the survey highlighted barriers in relation to EC groups having access to and use of the education services and resources available in most art museums and galleries in New Zealand.
Save the date! Diversity is our treasure - so let's start with preserving our personal art educational stories right now...

_Thomas, Bernadette¹_

¹Tulla-Realschule Kehl, Kehl, Germany

paulaundich@gmail.com

In 2014 we are going to celebrate the 60th jubilee of InSEA. 60 years of Insea - 60 years of personal, exciting, diverse and multicultural art educational moments. So why don’t we start collecting these stories, but not in an academic way: more narrative, I mean like to focus on each art teachers personal way and character. Imagine every art teacher writes her or his story like: Art education with (name of the teacher)... At the end we will have so many different stories of art education! But in all that could be different is a common base: we all teach art. And as art teachers we are involved in the cultural life and cultural traditions of our countries. So the idea to start this collection of art teachers - tales/stories could be seen as a documentation of cultural work. This documentaion must be protected as a cultural treasure: for our children, grandchildren and for our art educational followers! This collection should be done in different ways: as a digital memory for all, as a collection of bocklets, as a hand-written story and all notes, drawings, sketches and photos should be included. The digital memory: today we have the opportunity to use mydocumenta.com to start our common collection. Perhaps there will be another possibility in the next years but actually I think we should begin on Mydocumenta because as InSEA - Members we can login for free. Then it is important to structure the different stories by countries or regions. If there are other members of InSEA who want to support the collection and the organization of it: they are invited to get in contact with me at the congress.
The advantages of a Realist framework for art and art education: the teaching and writings of Neil C. M. Brown and his impact on research, curriculum development and teaching in art classrooms in New South Wales schools

Thomas, Kerry1, Maras, Karen2, Jones, Susanne3
1College of Fine Arts, UNSW, Sydney, AUSTRALIA
2Australian Catholic University, Sydney, AUSTRALIA
3Department of Education and Communities, Sydney, AUSTRALIA
k.thomas@unsw.edu.au

This presentation offers a thought-provoking account of the influential writings of the Australian based realist philosopher, researcher, and teacher, the now Emeritus Professor Neil C. M. Brown. Through his teaching and writings Brown fosters a highly intelligent engagement with opportunities for research in art, design and education and has built ground breaking approaches to curriculum design suited to C21st art education. This presentation focuses on Brown's key concepts that have radically influenced the shape and directionality of art education in New South Wales, Australia. These key concepts challenge orthodox assumptions but offer hope for art educators nationally and internationally. Brown explains that coming to an understanding of art entails a recursion, however tacit, to some belief about what art is, a position that is largely ignored by current nationally or state based curriculum frameworks. And yet he accepts that curriculum is always constrained in its development. Brown resists dumbing down of authentic expression in the visual arts. He inverts popularist assumptions: artworks are opaque rather than transparent; practices conceal how they function but can be explained through systematic inquiry; practical and social reasoning is critical to creative performances rather than the creative process; and psychological processes of knowing in art are refuted in favour of students' theory building and other cultural functions. The presentation then showcases three examples of empirical research that have stemmed from his writings and teaching. The first outlines a study that maps children's conceptions of artwork identity during middle childhood. Understanding how ontological bases underscore developing children's theories of critical meaning enable art educators to know how and on what terms their advance toward critical autonomy can be supported in the classroom. The second investigates how a photograph is an everyday taken-for-granted event, yet there is little in the literature that explores students’ cognitive processing in relation to an understanding of aesthetic discrimination in photography and the resultant impact on photographic origination. The importance of teaching photographic theory and procedure in Visual Arts education is signposted. The third by Kerry Thomas reports on a study of creativity in art education and focuses on what teaching and learning to be creative implies Creativity is
conceived of as a kind of inferential social reasoning that is transacted between art teachers and students in the social context of art classrooms.
Modern typography can be exciting and funky and can be used to create intriguing art works. Most typographic design, however, is still used to communicate - both specific information (what the words mean) and meta-information (which tells us how we are meant to think about that information). Getting the balance right between these two aspects, and ensuring that they don't conflict is a key to good design and is an important aspect of visual literacy that needs to be taught. A simple example would be an cafe sign “Ye Olde Teahouse” using an Old English font - it gives you a nice fuzzy glow and suggests Devonshire teas with scones and cream and that you wouldn’t go in there for a hotdog. The same font on “Pete’s Punk Cafe” would be very confusing since the form conflicts with the content of the message. The principles of good typographic design are not new.

Typography has developed but there is an underlying tradition that continues. What is disturbing, however, are how some attempts to reinvent it try to discard tradition and almost invariably fail. They don't reinvent the wheel, but rather they reinvent the square wheel. This presentation looks at how typography has been used both artistically and in design. What works in art doesn't necessarily work in design, and what fails in design is invariably caused by ignoring traditional principles. It includes brief analyses of examples of both art and design and suggests that the negative example, where design fails, is a powerful tool in teaching traditional design principles.
Basic education in the arts in Finland differs from compulsory basic education. Participation is voluntary and the education providers may charge moderate fees. Basic education in the arts is goal oriented, gradually progressing education in different art forms given mainly to children and young people. It provides them with the skills needed in expressing themselves and in applying for vocational and higher educational institutions. Basic education in the arts is regulated by act and degree and the national core curriculum, which may include syllabuses of different extent: basic syllabus or advanced syllabus. The Finnish National Board of Education decides the objectives and core contents for nine different art forms. Basic education in the arts is given in music institutes, arts schools for children and the youth, dance institutes, arts and crafts schools, circus schools and other institutes maintained by local authorities, registered associations, foundations or private businesses. There is about 134 000 students enrolled in basic education in the arts. Sara Hilden Academy/ The art school for children and young people in Tampere, Finland, was established in 1982 and today it gives basic education in visual arts based on the advanced syllabus. The number of students is about 400 and their ages 7-17. The syllabus is divided into basic studies (540 hours) and advanced studies (760 hours) as regulated by the national core curriculum. In SHA the basic studies are carried out in 6 years (2-3 hours weekly) and the advanced studies in 5-6 years (3-4 hours weekly). The main general objectives in basic education in visual arts are: developing the pupils' creative ability to solve problems, teaching the pupils ability to express themselves and to work with different materials and techniques, developing the ability to evaluate and value high quality in a visual environment. The compulsory basic studies include drawing, painting, graphics, ceramics, sculpture and some architecture, comics, photography and animation. In the advanced studies pupils choose their workshops according to their own interests. The last year of the studies, the 11th grade is dedicated to the students' independent final projects. Some years ago when reforming the curriculum of our school, we decided to emphasize the methods of contemporary art in the studies. The focus of contemporary art based studies was established in the 10th grade in our school, when the students are 16 years old. The students are given a new approach to art-making after their technique based workshops in 7th-9th grades. The main principles are: student-centered pedagogy, interactive working, process orientation, presentation of opinion and community art. The pupils must decide on the message they want to convey, the media and the audience. At the same time we participated in a European co-operation-project with 7
schools, the aim of which was to study integrating contemporary art and art education. We also started preparing for an exhibition of contemporary art for young people held in Tallinn, the cultural capital of Europe in 2011. These had an important impact on the pedagogical discussion in our school. In the contemporary art workshop there are about 20 pupils tutored by 2-3 teachers working together for the whole school-year. The substances are chosen by the students, the methods and techniques are derived from the substances. The teachers and the students together find ways of expressing the students’ visions. Working in groups raises more discussion, different visions and opinions. Different techniques are combined more freely than in the earlier workshops and the students make installations, wall-paintings, performances, community art and public art. Some projects are carried out outside the art school with different partners. The requirements for teachers in the contemporary-art-workshop are: ability to teach different techniques, good knowledge of contemporary art, co-operating skills and patience for working in an open process. The teacher’s role changes and becomes more like the role of a manager and a co-operator. The benefits gained are: deeper pedagogical discussion between teachers, new ideas and collegial support. The students are challenged to discuss their opinions more deeply, to make decisions and compromises, to develop their co-operating skills and to widen their concept of art. They benefit by getting new opportunities and audience for their art, by learning more from each other's work and by becoming more conscious of their own thinking and ideas. Emphasizing contemporary art in the studies of 10th grade in our art school has been a good choice. This method has encouraged the students to start their independent final projects the following year. Searching for good methods of contemporary art education for younger pupils is still in process.
Making learning visible using Asia and Australia's engagement with Asia as the basis for authentic visual art pedagogy.

