



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 Poster Presentations



InSEA2014

Melbourne Australia | 7-11 July 2014

Diversity through Art

www.insea2014.com



Department of Education and
Early Childhood Development



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Different learning styles for Generational Learners and the technological considerations in teaching these learners

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We teach in the way that we were taught but this new generation of learners - the millenials have experienced the world in a significantly different way to the older generations - the teachers. Our students are the first generation to have been brought up in a digital world. This has changed the way we communicate and has opened up many teaching possibilities changing the way we can learn and want to learn. Teachers of the arts, in the main from the older generation, need to understand how the millenials, this new generation diff-er. Understanding this, is important to be able to teach them e-ffectively. We need to embrace the technology options in a useful and considered way. How do we create teaching material of the arts that is relevant and useful for all learners? This info graphic clearly illustrates:

- Who are the Generations? These are visually defined using a sliding scale of time and how the generations fit into this.
- A comparison between them and us What are the important diff-erences between the older and the younger generations in a teaching connext.
- Keeping everyone happy and the learning happening Provides recommendations for Teachers of the Arts to produce eff-ective teaching material.

Teaching of Visual Arts Through Distance Learning: Visual Arts Learning Objects

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In the 21st Century various visual arts courses have been created in Brazil for the modality of distance learning. Most of these courses developed their learning objectives to help in the process of teaching and learning. The bases for the development of the objectives of visual arts learning (OAAV) at a distance should be known not only by curriculum specialists, but also by visual arts teachers. The development teams should be multidisciplinary and, through constant dialogue, should be able to produce dynamic, specific materials for teaching at a distance. When these materials are planned, elaborated and developed, it should be borne in mind that art teaching works with narratives and metaphors, and privileges the imagination. The ideas of integrating knowledge, cognitive flexibility and imagination proposed by Efland (2004), of contextualisation, one of the axes of Barbosa's triangular approach (2008), and of Pimentel's fruition (2010) have been applied to traditional art teaching but, in this work, we adopt those ideas as starting points for defining the four specific characteristics of the OAAV: 1) contextualisation; 2) cognitive flexibility; 3) imaginative potentiality; 4) aesthetics. Contextualised understanding of a work of art widens the students' general understanding and strengthens the process of knowledge construction. These relationships will be widened still further to the extent that the students analyse the social contexts. An OAAV that proposes an emphasis on cognitive flexibility in the process of teaching and learning should present various strategies for making it possible, and those strategies should closely relate to the use of metaphor and imagination. Each action involves a study of artistic objectives that is not limited to identifying textures, colours and volume, i.e. it goes beyond the basic elements of the visual arts. Although it covers the bases, it allies that knowledge to critical consideration of life and its political, social and cultural relationships. An OAAV that proposes an emphasis on imagination in the process of teaching and learning should provide activities that stimulate the imagination. Aesthetic values give cultural value to artistic objectives. In the case of the OAAVs, we need to ensure that the images we present and the related texts permit the student to reflect, without promoting a particular aesthetic approach. This is an important element in the elaboration of these educational products, especially as the content of visual arts teaching and learning is principally

images and material related to those images. The prerequisites for the OAAVs have to do with interactive, pedagogic and ergonomic aspects that are specific to the visual arts. They are based on the ideas of Efland (2004) about the cognitive web, of Barbosa (2008) in respect of the triangular approach, and of Pimentel (1999) about imaginative cognition. These theories reinforce art as an area of knowledge.

Participating in Change Alla Prima: A Co-Created Poster Session

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What if a research poster was created 'alla prima,' utilizing the expertise of attendees, drawing from other posters in the same session, and embodying interventionist methodologies of contemporary artists? Conventional representations of research such as poster sessions, panel discussions, and research papers, are formats that are rarely contested. These formats, however, while taken for granted, are not politically neutral. The research poster format is arguably the most didactic of these aforementioned means of knowledge dissemination. The researchers of this poster session reconceptualise the poster from a means of didactic transference into an active possibility space in order to generate a poster-in-the-making, through dialogue, critique, and action. To do this, they invite conference attendees, who are experts in their field, to actively respond through artistic "doing". The researchers of this poster session will have supplies available, e.g. a printer, paper, scissors, glue, and drawing and mark-making materials so that audience members are invited to become co-creators in knowledge production and its representation. Inspired by interventionist artists and artistic practices, these arts based researchers also created a toolkit, a booklet with small objects, concept descriptions, and open-ended provocations that are designed to be utilized idiosyncratically by those who choose to participate in this co-constructed research poster. The overarching concept of this invitation will be the INSEA congress theme, change. The poster session, as conceived here, becomes a site of knowledge in the making, where change is experienced and represented 'alla prima.'

