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

Program

Department of Education and Early Childhood Development

CITY OF MELBOURNE

www.insea2014.com
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**Congress organisers**

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South Melbourne VIC 3205  
Australia  
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info@icmsaust.com.au | www.icmsaust.com.au
Welcome message
from the Congress Co-Convenors

It is with great pleasure that we welcome you to this the 34th World Congress of the International Society for Education through Art (InSEA) InSEA2014. We are particularly delighted to welcome you all as world leaders and teachers of art education to the 'cultural capital of the south', Melbourne, Australia. We are sure this world famous sporting and cultural icon, the Melbourne Cricket Ground (MCG) the venue for this triennial world art congress will in itself provide a stimulating backdrop for exploring and examining the Congress theme: **Diversity through Art – Change, Continuity, Context.**

Recent decades have seen the greatest transition in visual culture in history: the art object to the idea, the static to the ephemeral, Euro/American aesthetic ideals to exciting affirmations of nationally based visual cultures and especially the renewed appreciation of Indigenous art forms.

The global movement of refugees and migration continues to change the cultural mix in societies providing the visual arts and visual arts education with both challenges and opportunities. Rapid economic, technological and political change is impacting art education resourcing directly and through the writing of new curriculum.

At this Congress we have the opportunity to draw upon expertise and research to consider how we might address these changing contexts. What should we preserve and why? What roles could or should the visual arts play in critical and creative thinking and making? How could the celebration of diversity through the visual arts help individuals and communities deal with these challenges and opportunities? We encourage delegates over the next week to examine together the implications these changes have for the way we teach and what we teach in schools and universities and for creative visual arts practice in general.

We will hear, discuss and exchange stories of innovative practice and research, to learn from each other and to help make a difference in our own art educational settings and practices. On Wednesday afternoon we will venture out into the ‘world’s most liveable city’ to explore these themes in situ, in Melbourne’s creative spaces, in streets, museums, galleries, institutions and workshops.

Delegates will have travelled from over 40 countries and all regions of the world to share their research findings, theories, experience and stories. Art education world-wide must surely benefit from such a confluence of ideas and energy. The opportunity to develop professional connections, inspire collaborative programs, to network and simply make friends is at the heart of this Congress and as Convenors we hope you will make the most of opportunities afforded here.

Finally, this Congress has been at least four years in the making and we have been humbled by the response and enthusiasm from so many people. Most of all we wish to acknowledge and thank the magnificent team of workers and volunteers who have been tireless in their efforts to help make this Congress a great success.

We wish you all a rewarding and enjoyable InSEA2014!

Marian Strong and Linda Knight
Congress Co-Convenors
Welcome message from the President

On behalf of the International Society for Education through Art, it is my great pleasure to bring greetings to you as we join together at our triannual World Congress here in Melbourne where we are celebrating the 60th anniversary of InSEA. In 1954, UNESCO worked with an international group of art educators to create an organization that could help instill peace around the world. They were forward thinkers. They knew that the arts bring us hope, inspiration, and transformation while also offering us a way to address difference, inequity, and despair. The arts are not a panacea to the challenges of society, yet they offer us numerous ways of embracing our humanity as we reach across cultures to encourage intercultural respect and nurture what may be described as an inexhaustible quest for knowledge, understanding and mindfulness. It is my hope that this congress will provoke all of us to think more critically while also evoking in us many ways to think more creatively. We have a unique opportunity to meet colleagues who share our passion from many other countries in the world. Let’s celebrate our 60th anniversary in style. Let’s share stories of our achievements and challenges, and join together to continue working on advancing art education in our own countries and for many other countries in the world. Once again welcome!

With gratitude and appreciation,

Rita L. Irwin
InSEA President
www.insea.org

Committees

Co-Convenors

Ms Marian Strong
President Art Education Australia (AEA), World Councillor, South East Asia Pacific Region of the International Society for Education through Art (InSEA)

Dr Linda Knight
AEA Research Director (Australia), Senior Lecturer, Queensland University of Technology

Executive Organising Committee

Professor Su Baker
Mr Henry Gaughan
Dr Amy Hamilton
Mr Graham Nash
Ms Gina Panebianco
Mr Ron Smith
Mr Stuart Smith
Ms Tania Tickyj
Professor Susan Wright

International Consultants

Professor Glen Coutts
Professor Rita Irwin
Professor Rachel Mason
General Information

The registration desk located in the Betty Cuthbert Lounge at the Melbourne Cricket Ground, will act as an information/enquiries desk throughout the Congress should you require assistance at any time. People identified as volunteers or staff members on their name badge will also be able to answer any enquiries.

Accommodation

Hilton on the Park 03 9419 2000
Mercure Treasury Gardens 03 9205 9999
Pensione Hotel Melbourne 03 9621 3333
Mantra Jolimont 03 9940 2100
Quest Jolimont 03 9668 1200
Quest East Melbourne 03 9413 0000
Adina Flinders Street 03 8663 0000

Please see the registration desk staff if you require information on the location of banks and ATMs.

Certificates of attendance

If you require a certificate, please talk to staff at the registration desk.

Congress satchel

Each registered delegate will receive a Congress satchel at the time of registration.