*Tickyj, Tania*¹

¹ Our Lady of the Sacred Heart College, Bentleigh, AUSTRALIA
tickyj@olsh.vic.edu.au

Using the Australian Curriculum cross curriculum priority of Asia and Australia’s engagement with Asia as the focus, this presentation will use authentic visual art pedagogical practice alongside Visible Learning Tools such as learning goals, success criteria, student self-reflection and assessment, the SOLO Taxonomy and feeding forward to demonstrate the depth of learning achieved by students in Year 9 during an interdisciplinary project undertaken over 4 weeks. The body of work that I will show demonstrates how students have employed their creativity, critical thinking, cultural and aesthetic knowledge and understanding about diverse arts practices in Asia, to inform the making of their own artwork.
We all come from different backgrounds and have different meanings for the word culture - how do we incorporate this into art education especially when required to have an intercultural understanding? From my own experience I have grappled with ways of working with EAL students in terms of their understanding of the language of the Visual Arts. This can be technically complex, it can be difficult to comprehend as it has a multitude of different terms. We also need to make sure they understand their culture and bring this into their work and not enforce on them just one style of Art. I also teach International Baccalaureate Visual Arts students and their first criteria for assessment is about Culture, this is an assessment criteria we spend time making decisions and talking through to unpack what it actually means to each of us. The student: ‘Analyses and compares thoughtfully most of the time art from different cultures and times, and usually considers it carefully for its function and significance’ (IB Visual Arts Criteria for Assessment) Living in a multicultural country and a very multicultural city we are personally challenged to be open-minded and curious about other cultures. With the ever expanding digital world we can access cultures readily but do we really understand the work they produce. In Australia do we understand the culture and art of our Indigenous people? Some of the barriers, we have created about Culture can be broken down by looking at the way others work, discussing what others produce and this can enable us to make our students art works more meaningful. How do we engender a joy of discussion and how does this broaden our understanding of culture in Art and improve our own art making? By using thinking routines and other processes we can engender metacognitive discussion and get students looking at the harder questions of culture which can trigger a more creative and thinking based process in their own art making. In this session I will be using some of the techniques I have used with my students to hopefully breakdown some of the barriers which may exist. I will also be using work from my College Project (which all staff undertake at MLC as part of their Professional Development programme), where 4 teachers have been working on a design initiative of an Indigenous Garden and developing this into a learning resource for the College and the Community. This will look at the involvement of students and teachers and an Indigenous artist on the production of ceramic boulders, totems and a mural. This work will take its influence from the plants in the garden and the local stories.
Intrinsic Motivation and Flow Condition on the Music Teacher’s Performance

Torres, Gabriela¹, Méndez, Luz Marina¹

¹Universidad Autónoma de Nuevo León, Nuevo León, MEXICO

gabtorresd@gmail.com

The challenge of the present teacher is that he needs to take awareness of his perception and some beliefs that could limit him on the understanding and management of the classroom and the decisions that he or she takes during teaching-learning process. If a teacher shows passion for knowledge and apprenticeship, students most likely will have a focus oriented to get an objective. The present music teachers must demonstrate this to transmit a high self motivation, and apply the domain of self-efficacy to relate with the performance or the goal. Research suggests that if the teachers facilitate the flow experience for students, it will be possible to increase their motivation in the classroom and the result will generate a higher satisfaction (Akentürk, 2012). The Studies done by Csikszentmihalyi (2013) show that an optimal experience is associated with intrinsic motivation and during the presence of something that gives us pleasure. Csikszentmihalyi (2013) compares this optimal experience of flow condition when a person is in a flow condition. The status mention above results in a high degree of satisfaction when the person is motivated enough and does the work regardless of the external reward, even if it requires to invest a high cost of energy to reach the desired goal and to get a quality experience. This research has the purpose to assess if the teachers of a higher education school music are intrinsically motivated, and thereby develop the flow condition which could be reflected on their teaching performance that could be a result of a higher quality teaching. The research question is: What is the relationship between intrinsic motivation and flow condition in the performance of music teachers in a high educational school located in North East of Mexico? The selected sample was a group of 96 high grade educational teachers, the total school population. A non probabilistic intentional procedure was carried out, under non-experimental design, transactional and descriptive. The data was collected through the use of two instruments adapted from Lopez-Torres (2007) for the assessment of intrinsic motivation and flow condition. The Instruments were applied individually in their own classroom. A statistical analysis of the data was done, comparing the media of the groups with the best and the worst performance in relation to their motivation and flow condition, using t-tests and ANOVA analysis. It was expected that the higher intrinsic motivation group would get a better result of flow condition and therefore a better performance. This can lead us to conclude that if the teacher has a high level of motivation and can transmit it to his or her students, a feeling of creative joy can be reached by the students. This will allow them to live moments of active concentration and absorption in what is being done and to get an optimal experience, subsequent to the development of the flow condition (Csikszentmihalyi, M., 2013). Finally it will be advisable
to continue with the works that link intrinsic motivation and flow condition in both participants: music teachers and students.
During 2011-2014 the members of the InSEA Research Board (IRB) appointed by the World Council have worked together to achieve a number of organizational goals. In their vision InSEA IRB members envisioned that theory and practice of arts education should be underpinned by a strong research evidential base, so we tried to establish steps to promote such a vision during our term. In this presentation, we will reflect upon the actions we initiated to promote cross-cultural and multi-cultural research in art education. We will also report on related research initiatives, such as the InSEA Doctoral Award and the InSEA Research Blog. The InSEA Doctoral Award was established to recognize and promote international doctoral scholarship in the field of Art Education. The Research Blog was established to facilitate interaction and the exchange of information among InSEA members engaged in research.
Potential of Hyakki Yagyo Emaki (a picture scroll depicting one hundred spectres strolling at night) as a Teaching Material for Art Education

Uda, Hideshi

1Nara University Of Education, Nara City, Nara Prefecture, JAPAN
udah@nara-edu.ac.jp