Exhibition of Hexagons by International Student Participants in the International Interdependence Hexagon Project

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The International Interdependence Hexagon Project, an arts and social justice project for youth ages 8 - 18, interfaces with the Interdependence Movement. Interdependence Day is September 12, the day after 9/11 - a time to rethink priorities about where we are and where we must go to create a global civil society - for we live in an increasingly interdependent world. This project as a way for young people to think and act interdependently - utilizing the arts as the medium for action. It is also a teaching strategy/process for arts teachers to utilize as a social justice art education project or as a mind-mapping/motivational/brainstorming activity or as Activist Art in itself - or all of the above. Young people are asked to research themes of interdependence that focus on interconnectedness and that reflect understanding of their rights as well as responsibilities. Responses are created visually inside a down-loadable hexagonal template or templates. Any and all media are acceptable. The hexagon is utilized as a metaphor for interconnectedness. The hexagons are then registered on the website (www.interdependencedaynepa.org and, under construction for 2014, www.hexagonproject.org) and mailed to our central location in Scranton, Pennsylvania where, exhibited, they become an amazing and powerful interlinking visual statement in an art space for the month of September - and on-line. We are also open to digital submissions and open to other communities holding their own exhibits as with the Do Your PArt Exhibition in Chicago this spring of 2013. September, 2013 marked the 7th international exhibition. Deadline for 2014 entries: June 30, 2014. All materials can be found on our website: www.interdependencedaynepa.org. It is our firm belief that the arts - and artists - CAN change the world - beginning within our families, neighborhoods and communities.

Gallery as Classroom

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As contemporary art becomes more process and projected based it opens up to pedagogical systems. One such opportunity involves the gallery as a site to present and engage with learning, which is of particular relevance to art education. This presentation focuses on this opportunity taking the artworld precedent of pedagogy as a trend in contemporary art since 2000 when conferences such as “De schooling” 2010 held in partnership by Hayward Gallery and The Serpentine Gallery, London explored the increase in artists’ practices that operate as a means of gaining knowledge. The outcome of this conference included an exhibition model called Wide Open School, Hayward Gallery 2012, in which 80 international artists presented their practice as a classroom, workshop, lecture or making session where learners/audience enrolled in specific classes. In addition, writers such as Claire Bishop in *Artificial Hells, Participatory Art and the politics of spectatorship* explain and comment on the proliferation of learning based projects in contemporary art. In particular, Bishop maps significant projects that have blurred the line between artwork and classroom. The presenter is a curator and visual arts teacher at a secondary school in Sydney where she has initiated and presented various projects with Sydney emerging and established contemporary artists and school students. The intention of these exhibitions is to bring the gallery and classroom together to generate more intensive ways for students and artists to learn echoing the spirit of these contemporary developments in art and education. To date the experiments within the school gallery show that contemporary art education can make much sense of art projects presented in public exhibitions that vivify the students learning experience and reframe the artist’s role in contemporary society.

Leadership of Art and Design in Primary Schools: the English experience

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In UK primary schools, each subject of the National Curriculum is led (or coordinated) by a member of the school staff. These teachers - referred to as either subject leaders or subject coordinators - are usually generalists and may be appointed to the role without prior experience or qualification or indeed even discussion with the school leadership. This has been identified as a concern in several subjects. As a group the subject leaders for Art and Design have been largely overlooked in the published literature. Some writers (Bowden, 2006 and Clement, Piotrowski and Roberts, 1998 etc) have offered suggestions to teachers in order to develop their role. However no systematic study of these teachers had previously been undertaken to explore their identity, understanding or practice. In short, there was very little evidence to indicate exactly who they were and what they actually did. There are several possible reasons for this apparent lack of interest. This paper will focus on the presentation of some of the elements of a recent doctoral study. Drawing on the data collected from a questionnaire survey across SE England, interviews with teachers and an analysis of the paper files and records that they kept; the author will discuss the role of subject leadership in Art and Design. The various factors which appear to shape and mould their effectiveness will be considered as well as attempting to separate and identify the features which would improve their leadership in the future.