Dietary requirements

If you have advised the Congress Secretariat of special dietary requirements, please speak to a member of the catering staff during the lunch break, or at any of the functions that you may be attending. Catering staff will have a full list of those with special dietary requirements.

Dress codes

Welcome Reception
Smart casual
Conference Dinner
Lounge suit /cocktail dress

Catering

Morning tea, lunch and afternoon tea will be available during the Congress in the exhibition area (located in the Betty Cuthbert Lounge) and is included in your registration fee. Please refer to the information below for catering times.

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Duplication/recording

Unauthorized photography, audio taping, video recording, digital taping or any other form of duplication is strictly prohibited in Congress sessions. If you would like copies of presentations, please approach the presenter with your request. PowerPoint presentations from presenters who give their permission will be available on the Congress website www.insea2014.com following the conclusion of the Congress.

Electricity

The electrical supply is 240 volts, 50Hz. The connection for appliances is a flat 3-pin plug of unique design. Most hotels provide 110 volt outlets for shavers.

Emergency details

In an emergency telephone 000 for Ambulance, Fire Service or Police.

Exhibition

The Congress exhibition will be located in the Betty Cuthbert Lounge at the Melbourne Cricket Ground and will be open at the following times:

- Monday 7 July 1430 – 1900
- Tuesday 8 July 0730 – 1800
- Wednesday 9 July 0800 – 1400
- Thursday 10 July 0800 – 1800
- Friday 11 July 0800 – 1400

Internet and Wi-Fi access

Free Wi-Fi is available in the Olympic Room, Betty Cuthbert Lounge, Jim Steynes Room and Members Dining Room. It is an open network and no passwords are required. If assistance is required, please see registration desk staff.

Mobile phones

Australia operates on a digital network. As a courtesy to speakers and your fellow delegates, please switch off your mobile phone or set it to silent when in sessions.

Name badges

For security purposes, delegates, speakers, sponsors and exhibitors are required to wear their name badges to all Congress sessions and social functions. If you misplace your name badge, please go to the registration desk to arrange a replacement.

Parking

Street parking around the Melbourne Cricket Ground is very limited. Delegates are advised to use car parks in the CBD.

Poster Sessions

Posters will be displayed for the duration of the Congress in the Betty Cuthbert Lounge at the Melbourne Cricket Ground. Please ensure your poster is in position before 0900 on Tuesday 8 July.

Poster presenters are asked to be in attendance at their posters between the following times:

- Tuesday 8 July 1330-1400
- Tuesday 8 July 1330-1400
- Tuesday 8 July 1330-1400
- Tuesday 8 July 1330-1400
- Tuesday 8 July 1330-1400
- Tuesday 8 July 1330-1400

Program

Every endeavour has been made to ensure that the Congress program details were correct at time of printing. Any subsequent changes or modifications to the program will be announced to delegates throughout the Congress as required.

The Congress Organising Committee reserves the right to change the Congress program at any time.
without notice. Please note that this program was accurate at the time of printing.

Public transport

Melbourne's public transport system uses a reusable smart card called myki. You can buy and top up your myki at close to 800 retailers including all 7-Eleven stores, the ticket office window at Premium train Stations. There is not an opportunity to buy or top up on trams so you must purchase and top up the card prior to using public transport.

Registration Desk

The registration desk is located in the Betty Cuthbert Lounge at the Melbourne Cricket Ground.

The registration desk will be open at the following times:

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<td>Monday 7 July</td>
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<td>Friday 11 July</td>
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Shopping

Shops open from 0900 to 1730 during the week with late night shopping on Friday until 2100. On Saturdays and Sunday most shops are open between 0900 and 1600.

Smoking

Smoking is not permitted inside the Melbourne Cricket Ground.

Speakers

All speakers are asked to check into the speakers’ preparation room at least three (3) hours prior to their presentation. However, it is recommended speakers register with the speaker preparation room the day before their presentation. The speakers’ preparation room will be located in the Terrace Café on Level 2 at the Melbourne Cricket Ground.

The speakers’ preparation room will be open at the following times:

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<td>Friday 11 July</td>
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Taxis

Melbourne taxis are numerous and easy to spot, as they are all painted yellow. Drivers are required to wear a neat uniform and have an identity card on show at all times.

Cabs often wait in designated ranks that are clearly signposted at central locations like major hotels in the CBD, or busy spots such as Flinders Street Station. You can also hail a taxi in the street if the rooftop light is illuminated, it means the taxi is available for hire – telephone bookings are also available.

Melbourne’s major taxi companies include:

13CABS
Phone: 13 22 27
Silver Top Taxis
Phone: 13 10 08

Taxes

A Goods and Services Tax (GST) of 10% applies to all consumer goods and is included in retail prices.

Tipping

Tipping is not the general custom in Australia and service charges are not added to accounts by
hotels and restaurants. However, you may tip hotel porters and food and drink waiters in restaurants (up to 10% of the bill) for special service. At any time, tipping is at your discretion.

**Useful websites and apps**

The following websites contain information on events, film, theatre, exhibitions, dance, music and forums available in Melbourne and further afield.

- [www.visitmelbourne.com](http://www.visitmelbourne.com)
- [www.melbournegigs.com](http://www.melbournegigs.com)

Tap into your travel smarts with your iPhone, iPad or Android phone and download these apps to find your way around Melbourne’s bars, restaurants, events and transport.