This study intends to develop and verify the usefulness of practical study content which enables pupils to understand the value of traditional Japanese arts by casting a spotlight on them against the background of art education in Japan where learning is heavily biased towards Western arts. This study deals with an “Emaki”, long picture scroll. An “Emaki” is a long picture scroll which can be appreciated by rolling out from right to left and may carry explanatory sentences. As it is rolled out by hand, the viewer can freely control the time and space for appreciation. It originates from the Chinese art of picture scrolls which is believed to have arrived in Japan in the mid-6th Century along with Buddhism. It gained popularity among nobles together with a rise of chronicles in the age of the spreading use of “kana” characters. From the “Kamakura” Period (1285-1333) onwards, “Emaki” became a prominent tool used by Buddhism as well as Shintoism preachers, developing a strong fondness for “Emaki” among the general public. There are two standard ways of appreciating an “Emaki”. One is firstly to spread it at shoulder width to appreciate the scene and then to roll it up from the right, followed by rolling out to the left to disclose the next scene. This is a gentle way of appreciation. The other is continuous appreciation by constantly rolling up and rolling out the scroll on the two sides. A scroll employs unique techniques, including “fukan zuhou” (view from above drawing), “fukinuke yatai” (rendering of a building without a roof or ceiling), “tsukuri-e” (involving outlining by ink first, followed by the application of thick, opaque colours to the entire painting and finally redrawing of the outlines and important details of the faces and figures in ink), “hikime kagihana” (portrayal of men and women with full cheeks, the eyes in straight lines, the nose in a hooked line and a small dot-like mouth), repetitive drawings, “iji dozu” (a compositional method to show successive events within a unified background) and scene changes. The teaching material chosen for this purpose, was “Hyakki Yagyo Emaki”, a picture scroll depicting one hundred spectres strolling at night. Unlike other scrolls, this scroll has no explanatory sentences, allowing pupils to express their own ideas without relying on existing concepts and to share such ideas with other pupils. As such, the author believes that this scroll has the potential to make collaborative learning possible. In other words, teaching based on a social constructivist approach can be achieved. For the actual teaching of third year primary school pupils, a real size replica of the scroll (approximately 33 cm wide and 735 cm long) was prepared for appreciation and a sequel to be drawn by pupils. The reactions and activities of the pupils were recorded using a digital voice recorder and were also observed by an assistant and their comments and contents of their drawings were subsequently analyzed. Such observation and analysis confirmed several
points. (1) Some comments made during the free observation period indicated awareness of the transformation of familiar devices and pieces of furniture to spectres (personification), allowing pupils to conduct a deeper investigation depending on how their focus shifted to other items. This reaction was exactly one of the aimed outcomes of this particular lesson. (2) The last scene of the scroll depicts the appearance of something like a “red ball” making the spectres run away. Making the pupils think about what this red ball is useful exercise to make them think about the principal theme of the scroll. (3) At the stage of the pupils drawing a sequel to the scroll, various ideas emerged in different forms, including the reappearance of the spectres and ogres and the use of cartoon techniques. These were also helpful to make the pupils infer the principal theme. (4) One problem found was that teaching will not progress smoothly unless possible questions and their answers are well prepared in advance because of the numerous characters appearing on the scroll. Another important point is to determine when the accepted interpretation of the scroll in the history of Japanese arts should be explained to pupils.
The development project for contemporary art education, Taidenavigaattori 2, started in autumn 2012. The project is followed by eleven Art schools all over Finland. The central issue of this development project is student-centered pedagogy. Our mutual theme is Public Art with the participation of whole community (teachers, students and local people). In recent years both Public and Community Art have increasingly expanded in scope and application. Our project has reacted to this moment. The student-centered pedagogy is considered important but the main question is how to apply more of it in the art education. One of the main aims of this project is to find the possibilities for teachers and students to work together. Teachers have certainly a lot of experience from Public and Community Art, but how to get this experience as part of school's program? Teachers and students form working groups where they together study, discuss, create and realize diverse public art projects. Teachers are not offering any ready-made concept; students are taken into process right from the beginning. The projects are documented during the process and the description of the project is done together at the end of the process: What was done and why? What happened was the result successful? What could be done in the future? This project is also developing the activity of the school itself: it gets more awareness in the local area. The development project is followed by eleven Art schools all over Finland. The results of this project can be seen on the project's own webpages www.taidenavigaattori2.wordpress.com The partners of the project will organize in autumn 2014 an itinerant exhibition, a magazine presenting the final projects will also be published. The aims for the project -to develop the methods of contemporary art teaching in co-operation with other art schools, to present the possibilities of public art and to introduce the methods of student-centered pedagogy -to document systematically the progress of the project -public art is not smudging, it is playful, experimental and interactive art which is realized by the whole community -The aims for the teachers -to reinforce the significance of play, joy and fearlessness in teaching. Interactive working together with students, teachers and local community -even a small art work can be locally surprising and stimulate discussions -to be experimental in daily routines and to inspire creativity -The aims for the students -art has a positive impact and touches people -art works can be done together -The light art festival 'Light wins over the darkness' is held on 14th of November 2013 in nearly ten art schools in Finland. The goal of this project is to have spontaneous public art projects also in the future. Public art is an excellent possibility to expand the knowledge of art, to increase community participation in cultural life and to encourage our sense of social connectedness. The Ministry of Education has given a support of eur 40,000 to our Art Navigator 2 project. Lohja, 28th October 2013
Coordinator: Lohja Art School for Children and Young People

The Art schools participating in the project: Vihti Art School for Children and Young People Espoo Art School for Children and Young People Helsinki Art School for Children and Young People Hyvinkää Art School for Children and Young People Aimokoulu, Hämeenlinna School of Fine Arts for Children and Young People Sara Hilden Academy, Tampere Kokkola Art School for Children and Young People Rovaniemi Art School for Children and Young People Pori Art School for Children and Young People Vantaa Art School for Children and Young People Lohja Art School for Children and Young People
Identity Mediation in the Secondary Visual Arts Classroom

Vietgen, Peter¹

¹Brock University, Niagara Region, St. Catharines, Ontario, CANADA
pvietgen@brocku.ca

This research presentation will explore the art of teaching and critiquing conceptual photography as a vehicle in understanding diversity through image creation. Forty senior secondary visual arts students were involved in a three-month research study. The research goals were for students to acquire the central principles of conceptual photography and visual mediation, and to transfer these understandings of photography and visual mediation into written narrative reflections. Combining visual arts with a multimodal approach to meaning making and the comprehension of diversity through imagery, I as the researcher, worked closely with two secondary visual arts classes from two different schools in the Niagara Region, Ontario, Canada. The students were introduced to the project by viewing examples of photographic works by the American artist/photographer Cindy Sherman. Known for her interpretative photographic works over decades exploring themes such as identity and role-play, students were presented with a series of Sherman images from throughout her career. After deconstructing Sherman's unique mediation of identity through the medium of photography, students created their own conceptual photographs around their personal understanding and interpretation of the themes of self-identity and role-play. Students were then asked to articulate their images through the production of written or digital narratives which were presented alongside their photographs in a gallery exhibition. At the Exhibition Opening, three students from each school were invited to participate as part of a panel discussion. This panel discussion enabled a selection of the students to share their voice as participants in such a research study which involved the creation of photography and text as an exploratory tool in identity representation and understanding.
Indigenous Spaces of Learning of the Wharenui

Waititi, Cheri¹
¹Faculty of Education, University of Waikato, Hamilton, NEW ZEALAND
panda@waikato.ac.nz

This paper will discuss an indigenous space of learning within the context of a wharenui (indigenous meeting house) in a tertiary institution. The considered indigenous space of learning discussed here is Te Kore (the nothingness, the void) or “the infinite space of potential” enabling praxis to pass on cultural, artistic and historical knowledge, skills and understanding. The wharenui enables a context where Maori language, culture and historical and cultural artistic works exist and are used to teach Maori, to learn about Maori and for those who are Maori, to be Maori. Through this context Te Kore creates spaces that allow for artistic diversity, reviving awareness of the indigenous traditional and contemporary art forms. Te Kore is used to inspire students to an inclusiveness of the indigenous artworks and design of the wharenui to inform them of their own artistic developments, evolvements and resolutions towards their own creative endeavors and pursuits.
To use comics and graphic novels as educational media for intercultural learning in a multicultural context.

**Wallin Wictorin, Margareta¹**

¹Linneaus University, Växjö, SWEDEN  
margareta.wallin-wictorin@lnu.se

Migration is one of the main global issues influencing daily life for people all over the world. Some people even call it one of the big traumas of today (Wiman 2013). At the same time as migration is related to shelter and new possibilities for refugees, it also causes distance from cultural roots and need for adaptation. The newly arrived have much to give to the new cultural context in which they settle down, but they also need to understand the new cultural context and also make themselves understood. When newly arrived immigrants and local residents meet, both fruitful discussions and problematic confrontations may occur. One multicultural meeting place of great importance is the school, where young people can learn about each others way of life and construct intercultural understanding.