Multimodal and aesthetic expressions in higher education

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We live in a time when digital technologies shape our communication in new ways. During the last decades, and internationally, there has been a semiotic change from written language to the visual, alongside an increasing combination of modes (sound, film, gestures, images, writing). However, contrary to the multimodal reality, the official view on what is to be considered relevant knowledge has changed drastically in Sweden; an outcome of this being, for example, the marginalization of aesthetic subjects in upper secondary school and within programs in Teacher Colleges. The aim of this paper is to argue for a reconceptualization of what is to be considered knowledge at school and in universities, and for a pedagogy which is able to address more precisely our students' educational preparedness. In Sweden, and globally, higher education has opened up for socio-economic change, and in terms of cultural and social background our students bring to academic contexts a multiple of resources; quite a few of which are both multimodal and aesthetic. Our discussion will focus on key concepts such as democracy, identity, and knowledge construction, and in our discussion we will provide an overview of current research on learning (e.g. drawing on notions of holistic-atomic learning, lower-level - higher-level understanding, and innovative thinking) and multimodality. We will argue that aesthetic expression plays a crucial role in our lives and in learning processes (also in higher education), and that it may also serve as a tool for bridging out-of-education literacies with classroom practice. Theoretically, our discussion, and classroom examples are informed by (a) a sociocultural view on learning in which literacy activities (including multimodal and aesthetic expressions) are seen as being socially embedded, socially shaped practices, (b) Kress' and van Leeuwens research on multimodality and representation as social and semiotic practice, and (c) research within the field of academic literacies.

Art Education for Children with Profound Intellectual and Multiple Disabilities in Japan

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This study's target population is students with profound intellectual and physical disabilities who have difficulty communicating; such people are said to have profound intellectual and multiple disabilities (PIMD). These students were enrolled in a special needs school. The objective of this research is to identify the principles of guidance and formative activities for improving these children's quality of life (QOL). The issue of special needs education in Japan has recently become increasing the number of children with PIMD. In total, approximately 60% attend multiple disabilities classes especially physically challenged special needs school. The Ministry of Education, Culture, Sports, Science and Technology indicated "education according to individual needs to the children with PIMD" as a point of reduction of their guidelines for special needs education in 2009. Each subject now requires that related education methods and teaching approaches. Formative activities are practiced in many special needs schools in Japan. However, literature on formative activities for children with PIMD is scarce. Only two academic papers have been published on this subject from 1950 to 2012 in Japan. It is unclear what should the teacher teach, as well as how should the teacher teach. First, this research uses ethnomethodology as a qualitative research method. I conducted an analysis of formative activities at a special needs school by conducting an interview with a teacher, in addition to fieldwork in art classes. As a result, I identified the following seven categories regarding the elements of formative activities in a special needs school: (a) Assessment; (b) Subject matter development; (c) Communication with the children and the teacher; (d) Support for the children through the materials and the tools selected by the teacher; (e) The learning environment; (f) The division of roles in team teaching; and (g) Evaluation. Based on this result, I formulated two hypotheses for improving these children's QOL: (a) understanding "what a student can do" and "a student's favorite material, tools and plays" after considering formative activities and the implementation of an educational goal; and (b) drafting the contents for an individual evaluation of each student in accordance with the educational guidance principles regarding formative activities, support methods, and educational goals (e.g., education according to individual needs). I conducted action research in a third grade classroom in the special needs school. The main target population was two students with PIMD and two teachers. The name of the subject

was “bond seal”, and I taught it in an art class eight times. The task involved mixing paint with a water-based emulsion bond in a plastic bag, making a small hole in the bag, squeezing out the bond from there, and creating an artwork. They used their favorite customized shaping tools, and individual physical motions that were possible for each student. I developed a QOL evaluation rubric for the practice evaluation, and used it as an evaluation index for video analysis. The rubric was devised based on the following two questions: “Are the children capable?” and “Can the children work enthusiastically?” The QOL evaluation rubric was ranked on a six-point scale. The lowest point was the children's capability was not demonstrated, and they have no enthusiasm, whereas the highest was the children's capability was demonstrated, and they work enthusiastically. Because of this research, by understanding “what a student can do” and “a student's favorite material and tools” after considering the formative activities and establishing an educational goal, I was able to improve the children's QOL. By drafting the contents for an individual evaluation, each children following the educational guidance principles is able to not only improve the children's QOL but also enhance the teacher's understanding through team teaching. However, the findings showed that a continuous reflection of the art classes is also important for improving QOL. Based on my findings, I conducted action research a second time, the research question this time being, “What kind of reflection improves children's QOL?” I taught five lessons to the same group in order to test various possibilities. The findings clearly showed that taking notes when reflecting on the following four points is effective: (a) Selecting materials, tools, and activities based on the children's interest; (b) preparing abundant materials and tools for various potential activities; (c) simplifying activities, and using easy methods; and (d) reexamining the teacher's support method.