**Melbourne City Guides**

- Melbourne Official Visitors Guide
- Play Melbourne
- Timeout Melbourne

**Food and wine**


**Arts**

- [ArtsView](http://www.artsvictoria.com)
- Detour Melbourne Street Art Guide

**Transport**

- [Public Transport Victoria](http://www.ptv.vic.gov.au)
- [13CABS](http://www.13cabs.com.au)

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**Business Meetings**

**World Council Meetings**

Room: Executive Suite, Level 3

- **Monday 7 July**
  - Current World Council
  - 0830-1600

- **Friday 11 July**
  - Incoming World Council
  - 0800-1200

**Editorial Board Meeting**

Room: Jim Steynes Room A, Level 2

- **Tuesday 8 July**
  - 1300-1400

**Regional Meetings**

Room: Jim Steynes Room A & B, Olympic Room A & B, Level 2

- **Thursday 10 July**
  - 1300-1400

**Executive Meeting Space**

Room: John Landy Room, Level 2
Art Exhibitions

The Virtual Art Exhibition, Dax Centre Exhibition and InSEA Self-Portrait Exhibition are located in the Betty Cuthbert Lounge.

The exhibitions can be viewed during the following times:

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<td>Friday 11 July</td>
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Virtual Art Exhibition

During the Congress delegates will have the opportunity to view and reflect upon a broad range of artworks captured and displayed in digital form. An amazing array of imagery will be on view that showcases the depth and breadth of visual arts made in educational settings, to this international community.

This exhibition features student artworks submitted by their Australian teachers and Congress delegates. Each image has its title, student’s first name, year level, school and country displayed unobtrusively as an overlay. The exhibition is timed and looped for general viewing on monitors during tea breaks and lunch.

Make sure you take the time to view the extraordinary student artwork; the creativity, imagination, cultural influences and skills that are in evidence. All developed through rich art education programs.

The Dax Centre Exhibition

Enhancing Emotional Literacy through Visual Art: Reverie

The artworks on display have been created by year six students as part of The Dax Centre’s Emotional Literacy through Visual Art (ELVA) project. The aim of this project is to develop a classroom-based model to enhance the emotional literacy of primary school children through art. These works were created as part of the pilot study for ELVA. The children were stimulated by an invitation from their Art Teacher to explore their experiences of being in a state of “reverie”, a state of mind that enables deep contemplation, imagination, creativity and reflection.

The Dax Centre is a multidisciplinary organisation that explores the interface between art, the mind and education.

Wednesday Afternoon Tours

Pre-booked Wednesday afternoon tours will be departing from the Melbourne Cricket Ground at 1315 on Wednesday 9 July. You are able to collect a packed lunch to take with you. Tours will be lead by an InSEA volunteer. In all cases they will involve walking and the use of public transport such as trams or trains.

Please note that places are restricted to those who have pre-booked. If you would like to book a tour, please see staff at the registration desk.
Social Program

Welcome reception

**Date:** Monday 7 July  
**Time:** Registration will be available from 1430  
Welcome reception 1730 – 1930  
**Venue:** Melbourne Cricket Ground, Betty Cuthbert Lounge  
**Tickets:** Inclusive for full registered delegates  
Additional ticket/s $77.00  
**Dress code:** Smart casual

The Reception will be held in the exhibition areas and will present and opportunity for delegates to meet up prior to the start of the Congress sessions. An informal, ‘ice-breaker’ event, the Welcome Reception will set the scene for the wonderful Congress to follow.

Tickets will be distributed from the registration desk which will be open for delegate registration.

Congress Dinner

**Date:** Wednesday 9 July  
**Time:** 1900 - 2300  
**Venue:** National Gallery of Victoria  
**Tickets:** $143.00  
No additional tickets are available for purchase.

**Dress code:** Lounge suit/cocktail dress

A highlight of the program, the InSEA2014 Congress dinner will be held at the National Gallery of Victoria. Just a few minutes’ walk from the CBD; the Gallery is home to a collection of artworks that reflect many different styles and attracts thousands of visitors each winter for its Melbourne Winter Masterpieces exhibitions.

The National Gallery of Victoria is truly unique and the Great Hall, famous for its high ceiling which showcases a stunning stained glass design by Leonard French, is the ideal location for the dinner. The dinner is an opportunity for guests to be inspired by Australia’s famous fresh produce and wines put together in a specially created menu using local and seasonal ingredients.

Besides the delicious dinner and fabulous surroundings, this will be an opportunity to party! Local band GTR - Good Times Roll will have you all up dancing to music from the 60's, 70's & 80's. These professional musicians are also acclaimed music educators.
Venue Map

LEVEL 2

- Plenary – Members Dining Room
- Concurrent Sessions – Olympic Room and Jim Stynes Room
- Registration and Catering, Dax Exhibition, INSEA Self-Portraits Exhibition and Posters – Betty Cuthbert Lounge
- Executive Meeting Space – John Landy Room
- Workshops – Percy Beames Bar and Medallists Bar
- Speakers’ Preparation Room – Terrace Café

LEVEL 3

- Olympic Lounge – Free Space
- Executive Suite – World Council Meeting
- Yarra Park Room – Workshops

To access the rooms please follow the corridor marked with arrows on the map.