Comics and graphic novels have in recent years gained a rising interest as media for a great variety of stories. They have often been autobiographical (El Refaie 2012). Famous examples of this phenomenon are Marjane Satrapi's *Persepolis* and *Aya from Yopougon* by Marguerite Abouet and Clément Oubreire. These stories also tell their readers about the culture they come from, and they can be studied in schools with an intercultural purpose. Pupils in schools can also learn from drawing and writing comics themselves, to tell about their lives and what is important for them. I have studied the use of educational comics in Senegal, West Africa, where students from my university have been staying for field studies in art education, and in Sweden where I live and teach. This presentation will show how comics and graphic novels can be used for educational purposes. I will argue that comics and graphic novels are well suited to be used as educational media in the way that it helps the reader to construct intercultural understanding.
This presentation presents a methodology, a research project and selected outcomes from an inter-cultural art education exchange in 2013. Two university faculty members share their experience of engaging students in an exploration of intercultural ideas about their local places. They do so through an intertextual art method to enable students to reconstruct their places open-endedly as a space of plural meanings. Participants of this project include student teachers studying an art education minor in the department of teacher education at the University of Helsinki as well as graduate art education students and secondary school art teachers studying within the art department of National Changhua University of Education. This is our second collaboration between these two universities. The content and structure of this intercultural exchange are based on the findings from our collaboration last year and earlier participants' input regarding refinement. We studied how students explored local and global places to create “glocal” understanding, and in this experiment, we focused on student's collaborative, intersubjective processes and outcomes. The participants were asked to apply an intertextual art method developed for art education, pursuing the following steps: 1) Students studied their interest in the chosen place as a text and linked the place to its history and context through their subjective questions. Participants were instructed to take photographs of a local place (text) that is significant to them personally. They chose places that evoke private childhood memories, cultural significance or ways of living and show glimpses of contemporary life in Finland and Taiwan; 2) Students linked their place as a text within a continuum of other texts of related sites. Stories and photographs of the places were shared in class, related one to the other and shown on Facebook. As the intertextual continuum (photos) is studied palimpsestically (reading from the newest to the oldest text), it is possible to produce a subjective cultural difference of most importance; 3) When the difference is studied as a rhizomatically as a mosaic of texts, it is possible to discover plural meanings connected to cultural memory. That and the unconscious of the subject and cultural memory are strongly involved in the process. In this way, students explored the plural and hidden meanings of a place; and 4) All students remixed parts of their photographs from their intertextual processes, and they created intersubjectively new intercultural meanings. Participants were divided into groups. Each group included two Taiwanese and two to three Finnish students. They introduced themselves on Facebook. Students raised questions and provided comments and personal observations about cultural similarities and differences. This was followed by a Skype video conference. The
small groups first greeted each other and then engaged in a series of collaborative art-making processes. Students remixed parts of their photographs and made a collage using free software (Sumo-paint, Gimp) and programs (Corel Paint, Photoshop). These intersubjectively remixed collages showed imaginary and glocal Taiwanese-Finnish sites that reflect traces of the students' visual representations of local places. The Finnish students also produced new meanings through their three-dimensional model that remixed their image continuum and in which they added a Taiwanese object. Taiwanese students raise questions about Finland and created individual artwork using different mediums of their choice. Portfolio and reflective essays included writings and images that are used to document participants' learning and reflection on this intercultural collaboration process.

Sites and culture form one's identity. The researchers explored how students shared their intersubjective art-making processes. The researchers also studied how students played out, changed and remixed their social places and identities. The uniqueness of a place turned out to be a plural space of intercultural meanings. By applying the intertextual method, students learned more about and understood each other's cultures and pluralities embedded in a place and identity; traces from an image continuum; and rhizomatic connections to the intercultural memory, condensed meanings, a process of employing social media and image processing and intercultural collaboration. Suggestions for ways to increase participants' interests and learning in intercultural collaborative projects will be discussed; students developed more sophisticated understanding about cultures, gained understanding about plural meanings in addition to information sharing, and engaged in a process of self-examination and awareness based on a specific theme that will help to improve their intercultural sensitivity. As students acquired knowledge that reflected their personal experience, they began to notice and even question their taken-for-granted beliefs and behaviours.
Art educators in different countries have long advocated the importance of art learning in schools. In addition to finding ways to gain public awareness and governmental support, art educators continue to investigate and debate how art should best be promoted in different contexts. Today, more and more art learning is taking place outside schools; museums, cultural centers, and local government organize events and offer new art learning opportunities to the public. The act of paying fees to attend after-school art programs is also becoming popular. Yet, what goes on inside the after-school art program is an area not fully researched. The presenter argues that the specifics of the after-school art programs constitute an important research topic that requires further attention. For example, in Taiwan, private art learning outside the school often takes place in art studios led by individual or group artist-teachers. Studio Atelier has demonstrated a long history in European art education. It started out as a place for artists to work, and at times provided a place for young apprentice to train or for the fostering of a younger generation of artists. Today, many private art learning institutions in Taiwan label their programs as studios and provide a diverse range of art learning opportunities in the late afternoon or early evening or during weekends. Some parents send their kids to the art studio to provide them further chances to explore their artistic potential. Some students attend intensive art studio courses with the goal of gaining basic skills, meeting friends with similar art interests, preparing their art portfolios, and preparing for art exams to get into top art programs at the next academic level. To help realize such goals, some exam-oriented studios teach students art-making “formulas” or exam tips to help them obtain good grades on drawing and painting competency exams. From a historical perspective, the establishment of art association, art interest groups, and art studios in Taiwan during the 1920s was important because, at that time, modern school systems were just beginning to be set up, offering limited art courses and programs in the school. In the earlier days, the number of students in a studio was small, tuition was often free or very low, teacher-student relationships were close, and a lot of training focused on still-life drawings and painting human figures. Today’s studio art programs offer a much more diverse range of art experiences and opportunities to utilize different art mediums. On the one hand, some studios remain small and intimate, utilizing a student-centered approach to inspire art learners’ creative potential. On the other hand, some studios operate with a corporate management mindset, using marketing strategies and advertisements to attract a large number of participants. These programs focus on helping junior and senior high school students prepare their art portfolios, obtain good grades on the competency art exams, and win art competitions. In the case of studios that focus on helping students gain admission into art programs and
schools, could the “formula”-type training hinder learners' unique creative potential in the long run? Negotiating between efficiency (demonstrating observable educational outcomes) and personal philosophies of art education, how do studio art educators define their roles, and how do they teach? To what criteria do students aspire while deciding which art studios to attend? From a learner's perspective, what did students learn from the after-school art studios? This research study utilizes interviews, participant observation, and document analysis to understand the teaching and learning taking place inside art studios in Taiwan. In addition to investigating studio art teachers’ self-identification of their roles as well as their teaching philosophy and teaching content, this study also analyzes students’ perspectives and raises issues that need to be explored further in future research.
While visitors have become the center of educational endeavor for art museum educators, the museum’s responsibility to community is also being focused on, especially in local museums. In recent decades, the dramatic aging of the population in Japan has driven educators' attention to lifelong learning, and the borders among job, voluntary work, and hobby are becoming increasingly unclear in our modern world. We would rather explore beyond traditional art museum education and art appreciation to be able to reflect the diversity of individual interests and our own community. The purpose of this study is to investigate a participatory project at a municipal art museum that recruited citizens as curators and offered a 6-month training workshop to arrange an exhibition of schools' collections. The viewpoints of our discussion are based on the standpoints of the art museum, participators, and an outsider. The goal of this project was set to offer practical experiences of art museum curators, and participants were expected to have the desire to engage with holding an exhibition. The 24 participants included 9 males and 15 females with a wide range of ages from their 20s to 60s, and 17 participants reached the end of the workshop program, namely holding the exhibition of schools' collections in June 2012. About 600 art works and crafts at 93 public schools (elementary and junior high) in the 510,000-population city had been recorded by the local art museum. Most of them were created by local artists and displayed somewhere at schools, for instance an entrance for guests, a principal's office, and a gymnasium. As an original concept of the art museum, the schools' collections should be not only as decorations at schools, but also be accessible to children and revalued as a source to reinvigorate the community and its culture. Then, the question here is how the art museum project brings diverse age groups together for the community- reinvigorating event through arranging an exhibition of local artists' works. The workshop program provided a wide variety of activities, including investigating art works and crafts at schools, receiving experts' lectures, practicing making exhibition plans, individual study of an art work, making contact with local artists, practicing gallery talk and so on. Participants often worked in groups, and were divided into the three groups of exhibition design, educational affairs and publicity information from the middle stage of the program. The art museum intended to enable and empower each individual participant to be engaged in holding the exhibition, while at the same time interactions among one another, in terms of group activities, discussion and shared feelings, were expected to bring people together and create meaning for reinvigorating the community. Another important question that we wanted to ask from the standpoint of participants is...
how and what residents learned from the workshop by getting practical experiences of art museum curators in six months. In fact, the participants have a wide range of interests, knowledge and cognitive abilities in art and community, making it difficult to firmly establish shared goals and strategies in a promising way. Apparently, the participants learned diversity from one another, and constructed individual meaning through different ways, in terms of personal expression, social interactions and identity development. Those precious experiences have been added to enhance museum literacy. The third focus of this study is a review of the art museum project by an outsider. It is important to emphasize what a culturally connected city is like, and why its unique connection among citizens, local artists, schools, and the municipal art museum is important in our modern world. In many cases, adults have a wealth of knowledge and experiences. Therefore the event could respond to their mature life, diverse age groups, and multifaceted thinking to make meaningful connections between different people and places through culturally shared activities. A creative and effective program is rooted in the collaborative interaction of group members who embraced interdisciplinary thinking, narratives of “being a curator” in approach to interpretation of art works and engagement with holding the exhibition. The connections and bonds have been reconsidered to be more significant in our aging society while we are facing a changeable and uncertain world.
How teaching Visual Art addresses the cross curriculum perspectives and 21st century general capabilities as presented in the Australian curriculum.