Transferring the Cultural Heritage to Next Generations via Visual Arts Education

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It is well known that the customs and traditions shared and maintained in a society, reflect the culture of that society and also that it is societies' responsibility to convey their cultures to next generations. From this point of view, it can be further claimed that children's games, as indicators of cultural richness, are important sources for not only sustaining and maintaining the culture but also for delivering the cultural values and assets to next generations. Such games are played everywhere in the world. Yet they vary according to the era and the culture of any given place. Turkey has a very rich traditional game culture which features many different games in every region and province. However, social, political and economical developments and changes of today's society, migration from rural areas to larger cities as well as dramatic changes in technology caused many changes in children's games. Unfortunately, some of these significant cultural assets are now sinking into oblivion. Children's games are defined as activities which socialize children and which facilitates their physical, cognitive, emotional and psycho-motor development. They also increase the self-actualization, creativity, collaboration and group participation skills of children. However, today, instead of outdoor spaces, children play indoors with their computers. This situation not only prevents the child to learn social rules, ethical values or many good values like human communication and solidarity but also isolates the child who then will become addicted to virtual media. The present study was planned and carried to promote, improve and protect the traditional children games and to have them used in education so as to transfer these important cultural assets to future generations. 50 students currently attending 4th, 7th and 8th class in Kurtulus Primary School in Ankara Province were included in the study. These students were informed about the traditional children games and then requested to conduct researches. Later, the children were requested to convey these games to their paintings and drawings thus completing teaching of the games by means of visual arts education. Findings gathered from the paintings and drawings of the children were evaluated to determine achievements and effectiveness of the study.

Multicultural Art Education for Social Integration in Art Museum

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Attention and support for the multicultural education has expanded dramatically over the last few years to cope with the changes in the Korean society. However, there has been some criticism over the direction and the characteristics of the multicultural policy which failed to reflect the unique feature of the Korean society and the discussion about the multicultural education is being conducted from the new view point. So far, it is considered that the support for female immigrants who came to Korea through marriage to help to adjust to the Korean culture and Korean education support for their children failed to lead to social integration as it was focused on the assimilation. In order to address this problem, it is necessary to discuss multicultural education for social integration from the reciprocity viewpoint by recognizing the cultural differences and accept the differences. The establishment of successful social integration is the task that migrants and the public should solve together. It is only possible when there is clear understanding and communication about religion and culture, school education policy, job education and job creation policy and democratic civic education is conducted continuously. Multicultural policy should be converted for the purpose of the social integration. Multicultural education should be conducted to help migrants keep their own culture and identity and pursue common value as Koreans and given equal opportunities instead of focusing on assimilation multicultural policy. The scope of multicultural education should be expanded to students, parents, teachers, education administrators, and civilians. Various cultural exchange and interactive relationship can be established based on a sense of multiculturalism and capabilities to understand other cultures among all the members of our society. Social integration through the multicultural education is only possible when the multicultural education of social enterprise, school education and museum and art gallery education are run in cooperation and harmony. Museum and galleries 'education program linked with schools' multicultural education can boost the efficiency of multicultural education based on the linked program and social enterprise project, etc. Social integration cannot be evaluated in a short period, therefore, it should be implemented based on mutual understanding among the migrants and the native people.

The Crisis of Fine Art in Higher Education in KOREA

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This paper explains the crisis for arts in higher education in Korea. The multiple meetings between fine-arts and mass-culture bring out new perspectives in arts in higher education in Korea. The characteristics of contemporary global culture produce a context of not only increasing hybridity, but also emerging the borders of art and other fields. Higher education in Korea face to the crisis in economics and low capacity of students as decreasing the birth population. Korean governments already announced their plan to cut down governmental grants for collages and to reduce the numbers of institutions to match up with high school graduations. Since then, fine art departments are the first order to be kicked out from the colleges as their own standards.

Multicultural Research Perspectives in Arts Education

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Eurocentric paradigms continue to dominate research perspectives. Moreover, qualitative research has been carried out in arts education where results have been broadly generalized with minor consideration for difference. Conventional research methods, typically, are not effective for conducting research with different racial/cultural groups because the researcher - marked by gender, race/ethnicity, sexual identity, social class, and other identity markers - influences research. Further, being born and reared in a particular culture can result in patterns of thought that reflect one's culture as normal. Therefore, it may be difficult to look at the behaviors of individuals from a different culture based on the viewpoints of that culture. Culture is the rarely questioned system of beliefs, values and practices that forms one's life. Research in arts education can use the cultural standpoints of both the researcher and the researched as a framework for theoretical research design, methods of data collection, and methods of interpretation. This means that the research focus, paradigms and the methodologies ought to be considered from a multicultural perspective rather than from a Eurocentric, pseudo-neutral, universalistic perspective or notion of research. A multicultural perspective privileges the cultural standpoints of persons who experience the social, political, educational, and economic consequences of unequal power relations over the assumed knowledge of those who are positioned outside of these experiences. Researchers make assumptions based on their positionality. Some assumptions about research in general include: 1. The White-middle class "American" is the standard by which others should be measured. 2. The instruments used for assessing differences are universally applicable across groups, with perhaps minimal adjustments for culturally diverse populations. 3. Sources of potential variance, such as social class, gender, race/ethnicity, and proficiency in English, are nuances that can later be discarded. This presentation challenges epistemological bias in conjunction with these assumptions and considers some of the methodological difficulties that warrant consideration in the design, collection and interpretation of research results.