LEVEL 4

- Concourse – Workshops
The Journal of Cultural Research in Art Education’s 30th issue, which marks the first fully online and open-access edition of the journal, continues its rich heritage of exploring diversity and social justice in learning about and teaching art. Articles range from Valerie Karr and Courtney Weida’s work with US and Syrian youth on comic books as vehicles for exploring disability rights to Kyeungeun Lim’s exploration of Asian women’s experiences of immigration through having them talk about art. In between are articles on Taiwanese students’ creation of personal narratives using art on Second Life (Mary Stokrocki and Jin-Shiow Chen), students’ development of cultural understanding in a field school in Beijing (Doug Blandy and John Fenn), an exploration of and reflection on multicultural principles integrated across an arts methods course (Joni Acuff), and an examination of student engagement in social and environmental justice through a fair trade local gallery (Amanda Alexander, Connie DeJong, Jen Miller, and Jim Sanders).

We invite your feedback and your manuscripts. Upcoming issues of the journal will feature mini-themes about space, place, and (or) time (issue 31) and re-mix (issue 32). Please visit the jCRAE website at www.jcrae.org for more information, or contact the Senior Editor, Elizabeth Garber, at egarber@email.arizona.edu.
**Keynote Speakers**

**Professor Dennis Atkinson**

*Professor Emeritus at Goldsmiths, Centre for the Arts and Learning*

Dennis Atkinson is currently Director of the Research Centre for The Arts and Learning in the Department of Educational Studies at Goldsmiths University of London. He taught art in secondary schools for 18 years before moving to Goldsmiths University. He was the Principal Editor of The International Journal of Art and Design Education from 2002-2009 and is an Honoury Fellow of the National Society for Education in Art and Design. Dennis has published regularly in a number of international academic journals since 1991 including The International Journal for Art and Design Education, The International Journal of Inclusive Education, Educational Philosophy and Theory, and has contributed chapters to a number of edited collections. He has published five books, *Art in Education: Identity and Practice; Social and Critical Practice in Art Education*, (with Paul Dash); *Regulatory Practices in Education: A Lacanian Perspective*, (with Tony Brown & Janice England); *Teaching Through Contemporary Art: A report on innovative practices in the classroom*, (with Jeff Adams, Kelly Worwood, Paul Dash, Steve Herne, & Tara Page) and *Art, Equality and Learning: Pedagogies Against the State*.

**Associate Professor Ian Brown**

*Dean in the Faculty of Education*

*University of Wollongong*

Ian Brown is an Associate Professor and Dean in the Faculty of Education at the University of Wollongong. His governance responsibility covers all the major undergraduate teacher education courses offered by the Faculty of Education, including Primary Education, Bachelor of Mathematics and Science Education, Graduate Diploma of Education, Physical and Health Education and the Early Years degree. The Faculty also offers Graduate Certificates, Graduate Diplomas, Masters and Doctoral programs in TESOL, Adult Education, Education Leadership, Special Education, Vocational Education and Training, Information Technology and Early Years Education.

Ian teaches in the area of classroom pedagogy, teacher education, visual arts and design and technology. Ian’s research involves visual literacy, visualisation and multiliteracy assessment. Using visual methodology his research focuses on cross-cultural interrogation.

He is an Executive member of Art Education Australia and immediate past Editor of Australian Art Education. Ian’s doctoral study explored implementation theory and policy processes for art education. He is an elected member of the Board of Directors of the International Visual Literacy Association and was a member of the Project Advisory Board for the Horizon Report for 2008 and 2009 for The New Media Consortium.

He is currently the lead investigator for a recent successful Australian Research Council Linkage Grant, titled *Multiliteracy testing: a criterion-referenced tool to assess secondary students’ multiliteracy learning within a technology-rich, multimodal domain*.

**Alison Carroll**

*Research Fellow, Victorian College of the Arts, University of Melbourne*

Alison Carroll has been an academic, critic, writer, curator and administrator of art exhibitions and artist exchanges with Asia for...
over 30 years. In 1990 she established and was Director (until June 2010) of the Arts Program at Asialink, University of Melbourne, the main program for arts exchange between Asia and Australia for visual arts, performing arts, literature and arts management practice. She published a major book on 20th century Asian art The Revolutionary Century; Art in Asia 1900-2000, (Macmillan Australia) in 2010. She has received the Visual Arts Board of the Australia Council’s Emeritus Medal and made a Member of the Order of Australia (AM) for her work at Asialink. She has spoken and written about Asian art and education at conferences and in publications in Australia and internationally (see: www.alisoncarroll.net/articles-and-reviews).

Maree Clarke

Maree Clarke will present with Emma Barrow, Shannon Faulkhead and Kimberly Moulton.

Maree Clarke, a Mutti Mutti, Yorta Yorta, BoonWring woman from northwest Victoria, began working as an Aboriginal Educator in 1978 in her home-town of Mildura. This work experience, provided a solid base from which to begin her career in supporting and promoting southeast Australian Aboriginal histories, culture and knowledge.

Maree’s working life as an artist has seen her develop as a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists.

Between 2004 and 2009 Maree studied and completed a Masters of Arts titled Reflections on Creative Practice, Place & Identity, at the Royal Melbourne Institute of Technology (RMIT) University, Melbourne.