Wassell, Nicole¹

¹Art Education Victoria, Melbourne, AUSTRALIA
nicolewassell@hotmail.com

This presentation will use real and authentic classroom practice to demonstrate how Visual Art in the Australian curriculum, will, along side best practice teaching, address the Australian curriculums cross curriculum priorities; Aboriginal and Torres Strait Islander history and culture, Asia and Australias engagement with Asia and Sustainability and also 21st century general capabilities including critical and creative thinking, intercultural understandings, ethical understanding and personal and social capacity. It will illustrate how Visual Art by its very nature as a discipline can impact on and enrich the diverse contexts and skills necessary to prepare a learner for the 21st century whilst maintaining and deepening content and contextual knowledge. I will demonstrate this, through the presentation of a body of current student work that explores and responds to the colonisation of Australia from an Indigenous perspective and its impact on Indigenous culture. I will present and demonstrate the depth of learning achieved by my students through the exploration of contemporary Indigenous art, the dialogue that this exploration generates and the visual responses the students produce when analysing and synthesising that learning into a considered and critical visual response.
This conference paper presents a visual arts-based case study we undertook in 2013 following a graduate generalist primary teacher through a year long intervention process. The study tracks and interrogates the participating teacher's evolving perception of herself as teacher and artist, and the changes in her pedagogical practice when offered an intensive collaborative learning experience followed up by continued learning and professional dialogue with us as her arts mentors. Not unexpected to us was this teacher's increased openness to the inclusion of visual arts-based pedagogy within her generalist teaching, however what did surprise us was the extent to which this shift happened and gained momentum over a short period of time. Her willingness to embrace the new role of artist in her classroom, beyond merely being the facilitator of the artistic practice of her students was a radical shift in practice and warranted deeper investigation. Through research insights, examples of documented practice and analyses of the data we drill down into the intervention process at play here, and we briefly look at the outcomes of this case study in relation to others we undertook in the same study to attempt to get closer to understanding why this particular intervention worked the way it did. With the introduction of the Australian Curriculum primary generalist teachers are working within a curricular landscape that advocates for an interdisciplin ary approach to classroom teaching and learning, and for a range of reasons this presents challenges for teachers particularly from the perspective of how the arts are represented within this approach. Irwin, Gouzouasis, Grauer and Leggo (2006) contend that generalist teachers experience struggle when teaching the arts if they do not consider themselves to be artists, and that 'the arts content being presented often lacks integrity and/or pedagogical expertise' (p.1). These contentions, resonating with our own observations and findings, inform our current research project. The case study featured in our conference paper here forms part of our current larger project funded by The CASS Foundation to address a number of issues related to the take up of the arts in the primary school through intensive professional learning and continued support and mentoring beyond this learning. The aim of this integrated study is to implement three parallel interventions one in art, one in music and one in drama targeted at early to mid-career primary and middle school teachers and to track the efficacy of and the impact of these on teachers’ application of arts rich practice. Participants spent two days in an intensive immersion program focussed on discipline specific arts pedagogies and approaches to get in touch with their own artistry, and to think of themselves as artists. This component was led by artists and arts practitioners with an
understanding of the classroom context. The program was also pedagogically driven with participants provided with models and experiences of classroom implementation, focussed on integrating their chosen arts discipline in other curriculum areas, negotiated content, reflective practice and documentation of activities. The immersion program was followed up by sustained support by us via mentoring and monitoring.
Developing a theoretical basis for a modern handicraft education curriculum in Austria

Weiler, Anna¹

¹University of Art and Design Linz, AUSTRIA
anna.weiler@ufg.ac.at

In Austria, textile art and technical handicraft education have historically emerged as two distinct subjects - the former for girls, the latter for boys. Although students and parents are these days free to choose which subject to pick, traditional gender patterns live on. Recently policy makers have decided to merge the two subjects into a single one. However, the changes are not the outcome of a debate within the pedagogic academic community of art education, but are the result of wider educational reforms. Against the backdrop of austerity budgets, there have been adverse reactions of teachers and academic circles alike. This is understandable as the merger is being pushed through without a thought-out concept, simply adding up the curricula of the current subjects. The debate about how to modernize has yet to start in earnest. Mainstream handicraft theories, from both the textile and technical perspective, have so far been defending the status quo, which at the end of the day is tantamount to a perpetuation of today's de facto gender segregation. I will critically look at these theories, explaining their inner logic, which has prevented them from thinking outside the box. The challenge is to develop a new theoretical basis of handicraft education.
Art as a Medium for Change through the Vitality of Positive Psychology

Wheatley-Dawson, Christine¹, Johnstone, Anne¹

¹Seymour College, Adelaide, AUSTRALIA

cwheatley-dawson@seymour.sa.edu.au

The presentation will explore how Positive Psychology can be introduced to schools through Art which in turn can be used to enrich the Visual Arts curriculum and, thus, promote positive self-concept and a powerful 'strength focus' for students. Positive Psychology and Positive Education are new and exciting fields of research that have attracted global attention across multi disciplines. Utilising ground-breaking research and the principles encapsulated in these fields, Art can serve as unique vehicle for the communication of valuable and life enriching messages and act as a catalyst for change through beginning the dialog about the nature of values and strengths in action. Students can reflect and focus on who they are from the perspective of what is 'right' with them. This thematic approach, highlighted and outlined in Seymour College pilot programs, provides a deeper conceptual understanding while aiming to bolster student well-being, so that they can harness their strengths to serve a cause greater than themselves. This focus embraces a positive ethic in learning and can demonstrate how art can transform and expand understanding and personal awareness. Creative implementation and integration into the Art curriculum of recent neuroscience and Positive Psychology research has enormous potential to positively change the culture of a school and its community. This presentation explores how this process can begin.
Art based-methods for young talent coaching

Wienk, Janeke¹

¹ArtEZ Expert Centre Arts and Education, Zwolle, THE NETHERLANDS
j.wienk@artez.nl