Students' inner character: Samples of identity lesson for high school level

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Presenter will share lesson samples of identity, using diverse tools from traditional to contemporary materials. This presentation suggests unique approaches to explore identities of students so that participants will get non-western art/artists resources. Many students in Korea go to school and back to their home repeatedly throughout their school lives without any specific aim. Ironically, although Korea has achieved economic development, students have the sense that they are adrift and isolated because they have lost opportunities to identify with what they can and should do. Presenter will share examples of the lesson, how can students find and express their identities with visual images, using non-western approaches with diverse methods: pencil, tape, pastel drawing, collages, posters, face painting, clay animations, and movie making. Under the notion that art education should make a connection with students and art itself, the lives of the students, and the society where they live, students will reflect on themselves through these lessons: where they are from, what kinds of factors surround them, and finally what they want to do in the future.

Arts and Education for Underprivileged People

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How much can we impact our society through art and education? In this new global era, art and education should both focus on how to live with other people. Art education is not a mere tool to learn how to appreciate works of arts but a pivotal key to understand and learn about other people. Art education makes a connection between people and their societies, leading into positive social changes for the whole world. This study centers on examining situations of disadvantaged people and roles of art education for them. The selected and reviewed art projects in this study are based on their design and collaboration with underprivileged people: Community-based art projects with black communities and low-income families, intergenerational and interracial art projects, and service learning programs in school curriculum. This study: first, identifies arts and education for underprivileged people; secondly, analyzes how these art projects were set up and conducted; thirdly, describes positive impacts of these programs on participants and local communities in order to better understand the importance of art education for disadvantaged people; and lastly, presents case studies where the author was involved in. The studied cases are a mural painting project with handicapped students in Korea, art volunteer programs for elementary students in the Philippines, China, Russia and Peru, and a mosaic project with low-income families and a black community in Franklin County, Florida, in the United States. During the projects, the author interviewed and talked to program coordinators, managers and stakeholders. Data were collected through observation and documentation, and reorganized through review of the notes and descriptions. One of the disabled students, who participated in the mural project in Korea, shared his impression that putting paint on his hands and enjoying art with others was a moment he would never forget. Art projects become an effective tool by positively helping people's healing process, both mentally and physically. Individual people's stories motivated fundamental designs of the mural paintings and mosaic that inspire awareness of social issues in industries and unique environments of each community. The community members who were involved in creating that murals and mosaic enjoyed contributing to the process and were able to feel a sense of ownership being a part of a community change. Through understanding various situations of disadvantaged people and meaning of art education for them, audiences will be stimulated to have an open and philanthropic mind. In addition, students would be able to better understand the real meaning of

art educational programs for underprivileged people. Similarly, artists, art educators and general people as well would become more aware of the benefits of art education, and would be encouraged in participating in it.

A study on the developmental direction for 'visual arts-centered schools' in Korea

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Recently the Ministry of Education of Korea put an emphasis on the importance of Creativity and Character Education, and also suggested Arts-Centered Secondary School as one of school types in order to assist students who could not continue their studies in arts due to a lack of money. 23 arts-centered schools, 13 music-centered, 8 visual arts-centered, and 2 performing arts-centered schools, selected and evaluated annually since 2011. It has been 3 years already since arts-centered schools began. At the end of 2013, achievement evaluation of all the arts-centered schools will be preceded. It is said that support funds for schools with low achievement will be reduced and it may go to schools with high achievement. Thus, arts-centered schools should receive positive reviews from the evaluation team. One of evaluation criteria is entrance rate to college in related arts-major area. Although students, parents and teachers of arts-centered schools were satisfied with the system, contents of the schools and government support so far, they should make a return for it as high achievement in college entrance rate. It is believed that arts-centered schools could play an innovative role in Korean total school system. The purpose of this study is to suggest developmental direction focused on visual arts-centered schools in Korea. Completion of art education is not a number, but leads to changes of attitude towards life and also cogitate meaning of life. Arts-centered schools have shown some positive results through the past 3 years so far. All the arts-centered schools are waiting the result of achievement evaluation of each school which will come out at the end of this year. Several actions will be taken as a follow-up. My study will be focused on the follow-up actions with directions for development.

Teacher's Competences in Art Education

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The usage of the term 'competency' in France is spreaded with grand success. This term is appeared in the discussion of the professional field, and is transmitted in the educational discussion. The competency means, not the simple possession of the knowledge, the skill and the attitude, but the capacity to mobilize and to unite them for solving a task or for adapting at the new situations. This study examines continuously the discussion of the teacher's competencies in art education, why, and what competencies, that is, its component parts.