Her research provided the inspiration for a series of art projects that enabled her to reinvigorate the designs of her Ancestors in her contemporary art practice, including the designs on shields and the processes connected with necklace making. This research continues to be significant in providing information to the museum about the material culture of her Ancestors.

Among the most exciting and inspirational projects to develop from this period of Maree’s artistic career has been her work in relation to reclaiming possum-skin cloaks with fellow Koorie artists Vicki Couzens, Lee Darroch and Treahna Hamm. The artists through their research of the designs and the practice of cloak making were involved in a State wide Victoria, possum skin cloak making project. This resulted in a number of contemporary cloaks being designed and worn by 35 Elders and community representatives at the opening ceremony of the 2006 Melbourne Commonwealth Games. The significance of the project was in the revival not only of cloak-making skills, but it became the first time in over 150 years that possum-skin cloaks had been worn for ceremonial purposes.

More recently Maree’s continuing desire to affirm and reconnect with her cultural heritage has also seen her exhibiting contemporary designs of kangaroo teeth necklaces, along with string headbands, adorned with kangaroo teeth. These items, based on 19th century kangaroo teeth necklaces and headbands held at the Melbourne Museum, were exhibited at Nga Woka, Woka Nganin:I am the land and the land is Me. This exhibition was the culmination of Maree’s intensive work collecting kangaroo teeth and sinew, this also enabled her to emphasise her continuing connections to Country as well as reinforcing her family and kinship connections which included passing on knowledge of this practice to her brothers, sisters, nieces and nephews.

The latest exhibition of Maree’s work to achieve acclaim has been her creation and installation ‘Ritual and Ceremony’ using kopi mourning caps. These awe inspiring caps represent Maree’s latest work researching the ‘Rituals and Ceremonies’ of her Ancestors.
Maree’s inclusive approach to art practices – where art and culture are inseparable to all other aspects of life, has seen her involved in working with many members of the Aboriginal community. The capacity for art to enable people to reconnect with their cultural heritage and to assist in their recovery remains central to Maree’s philosophy concerning the power of art to heal and inspire people to positively identify with their Aboriginality, a process that for some continues to be difficult given the ongoing negative effects of colonisation.

Maree continues to curate exhibitions showcasing the development of contemporary southeast Australian Aboriginal art and culture and remains one of the key figures today in the story of southeast Australian Aboriginal art and the practice of cultural reclamation.

Patricia Piccinini
Patricia Piccinini is at the forefront of contemporary Australian art. From her early ‘Protein Lattice’ images, depicting a human ear growing on a mouse, to her recent ‘Skywhale’, Piccinini has continually created highly topical and engaging works which question our modern relationship to the laboratory. Exploring notions of maternity and connection through increasingly ‘unnatural’ scientific organisms, her work can be simultaneously unsettling yet tender.

Speaker sponsored by

THE UNIVERSITY OF MELBOURNE | VCA
Victorian College of the Arts
Prof. Bernard Hoffert is former Senior Assoc. Dean in the Faculty of Art and Design (1998-2012) and Vice President of the Academic Board at Monash University (2008-10). He was the World President of the International Association of Art-UNESCO (1992-95) and has published 8 books and many articles on art, art theory and art education. As an artist he has participated in major international exhibitions.

Bernard first joined ASA in 1981 and has since led over 50 tours. Bernard is leading the following programs.

ASA's rich diversity of tours include:

**STRUCTURE AND BEAUTY: THE TRIUMPH OF ITALIAN ART**
28 December 2014 - 12 January 2015

**LA SERENISSIMA: VENICE, ‘JEWEL OF THE ADRIATIC’**
9 - 23 October 2014 & 1 - 15 October 2015

**THE RENAISSANCE IN FLORENCE & TUSCANY**
15 - 29 September 2015

**MUGHALS, RAJPUTS & VILLAGES: THE CULTURAL HERITAGE OF NORTH INDIA**
29 December 2015 - 19 January 2016

For a complete list of other small group tours, detailed itineraries and lecture series visit:

www.asatours.com.au

Phone 03 98226899
Freecall 1800 645 755
Email info@asatours.com.au
Program Monday 7 July

Registration open from 1400

Welcome to Country
1600 - 1630
Members Dining Room
Chair Marian Strong

Caroline Briggs, Boon Wurrung, Elder Maree Clarke, Mutti Mutti, Yorta Yorta, Bonn Wurrung woman. Students, Heatherhill Primary School, Springvale.

Opening Keynote
1630 - 1730
Members Dining Room
Chair Linda Knight

Art, Pedagogies and Becoming: The Force of Art and the Individuation of New Worlds
Dennis Atkinson

1730 - 1930 Welcome Reception

Program Tuesday 8 July

Keynote Presentation
0830 - 0945
Members Dining Room
Chair Susan Wright

Ways of Seeing: Asian art in 21st century education
Alison Carroll

0945 - 1015 Morning Tea

1015-1300 Concurrent Sessions
Practices and pedagogies of the educator

1015 - 1300
Members Dining Room

Chair  Ruth Beer

1015 - 1030  Site Specific and Socially Engaged Art: Mapping a Dialogic and Exploratory Research Methodology for Arts Based Research
Ruth Beer, Kit Grauer