This presentation reports the results and follow-on questions of the unique cooperation between the Centre of Expertise in Art Education (ArtEZ Institute of the Arts, Holland), its master programme and the Kunstbende, a Dutch youth organization that stimulates active cultural participation among youngsters. The master programme provides continuing professional development for experienced arts educators. Kunstbende organizes several activities to achieve their aims, the most appealing and successful is the national competition for young creative talent whereby youngsters from 13 - 19 participate in eight artistic categories (Fine Art, Dance, DJ, Fashion, Film & Animation, Music, Spoken Word, Theatre & Performance). Beside the competition Kunstbende offers a wide range of projects, including workshops for, and coaching of, talented youngsters, a national tour of the young talents’ work (Best of Kunstbende Tour) and the International exchange project ‘Move Your Art’. Background At the end of the 1980’s, Holland, like many European countries, was experiencing a gap between the established cultural offer and young peoples’ interest in the arts and culture. Common ground between these two groups was difficult to find. This problem motivated the Dutch Minister of Culture to initiate a project to bring these two groups together. ‘Kunstbende’ was born in 1991. Kunstbende, the competition, has been going for 20 years with pre-rounds in every Dutch province. The winners of these pre-rounds compete during the National finals. Talentcoaching and research After the competition Kunstbende offers the winners a course to develop their talents, and this is where the cooperation with ArtEZ master students starts. Together with the winners the master students design a talent-coaching trail to accomplish their personal goals and to get an answer to their personal questions and doubts. Some of the winners only need help to find good creative studies. Others really want to develop their talents and need help in making the decision to become an artist, or not. The master students try to create a specific course for each of them, partly individual partly in peer-group sessions. The master students are experienced experts in the first place, since they themselves have travelled the long way from young talent in the arts to become a professional in Art Education. They are able to use their own experience-based expertise in their talent coaching. From this starting point they have developed an interesting range of art-based methods for talent coaching. Parallel to this talent development route ArtEZ Centre of Expertise in Art Education has started up a longitudinal research monitor to gain more insight into the crucial elements and needs in the development of young talent in the arts.
The main purposes of this presentation is to identify frequently included position statements encountered in the polemics of art, regarded as the essence of aesthetic debate inseparable from the study of material culture. Before I lay these statements out, it is important to understand the current climate of art museums and visitor experiences in this setting. Although there are many types of museum visitors and reasons for their visits, the ways in which their aesthetic experiences are shaped are largely determined by the interpretation of collections and exhibits through presentation and educational delivery including wall text panels, catalogs, audio lectures and guided tours, as well as the entrance narrative/s visitors bring in with them. Many exhibitions and the interpretations provided I see in art museums are steeped in art history and formal concerns while educational methods of delivery rely on lecture or interactive discussion, avoiding the topic of aesthetic insight or artistic debate altogether. Most art museums fail to address audiences of all ages and types concerning two perennial questions: Why is something considered to be art, or not art, and what constitutes good art from bad art? If art museums who are suppose to be in charge of making critical decisions about what gets shown at their institutions and the aesthetic merit of objects and collections, plus educating audiences about that very subject are not consistently doing this, then who is, or better yet, who could or should be doing this? I know that art museums showcase esteemed objects but why are things seen there considered to be noteworthy and is that regard for status commonly understood by the majority of visitors? In response to this challenge, the responsibility of teaching about these issues often falls back to the art teacher to educate students about aesthetics in conjunction with art history, material culture, art criticism and art making combined. The importance of teaching aesthetics is self evident to most artists and museum staff. How to go about accomplishing this task in terms of greater understanding that will have retention, application and long-range benefits appears to be the challenge for art museums. In my presentation I will lay out 10 concerns for aesthetic understanding related to art museums that are vague in terms of museum interpretation and also propose suggestions for ways that this gap in terms of understanding and education of audiences can be overcome and connected.
Cultural Heritage as Scene of Public Interventions and Cultural Conflicts

Wirilander, Heidi

1University of Jyväskylä, Department of Art and Culture Studies, FINLAND

heidi.s.i.wirilander@student.jyu.fi

Cultural heritage has been regarded as representing both the collective memory of a society and its self-image (Welburn et al. 2009, 2-3). Yet what kind of societal or individual memory or self-image is a result of definition- and evaluation-based processes that canonize cultural elements as common heritage and a shared vision of the past? This paper presents an analysis from a Finnish perspective on contemporary Western society's cultural changes and conflicts in association with the concept of cultural heritage. The topic is approached and analyzed through five Finnish cases wherein institutionally defined cultural heritage collections or cultural heritage sites have been scenes of public interaction. These actions have contested both the memory institutions and the societies whose defined heritage these sites and collections represent. The cases analyzed in this paper occurred in Finland between the years 1990 and 2010. The cases are as follows: 1. Saint Nicolas, the Orthodox Church of Kotka: public interactions at church buildings outside environment in 1990s and 2000s; 2. The Orthodox Church of Christ's Resurrection, Jyväskylä: public interactions at church buildings outside environment in 2010; 3. Saint Jacob, the Evangelical Lutheran Church of the Finnish-Swedish congregation of Lauttasaari in Helsinki: public interaction involving designed sacral objects and artwork in 2007; 4. Museum Centre of Turku, the Turku Castle, and the Historical Museum of Turku: public interaction involving artwork in exhibitions in 2008; and 5. Ancient castle ruins in Vartiokylä: public interactions at the archeological site and its interiors in the 1990s and 2000s. Public interactions in a cultural heritage context provoke many questions: Has cultural heritage become a contested issue for some people or for groups of people in contemporary Western societies? Has the perception of acceptable forms/locations of public interventions also changed in contemporary society's cultural heritage context? What kind of value statement is established when a public intervention's target is institutionally defined as a cultural heritage site or collection? Are these interventions signs of political statements against institutionally defined heritage and collective memory or against creativity, discussion, graffiti art, vandalism, or cultural barbarism? Is the objective of these interventions to destroy cultural diversity or to increase it? Do cultural diversity, democracy, and multiple cultural perspectives of the past exist in the contemporary concept of cultural heritage? This presentation tries to provide some perspectives to these questions. References WELBURN, William & PITCHFORD, Veronda & ALIRE, Camila & BROWN, Malore & DOWNING, Karen E & RIVERA, Alexandra & WELBURN, Janice & WINSTON, Mark 2009: Memory, Authenticity and Cultural Identity: The Role of Library Programs, Services and Collections in Creating Community. Pages: 2-3. IFLA. World Library and Information Congress: 75th IFLA General
Artworks in Residence: How young children respond to adult created artworks

Wren, Julie¹

¹Edith Cowan University, Joondalup, Western Australia, AUSTRALIA
j.wren@ecu.edu.au

Artworks in Residence: Young children’s responses to visual artworks  This study investigates how young children explore, construct and communicate meaning when they are responding to adult created artworks. A range of 2D, 3D and 4D (temporal) artworks sourced from prominent Western Australian artists were displayed in the classroom five times for a week each time. This provided children with an extended time in which to explore the artworks. Six case study children in a kindergarten were observed and video-recorded during their regular classroom activities by the researcher and their teachers. Parents also reported instances where their child made references to the artworks at home. The data collected was analysed for the way in which the children’s responses were embodied and transmediated across their modalities; how socio-semiotic mediation enabled meaning-making; and how the children’s responses changed over time as they regularly interacted with the artworks. This is a study in progress. To date, results indicate that young children’s meaning-making is a creative process. Children respond to artworks through other art forms such as dance, drama, creative stories and music. They also draw from scientific, historical and mathematical concepts which include the need to talk, read, write and use technology. Responses are largely a social endeavour and children work together to scaffold each other’s understandings. This study is significant because it potentially provides new evidence for the value of first-hand experience in learning and detail of the processes by which young children learn about, and from, art. It may provide educators with insights on how to support and shape learning in visual arts, re-emphasising the importance of learning through play, and challenging pedagogical approaches which may be overly formal and restricted.

Wright, Susan

1University of Melbourne, Carlton, Victoria, AUSTRALIA  
susan.wright@unimelb.edu.au

This presentation describes the importance of teachers and/or researchers taking on the role of interlocutor when engaging with children during one type of artistic experience, namely, the co-creation of visual narratives. Such encounters enrich and extend these playful experiences, where the child's voice is surfaced through three modes: graphic, narrative and embodied. Of particular interest, and a unique feature of a selected sample of 5-to-8 year old children's visual narratives, was the way in which children's meaning was enhanced by these three modes working in harmony. The visual narratives were spontaneous improvisations which unfolded in real-time on the page, where the children's imaginations liberated them to not only tell themselves, but tell who they would like to be. The cross-over of modes was seen in the embodied way in which the children used expressive vocalisms and gesture to dramatize the narrative, physically enter the artwork to act out the spatial-temporal qualities of drawn events, draw whoosh lines and other graphic devices to animate the action, and use body-based metaphor and aesthetic properties to symbolise emotions, abstract concepts such as the conservation of forests, and physical-spatial-temporal relationships within the surface of the page. Profound examples children's thinking illustrate how many modes and forms of representation help us see children with new eyes and listen to their voices with deep and respectful insights.
The see-saw of visual arts in early childhood education: are we up, down or somewhere in-between?