The case study on meditation plays and art activities for the development of creative leadership of children

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People in modern society are exposed to the rapidly changing circumstances due to smart oriented information and advanced development. These developments have made life comfortable and bountiful; however, it also leads to increases of egoism, materialism and environmental pollution. Children in modern society may become confused with the many advantages and disadvantages. Thus we find that engaging in meditation play relieves the anxiety, depression and stress of children in confused circumstances while increasing positive thoughts. Meditation play is an activity including games and playing that helps children to recognize their bodily feelings and so explore themselves. It also helps in controlling negative emotions and so raises positive thinking. For children's going true happiness, they need to understand their demand, feel it clearly and express it properly. This leads to making decisions by themselves that affect and regulate their own behaviors. In addition, they require cooperative abilities and rational communicative skills. In this way, they develop the skills of sympathy and consideration. The development of creativity is a key in achieving a healthy childhood. As they absorb in their activities in this way, their intrinsic motivation increases and thus leads to a focused participation and leadership qualities with no top-down management style. Children became new conceptual leaders who perform effectively and cooperatively getting along with their classmates and working in harmony. From childhood, children learn and train in these abilities through education and experience. So, this study which was based on the participation of students engaging in afterschool meditation plays and art activities. This study has two aims: 1. the spontaneous participation in their activities, 2. participation in child-centered problem solving. The significance of this study is as follows: First, children doing meditation become more sensitive in their sensory organs. They develop stronger concentration and cultivate their power or intuition. Secondly, children who developed positive awareness of their future grew in their kindness to all. Third, children then developed their self-management skill by controlling their inner world and regulating their thinking situation according to the situation. Fourth, while actively participating in group discussions and about stating their feelings and thoughts, children learn the attitudes and skills for socializing with the other people and so develop a pro-social behavior. Fifth, children, thorough meditation exercises and art activities, improved creative expressions and sense of

esthetics. This study ran activities for 15 members, 7 and 8 year old, in the children's center for the development of creative leadership for children in Dongguk university once a week for 10 weeks. Whenever children began activities, they first had a meditation play time including waiting their mind booklets in forest, listening music. They make their mind comfortable reading meditation writing in nature, listening to music, watching their mind with closing eyes and having communication time about their feeling and emotion. The teaching strategy of these activities follows as below. First, based on the meditation that reflects the children's interests according to their stage of development, they perceive themselves more precisely as the children develop. Second, when a child recognizes his emotion, they work to represent it with a variety of activities including drawings, writings, visual sculptures, physical representations and dramatic play. Third, children have their free time to consider their dream and for the future and what they must do to succeed in their dream and have sometimes spontaneous discussion. Fourth, children do various activities to manifest their dream. They draw their future and so also write their future autobiography. The children then often become full of interests about their future and determine to continuous in achieving this future. The result of these projection activities has several positive effects. Related to art activities based on meditation plays, the attitude of children shows more active participation and more confident expression. More specifically, these children demonstrate less hesitation to express and more concentration on activities. In addition, children tend to observe objects in detail and express imaginatively a variety of objects in their work. Their works are more creative, various, exquisite and expressive. In conclusion, we found these meditation plays and student's educational and socialization art activities and art activities and often related practices could affect the improvement in requisite skills and abilities allowing for development of leadership qualities.

Teaching Chinese painting in the rural South (USA): Preparing Cultural Studio Space in order for Perspective and Art to Happen

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My poster will depict, describe and share Chinese tools, techniques and cultural cues used in a studio classroom to enhance the educational experience, which provides diverse context to students. The class augments their perspective and adds dimensionality to their creative experience. The course description for my Chinese painting class begins. This course will give students an overview and basic understanding of the ancient, traditional art of Chinese calligraphy and painting. Students will gain knowledge of the styles of Chinese calligraphy, and how it has affected Chinese culture. Styles will include Chinese writing from traditional to official. While one of the most popular restaurants in Western Kentucky is a Chinese restaurant called Chong's, it is not an area of the world where Chinese culture is present or understood. In fact, according to the most recent census, .1 percent of residents in McCracken County, Kentucky where I teach 'Chinese Calligraphy and Painting', are Chinese (the margin of error is +/- .36 percent). So why is it such a popular class in the art school? Is it the tea we drink as we paint? Is it the Tai chi we practice at breaks? Or is it the personal stamp each student creates to apply to his/her paintings? The answer is yes and so much more. Beyond the obvious themes of introducing students to a different aesthetic, studying non-western art and artists helps students to understand Western art's place in the world. Additionally, it allows students to experience (not just observe) a different perspective as they practice multiple aspects of the culture. In other words, we create a 'Chinese space' in which to inspire and create. The artist's studio is often considered a sanctuary, a space created that is meant to inspire, organize and inform the art produced. While a studio art classroom is clearly meant for creating art, it is not necessarily the sanctuary that most artists would consider inspiring. By transforming my classroom into a 'Chinese space' (by playing Chinese music, working with painting tools different from the traditional Western brushes and canvas' and by preparing for art by practicing Tai Chi), I help envelop students in ancient traditions that inform a culture. This take them out of their traditional comfort zones and skews their perspective, which can open a novice's mind into experiencing art, not just imitating technique. Just as my immigration to the United States and further making my home (and gallery) in a region rich with its own unique culture certainly informed my art, the