1030 - 1045  Art Education to Cultivate a Base of the Spirit of Freedom (II): A Case study of a Teaching Practice in an Elementary School
Tokuyuki Nishimura, Nobuhiko Fujihara, Takashi Aida, Mikiya Taniguchi

1045 - 1100  Understanding the four temperaments for arts teaching
Cath Appleton

1100 - 1115  Visual Arts Education in Early Childhood Contexts: Beliefs, Pedagogy and Pervading Myths
Gai Lindsay

1115 - 1130  Change for the Better: Overcoming Visual Arts anxiety in preschool teachers
Jane Smyth

1130 - 1145  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
Kerry Thomas, Karen Maras, Susanne Jones

1145 - 1200  Transition: Exchange. Establishing a visual Arts practice based on personal Pedagogy
Karen Stevens

1200 - 1300  Voices in visual arts education (VIVAe): Narrating the practices of art education in rural and regional New South Wales
Donna Mathewson Mitchell, Elizabeth Gallwey, Les Quick, Bernadette Wood

Community arts

1015 - 1300
Olympic Room A

Chair  Robert Brown

1015 - 1030  Community pedagogy: (Re)contextualizing the narrative of teaching and learning
Ross Schlemmer
1030 - 1045  Spiritual Boxes
       Wesley Nowell

1045 - 1100  Making connections: Visual arts programing in an interdisciplinary precinct environment
       Pia Robinson, Megan Williams, Jacina Leong

1100 - 1115  Creating Communities: Connecting Visual Arts students with socially engaged contemporary art and architecture practices
       Karen King

1115 - 1130  Change and continuity – lessons from a small island
       Alex Ashton

1130 - 1145  Portrait of the Artist who Works with Children
       Robert Brown, Simon Spain

1145 - 1200  Community Mural Painting at Void Decks: A Perspective towards Creative Placemaking in Singapore
       Dorathy Lye

1200 - 1215  Lending a helping hand: Lessons to be learnt from young children's home-based art experiences
       Rosemary Richards

1215 - 1230  Community arts participation enhances teaching and learning
       Ian Bowell

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**Digital literacies and medias**

1015 - 1130  
**Jim Stynes Room A**

*Chair  Susan Coles*

1015 - 1030  Continued Professional Development through the use of online collaboration
       Susan Coles

1030 - 1045  (Im)migrating to Digital Scholarship in Art Education: Trends in the Present-Future
       Aaron Knochel, Ryan Patton

1045 - 1100  The Research of Experience and Visual Expression - Example by A Wearable Device of Visual Heartbeat Sensor
       Jhong Cyuan-Yue

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**Tuesday 8 July**

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<td>Artificial-Life and emergent art practices: Changes in life, culture, and contemporary arts education</td>
<td>Adetty Perez Miles</td>
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<td>1115 - 1130</td>
<td>Art Education Programming(?): Computational Thinking and Making</td>
<td>Ryan Patton</td>
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<td><strong>Cultural Perspectives</strong></td>
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<td>Chair Frances Alter</td>
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<td>1130 - 1145</td>
<td>Beyond the school gate: A retrospective study involving past winners and finalists of the UNE Schools Acquisitive Art Prize (UNESAP)</td>
<td>Frances Alter</td>
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<td>1145 - 1200</td>
<td>Developing an international masters program between four countries: Nordic Visual Studies and Art Education (NoVA)</td>
<td>Kevin Tavin, Mira Kallio-Tavin, Boel Christensen-Scheel</td>
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<tr>
<td>1200 - 1215</td>
<td>Cultural identifications and feelings of belongingness in visual arts education perspective. An artistic research of Finnishness at a multicultural primary school in Helsinki</td>
<td>Leena Knif</td>
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<td>1215 - 1230</td>
<td>Ethical filming and editing - a multifaceted challenge in research work</td>
<td>Helena Danielsson</td>
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<td>1230 - 1245</td>
<td>MI theory and Dyslexia: The Concepts of 2E (Twice-Exceptional) for Using Entry Point Approach for Visually Gifted Child</td>
<td>Itsuro Ikeuchi</td>
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<td>1245 - 1300</td>
<td>Approaches between transdisciplinarity, creative process and art education</td>
<td>Samara Araujo</td>
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<td><strong>Tertiary education</strong></td>
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<td>Chair Jill Smith</td>
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<td>1015 - 1030</td>
<td>Authentic Engagement: Art Specialist Roles in Transforming Math and Science Teacher Education</td>
<td>Kerry Dixon</td>
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1030 - 1045  The Scream' in Snow. Edvard Munch as inspiration for exemplary education of Norwegian teacher students
Mette Gardvik, Karin Stoll, Wenche Soermo

1045 - 1100  Popular culture in the art classroom: Critical media-based discussions
Elvin Karaaslan Klose

1100 - 1115  Program Framework and Strategies for Student Artist Formation: The De La Salle University Model
Glorife Samodio

1115 - 1130  Practical Study on the Role of Traditional Japanese Ink Monochrome Painting in University Lesson: Teacher Training based on the MEXT's Government Teaching Guidelines
Shimpei Takeuchi

1130 - 1145  Equally Engaged: Demystifying Tertiary Study in the Creative Arts to Equity Communities
Emma Felton