Wrightson, Helen

1 Unitec Institute of Technology Te Whare Wananga o Wairaka, Mt Albert, Auckland, NEW ZEALAND

helenwrightson@actrix.co.nz

The see-saw of visual arts in early childhood education: are we up, down or somewhere in-between? Visual arts have the potential to contribute to one’s learning and development when provided opportunities for open-ended engagement with a variety of media and resources. In today’s global society children are constantly exposed to visual images in their homes, their communities and early childhood settings. Visual arts contribute to the multiple languages children experience, providing affective and visual languages to encode. Through their own encounters with visual arts media children play with concepts, develop aesthetics, create and communicate. So where does the teacher fit? A literature review into early childhood teachers’ visual arts pedagogy resulted in exploration of numerous contexts. Firstly, investigation of the early childhood context to understand what children may encounter then consideration of teaching scrutinising influences on visual arts education within the context of Aotearoa New Zealand. Historically, visual arts opportunities have been evident in early childhood settings but how children experience these has been highly influenced by teacher pedagogy, changing discourses, theories, values and beliefs favoured over time. Identified dichotomies have led to confusion for many early childhood teachers adopting a pedagogy that both addresses and maintains visual arts education in the diverse contexts in which they work. The question is to wait for development or thoughtful guidance of learning possibilities? In attempting to understand and contextualise current visual arts pedagogy in Aotearoa New Zealand required exploration of a range of theoretical perspectives and recognition of historical, social, political and cultural influences. A selection of influential theories including the pragmatist philosophy of John Dewey; Lev Vygotsky’s relationship to pedagogy; Loris Malaguzzi’s view on culture and education and Elliot Eisner’s relationship to visual arts curriculum were explored. However what must be acknowledged in applying these theories to the context of Aotearoa New Zealand is the critical place of Te Tiriti o Waitangi and commitment to bicultural perspectives. In the context of Aotearoa New Zealand early childhood teachers are guided by the mandated curriculum, Te Whāriki (Ministry of Education, 1996), requiring recognition of indigeneity with Māori as tangata whānua (the indigenous people of our land) and adoption of bicultural practices. My colleague and I contest that Māori visual arts (ngā toi ataata) have the potential to transform understandings of the world together with recognition of a cultural fusion becoming evident in the artworks of our nation. We acknowledge the important place of visual arts as they “engage our senses, capture out imaginations and record our memories.
across generations” (Wrightson & Heta-Lensen, 2013, p. 13). Te Whāriki (Ministry of Education) urges teachers in Aotearoa New Zealand to demonstrate commitment to symbolic, visual and oral literacies of Māori. The question for teachers is Aotearoa New Zealand is what pedagogy to adopt and how to teach both visual arts and Māori visual arts to infants, toddlers and young children in their diverse early childhood contexts. Te Whāriki (Ministry of Education, 1996) has often been criticised as non-prescriptive and lacking guidance in both teaching practices and implementation instead requiring responsive and knowledgeable teachers. While some teachers find this challenging requiring development of their skills and pedagogy others have been proactive in seeking ongoing professional development. Praxis is challenged when teachers discover inconsistencies between theories espoused and those informing their actual teaching practice. This presentation addresses my discoveries to date from the literature review and collaborative research in writing a chapter for a visual arts text that is situated in the early childhood context of Aotearoa New Zealand.
Ca-r-t: changing through acting-reflecting-teaching artistically  

Wu, Dai-Rong¹  
¹Taipei National University of the Arts, Taipei, TAIWAN  
dairong@ahe.tnua.edu.tw

Nelson Mandela once said, “Education is the most powerful weapon which you can use to change the world”. As an art educator, I believe that teaching is the most radical and artistic way to change the world. And the praxis of Ca-r-t, changing through acting-reflecting-teaching, is my pedagogical experiment to embody this belief among student teachers in the field of art education in the context of a university of the arts in Taiwan. This research presentation will further explore how Ca-r-t drives the student-teachers to be more aware of their curriculums and pedagogies. It will also demonstrate how artist-teacher journals are used to document their organic teaching-learning process and ultimately make some change in students and themselves. Ca-r-t is a homophone of cart, signifying a vehicle for change. The ultimate goal of it is to change, in a broad sense. Yet, my teaching experiences have taught me that not only do curriculums need to carry out the goal, but student teachers executing curriculums need to bear the goal in minds and accordingly make change happen. In my opinion, awareness becomes critically important because student teachers need to be aware of what they teach in their curriculums and how they teach through their pedagogies. I therefore propose Ca-r-t as a cyclic thinking framework for student teachers to document their artist-teacher journals. In doing so, the whole process leading toward change will be materialized and visible. In other words, once student teachers begin to execute their lesson/unit plans, they start the first page of their artist-teacher journals and simultaneously acting for change on their social practice. However, without reflecting, acting for change can still lead nowhere. Being able to reflect is thus following the act of acting. Student teachers document their reflections in their artist-teacher journals, suggesting conceivable means to modify their impending teaching. This act of reflecting will contribute to their teaching, making change happen gradually as the way they expect it is. Journals or cases of learning will be shown in this presentation, as well as a discussion will take place to facilitate the dialogue on the impact of Ca-r-t. In this changing through art, it is without a doubt that art is placed in the heart of each curriculum. Since student teachers will be located in the field of arts and humanities in educational context in Taiwan, they need to be creatively and practically artistic.
This study examines the dominant view of aesthetics in Taiwan as it is presented in the state approved Art and Humanities Textbooks. Western discourse on aesthetics has recently returned to the original meaning and focuses on all forms of sensory stimulation. However, aesthetics is translated as the study of beauty in Chinese. We are inevitably constructing the ideology of beauty when using the term aesthetics in Chinese. Thus, Taiwanese aesthetics in this research is understood as the specific style or appearances of any given aural or visual form to be associated with the construction of the ideology, the idea and beliefs, of what is beautiful, worthwhile and artistic within Taiwan's context. By having to be approved by the national government, art education textbooks, known as the subject Arts and Humanities, are key demonstrations of the national curriculum regarding arts. I employed content analysis as my research method, for which I looked closely at the Art and Humanities textbooks from grade 3 to 9 published by Kang Hsuan Educational Publishing Group. By looking at how the artworks and artists are framed, where these artworks and artists are from, and which traditions influence the construction of art, I want to find the elements constructing Taiwanese identity through Taiwanese aesthetics presented by these Taiwanese textbooks. With the constant interactions and dialogs between Taiwan and other cultures, I find what has become is this fluid state of a Taiwanese identity. In the Arts and Humanities textbooks Taiwan is constantly searching for something to declare as uniquely theirs but the search often results in showing how Taiwan is a hybrid of cultures. Taiwan's complex history and relationship with China, Japan, United States and other European countries all left physically visible traces. We have architectures from all these different “inhabitants” of Taiwan. These various cultures all inhabit Taiwan through embodied presence or discursive interactions. All these traces are a part of Taiwan. They become part of Taiwanese' embodied experience. Taiwanese identity cannot be clearly defined, because this identity is constantly being lived, experienced, and practiced through deconstruction and reconstruction of Taiwanese's relationship with all these other cultures. Taiwanese aesthetics observed in the textbooks is a clear demonstration of that complicated relationship. In the end, I conclude that hybridism is the essential quality of Taiwanese aesthetics. Taiwanese aesthetics is not a static form of knowledge. Instead, it is the ongoing construction, building and re-appropriating of the values concerning arts from various disciplines and cultural traditions. Through examining the Arts and Humanities textbooks, I have come to the realization that their content is itself being constantly reconstructed through each students' own personal
re/creation of artworks. Its fluid and changing quality makes it impossible to define Taiwanese aesthetics; it can only be constructed through living and doing by individuals.
The Research for Teaching and Curriculum of Art in Secondary School for the theme of Image Culture

Xu, Yunchun¹

¹East China Normal University, Shanghai, PR CHINA
xuyunchun86505@sina.com

This thesis emphasize that, though the art study. Students can be capable to understand the various symbolic function and meaning of images, also the transmitted information and the role it plays image in social life, improve the capability both of interpreting of the visual image, and communication and expression skills. Then thereby learn to thinking and analysis on visual images and art phenomenon, also the judgment for its value for the culture. The thesis analysis the current situation of the teaching and Art Curriculum in the Secondary School on the topic of image culture, utilizing the literature study and comparative approach. On the basis of this, the author developed the curriculum of art appreciate and creation with the topic “the Color of the City, Jingan District in Shanghai” ,to guide the student to discover the culture and society change in the process of the city development, though the fading and change of the color of city of image. Then to require of the student to put forward their own views on the topic of t sustainable development of city and society, also the culture inheritance and innovation.
Protecting the specificity of image-based art forms in visual culture learning and teaching.