blending of the two traditions allows for dimensionality and a new aesthetic approach. For instance, the Western naturalistic practice arises from Classical Greece where scientific inquiry treats nature as something external and dominated by man. The Chinese aesthetic places man as a part of nature, not an unbiased dissection and domination of it. In the brushstroke and parallel perspective of Chinese paintings of bamboo, birds and lotus plants, the casual Western observer often views the art as a neutral depiction of nature. For my students who practice some Chinese tradition before embarking on their own brushstrokes on rice paper, the bamboo and calligraphy is transformed into an expressive relationship with nature, which enriches the art they create - infusing meaning into their practice. So while an Associate of Fine Arts degree program in Western Kentucky (USA) is not meant to produce the next Shitao or Ai Weiwei (although it is possible), it is meant to educate students in not only technique, but imbue a personal drive to create, express emotion, understand symbolism and aesthetics. The juxtaposition of Western and Chinese attitudes/practices uniquely enriches art education in an area of the world that might not otherwise be able to access a culture originated and cultivated on the opposite side of the globe.

Without Constraints - changing the way we approach talented art students

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While extension and enrichment programs for academic students are fast becoming the norm in Australian schools, there are very few similar programs being run for the artistically talented or gifted students. Creative and diverse thinking is a necessary component when dealing with high achieving students although the allocation of resources and staff is almost non-existent. For the last three years, I have run an extension and enrichment program before school, for our high achieving art students. This program fosters their love of art and gives them the opportunity to develop their own individual programs. The focus being on the process of development, creativity and self-growth rather than the finished art work. The program gives students in years 7&8 the opportunity to experiment with materials, techniques and subjects not found in the general art program while in year 9&10 the students are able to pick their own project, research artists, materials and techniques. The students are encouraged to reach outside their comfort zone, test materials and ideas while working towards an artwork. They document their progress with images and text and problem-solve issues that arise. Often their results are far removed from their original concept and the process allows them to recognise that what they might have thought before was a mistake is just another step forward in their artworks process and development. As an education community we need to change the way we approach teaching gifted students and allow them to explore their creativity without constraints or fear of failure.

Sketching and drawing for explaining an idea in contemporary arts and crafts education

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In this Poster presentation we would like to visually show the results from our collaboration in Fine Art/Visual Communication and Crafts Education integrated. We have presented lectures and workshops for Teacher Trainer students in Crafts Education at The Gothenburg University, School of Design and Crafts during 2012-2013. We both work as University Lectures at the Teacher Trainer department, teaching Crafts and Fine Art/Visual Communication. To express and visualize an idea The purpose to our collaboration has been to give the students training, in theory and practice, how to communicate ideas and visually show what the idea looks like. Our workshops and lessons have been given with the aim to present how Fine Art and Crafts can be integrated in their future professions when working with school children. Apart from the fact that we believe that drawing and sketching are important parts to train and practice for The Fine Art and Crafts Teachers to be, we would like to stress the point of integrating the subjects and collaborate over borders. By inspiring and introducing Craft Teachers to collaborate with Fine Art, we hope this will open new possibilities for their professions as teachers in school later on. Collaborating in Fine Art and Crafts, how and why. The results of our study, and for this Poster presentation the discussions and observations made, show that the students have noticed how their knowledge of drawing, sketching and expressing ideas have increased through integrating various forms of sketching. It has made them braver when expressing individual and original ideas. They have come to see the importance of using different materials in 2D and 3D for presenting ideas. For example, many students have not used pen and paper to express ideas since they were little. By practicing and training for themselves they feel more comfortable to teach and inspire the children. Furthermore they find they can see new possibilities from this collaboration, to bring out to the schools and the classrooms when working with young people, we note it has broadened their capacity to work and integrate. In our study it is clear that the students saw these workshops and lessons as important part of their Teacher Trainer Education in Crafts. They have also required more of this collaboration in their future crafts training. Workshops in action, hands on - Fine Art and Crafts meeting The study includes documentary photographs starting from the workshops autumn term 2012 till present date. For this Poster presentation we would like to visually and show, but also explain the lessons and workshops in words

and pictures. We hope to give a view over our collaboration and documentation from the actual work, what happened and what did it look like?