1145 - 1200  The Swedish National Advisory Assessment Tool in Visual Art Education
Tarja Karlsson Häikiö, Camilla Wu

1200 - 1215  Linking research and pedagogy: Empowering pre-service visual arts teachers to be culturally inclusive in thought and action
Jill Smith

1215 - 1230  Innovative Program for Teachers' Training in Cultural Education
Lourdes K Samson

1230 - 1300  Aesthetic Understanding Viewing Art Museums and Educational Interpretations
Betty Lou Williams

Sustainability

1015 - 1300  Using the Past to Inform the Present: The Intersection of the Kondo Igurangi Rock Paintings and the Twiga Women's Group Tanzania
Jennifer Snyder
1030 - 1045  Touched by the Earth: Engaging in the arts through biodiversity and environment in context at Bundanon
Mary Preece, Tonia Gray, Carol Birrell

1045 - 1100 Arts for Sustainability
Sherridan Emery

1100 - 1115 Visual Narrative Identities and Aesthetic agency in an Arts Health Context
Kathryn Grushka

1115 - 1130 Tale of a New Haiti: Elementary Children and Environmental Muralmaking for Understanding Integrative Teaching Strategies
Beth Burkhauser

1130 - 1145 Place and Identity: Artists insights for Art Education
Shelley Hannigan

1145 - 1200 100 Futures Now: Designing Sustainable Futures
Les Hooper, Natalie Wright

1200 - 1300 ON TRACK #off_the_wall - Change as a method of renewal in conference formats
Nicholas Phillipson, Sharon Tofler, Karen Profilio

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Workshop

Mobilemovie- project

1015 - 1230
Medallist Bar
Chair  Nicole Wassell

Aya Katagiri, Maria Letsiou, Bernadette Thomas

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Workshop

Enabling creative teaching of visual arts in primary schools through a multimedia app/roach

1015 - 1130
Percy Beames Bar
Chair  Genevie Baker
Lee Fullarton, Miranda Free
Workshop

The iPad goes to the classroom

1130 - 1230
Percy Beames Bar
Chair  Graham Nash
Eleni Grafakou, Chrysostomos Lefteratos

Workshop

Solar-Plate & Mono-type Workshop

1015 - 1230
Yarra Park Room
Chair  Jenny Grenfell
Michael Fitzgerald

1300 - 1400  Lunch and Poster Session

1400 - 1515  Concurrent Sessions

Arts based inquiry

1400 - 1515
Members Dining Room
Chair  Daniel Barney

1400 - 1415  Artistic Practice as a Line of Deterritorialisation in Research Dissemination
Daniel Barney, Nadine Kalin

1415 - 1430  InSEA Research Board Report
Teresa Torres De Eca

1430 - 1445  Curious Schools: Weathering curriculum change with creative approaches to teaching professional learning
Sherridan Emery

1445 - 1500  Conceptualizing and contextualizing possibilities for arts based educational research
Fiona Blaikie
1500 - 1515  Art based-methods for young talent coaching
Janeke Wienk

**International perspectives**

1400 - 1515
Olympic Room A

*Chair*  Donal O'Donoghue

1400 - 1415  Art Practice as Scholarship: Shifting Attention Away from Conceptualizing Art as a Form of Research
Donal O'Donoghue

1415 - 1430  A Lighthouse and Halcyon Sea
Tonu Talve

1430 - 1445  The International Friendship Art Project
Maria Letsiou, Aya Katagiri, Bernadette Thomas

1445 - 1500  Opening a space for big ideas - collaborative drawing in primary school
Nigel Meager

1500 - 1515  small Art - BIG Ideas: International Interdependence Hexagon Project and Exhibit
Beth Burkhauser

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**Studio practices**

1400 - 1515
Jim Stynes Room A

*Chair*  TBC

1400 - 1415  Application of Positive Psychology in Visual Arts Education
Peter Bajer

1415 - 1430  In search of a new language
Anna Carlson, Katti Lundh, Mattias Gunnarsson, Nike Nilsson

1430 - 1445  An evaluation of art educators' critical thinking and their attitudes towards democracy
Ali Osman Alakus

1445 - 1500  The Unique and Specific Function of the Interaction among Drawing, Linguistic Activities and Art Appreciation
Kazuhiro Ishizaki, Wenchun Wang
1500 - 1515  Don't reinvent the square wheel - tradition and continuity in typography
Benjamin Thorn

**Classroom contexts**

1400 - 1515
Olympic Room B
*Chair  Kathy Mackey*

1400 - 1415  Child Art: Stepping Stone for Childhood Learning
Samina Nafies

1415 - 1430  The changing contexts of art and creative endeavours in New Zealand Primary Schools
Michael Irwin

1430 - 1445  How can partnerships between the universities and schools exploit new opportunities for pedagogies at the intersection of the arts/design and the sciences?
Kathy Mackey, Natalie Wright

1445 - 1500  A place for the Arts: Developing an arts education program for young learners at The Royal Children's Hospital
Antoinette Domoney, Lauren Sayer

Classroom contexts

1400 - 1515
Jim Stynes Room B
*Chair  Susan Wright*

1400 - 1415  Combining Appreciation with Expression of Preschool Creative Art Education
Lin Zhang