Yaginuma, Hirotoshi¹, Mills, Jane²
¹Faculty of Education, Niigata University, JAPAN
²University of New South Wales, AUSTRALIA
yaginuma@ed.niigata-u.ac.jp

This paper addresses the importance of teaching visual culture and visual literacy in ways that preserve the specificity of the visual art form (e.g. art, sculpture, installation, film art, etc). We argue that the very term 'literacy' tends to invoke the idea of the letter and the word, and that this often reinforces the primacy of the word and denigrates the image. We note that education policy in many nations today promotes a concept of literacy narrowly defined in terms of grammar and punctuation. Further, an emphasis on a semiotic approach to analysing most communicative forms has spread to the arts and this reinforces a long-standing distinction between print and 'non-print' texts. Drawing upon our experience of teaching and learning in the visual arts (in particular, painting and the moving image) in Japan and Australia, our argument is that a linguistic framework for teaching visual literacy neglects the specificity of the different forms of art and thereby neglects the cultural education of young people. It not only ignores the visual arts central to the learning and everyday life experiences of our students, it also fails to result in the cultural literacy necessary for young people to participate as culturally competent citizens at either national or global level.
The value and relevance of collaborative processes in Contemporary art and how such processes support experiential learning

Ye, Shufang

1SINGAPORE

ye_shufang@yahoo.com.sg

This presentation examines how collaborative processes in contemporary art practice provide a platform for the experiential learning of art. Through referencing original artworks exhibited in Asia and Europe from 2001 to 2007, the presentation discusses the value and relevance of collaborative processes for the artist and the audience. The presentation explains the impact of such processes on the development of art practice. The presentation then examines the responses of participants and audience and discusses how the experience, interpretation and learning of art have been differentiated through the collaborative act. The presentation concludes with the identification of key factors in collaborative art processes that contribute to the experiential learning of art.
The main purpose of this study is to investigate the perceptions of pupils with special educational needs (SEN) and their teachers about art education in general primary school’s inclusive classroom settings in Turkey. This study took place in the school term 2010-2011 and research sample consisted of 6 students with SEN, and 8 teachers from two different schools. Methodologically the research has been based on the constructivist ontology and an interpretivist approach to the findings was used. Therefore, the data has been collected via semi structured interviews and observations are utilised in order to access art teachers’ and students’ with SEN perceptions. According to pupils’ perceptions, art education was considered as an entertaining subject, yet not regarded as a favourite subject by most of them. This might be a result of their teachers’ perspectives towards art education during the term, since some of the instructors stated that they consider art as a leisure time activity. Participated students were eager to show their ability to read and write since teachers also stated it is school’s main focus. One of the difficulties was to keep students focused throughout the interviews because they frequently change the topic to speak about how they improved in their current classrooms. According to education policy, visual arts education is taught by classroom teachers for the first three years and from fourth year art specialists starts to teach. Therefore, most of the participated teachers were classroom teachers and not art specialists. They stated that they do not feel qualified enough to teach art in their classrooms; therefore, during the interviews it was revealed that there is a need for source books for these teachers. They also stated that they need additional training or more focused in-service training for art teaching, thus, suggested students to receive their art education from an art specialist from the beginning. One of the important issues raised by most of the teachers was the difficulty of teaching in overpopulated classrooms. It was also stated by most of the teachers that, there is a need for nurturing teacher awareness about the benefits of art education in inclusive classrooms in Turkey. It is revealed in this study that inclusive art education is a systematical process. It is accepted by the majority of teachers that if students with SEN are encouraged and receive sufficient support to reach the targeted behaviours, the outcomes inevitably will be positive.
A Tentative Creative Silk Painting Experience Inspired by Indigenous Diamond Textile Patterns from Taiwan

**Zhang, Xiuyue¹, Li, Chaode¹**

¹Soochow University, Suzhou, PR CHINA

lunareclipsesherry@gmail.com

Silk painting is a unique and expressive art form, which can arouse inner comfort and joy among people with different backgrounds. Coming from Suzhou (a place famous for its profound history of silk culture) to Taiwan as an exchange student, I'm deeply touched and attracted by the culture and art of Taiwan's indigenous people, especially their textiles, which are featured by different diamond patterns weaved through various warp and weft structures, representing the strong belief and devoted faith to their ancestors and a prosperous life. Owing to my textile design education background and interests towards those diamond patterns, I wonder whether it is practically feasible as well as visually comfortable to apply indigenous diamond patterns into silk painting. This paper aims to explore different possibilities of the application of these indigenous diamond patterns into silk painting in a harmonious way, and tries to find approaches to make the final work useful in daily life. Comparison method is used for data interpretation; Rudolf Arnheim's aesthetic and artistic theories guide the silk painting creation process. The tentative silk painting proceeds in five steps: 1) Assemble and categorize the diamond patterns from indigenous textiles as many as possible; 2) Extract and record the identical structure and color combination of diamond patterns; 3) Test and compare the final effects of monochrome extracted diamond patterns in three categories of silk (chiffon, satin, crepe); 4) Apply extracted color combination into silk with certain diamond patterns; 5) Change the composition and color of diamond patterns to make silk painting suitable for daily use. The study is still being carried out, the current findings are: 1) Diamond patterns achieve a delicate and subtle color performance in chiffon; 2) Diamond patterns appear to be more luxurious and glamorous in satin; 3) Diamond patterns represent a beauty of peace in crepe. Through the current findings, it can be concluded that: 1) The nature and property of silk is crucial to the final effect of diamond patterns in silk painting; 2) The indigenous diamond textile pattern should change the composition and color combination according to specific silk and intended usage in contemporary society. Further study will continue to explore the possible application of silk painting with transformed diamond patterns into daily life.
Combining Appreciation with Expression of Preschool Creative Art Education

Zhang, Lin¹

¹Shanghai EZ ART Institute, Shanghai, PR CHINA
zhanglin1979118@hotmail.com

Prior to 2012, preschool education in China followed the model of primary school education where the Chinese language and Mathematics take up most of the school day. In 2012 the Ministry of Education issued new guidelines for the teaching of 3 to 6 year olds. Now preschools should offer more in the way of teaching of the arts, for example dancing, playing the piano and painting. However, the vast majority of classes being offered are drawing lessons where the student simply copies an example of work. There is no creativity involved and student engagement is low. Addressing the above problem, the author of this paper in conjunction with the national Juvenile and Children Publishing House in China has launched a project entitled “The Research on Education of Preschool Art on Theme Background” which primarily focuses on creativity whilst also addressing Chinese traditional culture. This project aims to increase student appreciation of high art and at the same time boosting student creativity through the production of original art works. The EZ Art Institute and the Juvenile and Children Publishing House are currently trialing four forms of lessons; Lessons in museums or galleries viewing original art works; Family art salons where parents are encouraged to express their creativity side-by-side with their children; Art lessons in Kindergartens; and on-line art classes. The program aims to promote and improve China’s present preschool Art Education and hopes one day to make an international contribution to preschool children’s creativity.