UTS ART Education and Outreach

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UTS ART Education is situated in the heart of the Design, Architecture and Built Environment (DAB) building at the University of Technology Sydney (UTS). The program targets secondary LSES and Indigenous students as part of a Building Aspiration to university program, but also creates content for preschool and primary school students, local community groups, UTS course work and research students and UTS staff. UTS ART Education as a component of UTS ART's Collection and Gallery program sets itself apart in gallery based education by situating its position and resources firmly within the strategic vision of UTS - a place where creativity and technology meet. UTS ART Education utilises the wealth of academic research available within the university context and ensures that exhibiting artists and curators are present for each workshop. Influenced by contemporary relational institutional theory and participatory practices, UTS ART Education creates inclusive, personalised experiences for its participants, that explore artistic practice and theoretical concerns of exhibiting artists and select pieces from the collection. The workshops focus on the importance of meeting and speaking with artists and artworld professionals. Our online resource page is an interactive research engine where all entries are tagged. Instead of pdfs that become stagnant documents within an education resource page, all information is live and accessible and contains links to further information within and external to the site. UTS ART contributes to Diversity through Art in two ways. Firstly, UTS ART is a meeting point for ideas within UTS. UTS ART Education actively embeds artists' work within UTS course work, which facilitates a variety of uses and interpretations of artistic practice. Secondly, the key aim of UTS ART Education is to use art as a vehicle to attract a diverse range of students to study at a tertiary level. Students are invited on campus to partake in art related activities enabling them to see and experience university life in a welcoming context. UTS ART Education is a small and flexible component of a large institution. This position allows the practice of art education to change according to the needs and demands of its environment. Art Education is no longer confined to gallery tours that exist in a silo from the surrounding environment. UTS ART Education is designed to provide relevant accessible information that is contextualised within a research institution and community. Our goal is to introduce people to art and its concepts. Our responsibility is to activate art as a tool of research and aspiration.

A study of the communication of curators and the audience on interactive technology display model in the new generation of aesthetics - a case study of Action@Pavilion of Dreams

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Recently, according to the rapid development of interactive technology industry and the popularity of network, the need of digital curation is also growing quickly, however, the digital curation is a shocking news for the area of traditional museum, it turns the original method, passive exploring to initiative participate. It is not just changed the behavior of audience but improving the thinking of intellectualism theory for audience. In the past, the technology as the center and now is the audience as the center. The design of technology exhibition integrate of the situation, context and audience participation, human interact with exhibits atmosphere has been created. So, audiences take more interest in the exhibits and produce a wholly new vision viewer. Achieve emotional communication between people and technology. This study from the audience perspective, in-depth understanding of the audience's view and feelings, and then explore the curator and the author of exhibits how to use of technology to interpret and combined with cultural and historical context of design thinking. Among them, the curator of cognition and expected state, the audience's acceptance and personal interpretation, as well as curators to communicate with the audience the relationship between design, are unable to grasp and to reach a balanced tripartite relationship in the new generation of aesthetics. Therefore, this study aimed at digital content curation and interactive technology, and the aesthetics of accept as the theoretical basis, target to Action@Pavilion of Dreams for researching, the use of qualitative research and analysis to explore how much the creative possibilities would be in the area digital content curation, interactive exhibits and between the audience, as well as the relative relationship between the three in the new generation of aesthetics.

Use of Educational Approach in Cultural Heritage Sites' and Collections' Disaster Prevention

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This poster presents my doctoral research and its preliminary research findings. The central topic of my Ph.D. research in museology is the protection, rescue, evacuation and aftercare of immovable and movable objects as well as documentary heritage collections in accident and disaster situations. The study examines 19 different incidents resulting in need for protection, rescue work, evacuation and/or aftercare of the cultural heritage. The researched incidents have occurred in Finland between 1990 and 2010 and they represent both museum safety and museum security categories. The main goal of my doctoral study is to produce general information about how and with what type of mechanisms cultural heritage sites and collections damage in accident situations. The concept of cultural heritage is approached from the procedural viewpoint in which democracy, diverse nature of nation states history and human rights have a significant role. My research has a strong arts educational and cultural heritage educational orientation. The art and cultural heritage educational theories in the study serve as a future development tool that may be used in accident and disaster prevention in cultural heritage context. My researches educational theories seek answers to question: why countries own citizens target acts of vandalism or sabotage to cultural heritage objects or sites? The educational objective of my Ph.D. research relates to identifying the aspects that might have a role in disasters threatening cultural heritage or could be used to prevent these accidents and disasters.