1415 - 1430  The meaning of meaning in art education
Diederik W Schonau

Susan Wright

1445 - 1500  Visual Image Analysis and Teaching Research on Innovative Realism Sketch
Li-Hsun Peng, Yi-Chen Lai
1500 - 1515  Connecting with boys, how do boys engage in the art classroom.
Andrew Jones

1515 - 1545  Afternoon Tea

1545 - 1745  Concurrent Sessions

Panel: Art Education - International trends: interactive discussion
1545 - 1645
Members Dining Room
Chair  Susan Coles

Small country with big issues- the current state of art craft and design education in the UK'
Susan Coles

International Art Education Issues: A Dialogue
Doug Boughton, Graeme Sullivan

The Australian Curriculum: The Arts
1645 - 1745
Members Dining Room
Chair  Susan Coles

The Australian Curriculum: Diversity through Art - Change, Continuity, Context.
Phil Lambert

Panel: Moving Beyond the Power of One
1545 - 1645
Olympic Room A

Geraldine Burke, Jenny Grenfell, Shelley Hannigan, Mark Selkridge, Susan Wright

Digital literacies and medias
1645 - 1745
Olympic Room A
Chair  TBC
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<td>Using digital technologies to connect future visual arts teachers to sites of learning beyond the classroom</td>
<td>Donna Mathewson Mitchell</td>
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<td>1700 - 1715</td>
<td>Making Movies in Minutes</td>
<td>Paul Duncum</td>
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<td>1715 - 1730</td>
<td>Examining the contribution of media arts in children's learning lives: an Australian primary school case study</td>
<td>Nicole Goodlad</td>
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<td>1730 - 1745</td>
<td>The relationship between technology, theatre and education in the Pro-Degree in theatre teacher training</td>
<td>Marineide Silva</td>
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**Tertiary education**

1545 - 1745  
Jim Stynes Room A  
Chair Danielle Hogan

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<td>The Role of Higher Education in the development of Islamic Contemporary Art in Indonesia</td>
<td>Nuning Yanti Damayanti</td>
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<td>1600 - 1615</td>
<td>Indigenous Spaces of Learning of the Wharenui</td>
<td>Cheri Waititi</td>
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<td>1615 - 1630</td>
<td>Elementary Preservice Teachers: Reconstructing Conceptions about Teaching Art through Alternative Practicum</td>
<td>Hung-Min Chang</td>
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<td>1630 - 1645</td>
<td>Cubic Reflections: An interactive cartography of the sensory, spatial and ontological dimensions of tertiary learning environments</td>
<td>David Rousell</td>
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<td>1645 - 1700</td>
<td>The Case Comparison of Figural Forms and Creative Roles of ATTA in Taiwan and Finland</td>
<td>Tsui-Lien Shen</td>
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<td>1700 - 1715</td>
<td>Visualizing and Talking about Gender Inequality and Sensitive Cross-Gender Issues in Trainée School Teachers in Visual Art</td>
<td>Ewa Berg, Gunnilla Welwert, Feiwel Kupferberg</td>
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<td>1715 - 1730</td>
<td>The Effects of Visual Arts Education Course on the Motor Development of Mentally Disabled Children</td>
<td>Gonca Erim</td>
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1730 - 1745  Maternal craft practices as the foundation for studio arts pedagogy in Bachelor of Fine Arts programs
Danielle Hogan

Cultural perspectives
1545 - 1745
Olympic Room B
Chair  Sarah Jameson

1545 - 1600  Gangnam Style and Global Visual Culture
Ryan Shin

1600 - 1615  Extreme Theory and Liminal Practice in Art Education
Mark Graham

1615 - 1630  The February EMPIRE - creating reference systems among peers in art education
Fredric Gunve

1630 - 1645  Tree makes one: Art Education Empowering System in Taiwan
Jo Chiung Hua Chen Chen

1645 - 1700  Supporting creativity for middle school students using fashion design Collage
Samia Elsheikh

1700 - 1715  'The same but different': Exploring cultural diversity in visual arts teaching.
Moira Simpson

1715 - 1730  Potential of Hyakki Yagyo Emaki (a picture scroll depicting one hundred spectres strolling at night) as a Teaching Material for Art Education
Hideshi Uda

1730 - 1745  Deep listening in the photography of Sarah Jameson
Sarah Jameson

Classroom contexts
1545 - 1645
Jim Stynes Room B
Chair  Anna Kelly

1545 - 1600  Grey Matters: From a school's vision to a learner's instinct
Sawn Hwang
1600 - 1615  Experiencing difference - artists residencies in schools
Anna Kelly, Maree Clarke

1615 - 1630  Visual Literacy and Mondrian School as Icon in Nowadays Art Education
Dace Paeglite

1630 - 1645  Contemporary Art in the curriculum and practice in Sara Hilden Academy
Heli Tiainen

Panel : A Conversational Approach to Teaching
1645 - 1745
Jim Stynes Room B
Teresa Torres De Eca, Allan Richards, Sol Moren

Workshop
Using workshop as a method for change and democratic sustainability through attention and participation
1400 – 1515
Medallist Bar
Chair  Anne Smith
Susanne Westerberg, Mattias Gunnarsson

Workshop
Color Displacement
1400 - 1515
Percy Beames Bar
Chair  Deb Child
Rose Mary Aguiar Borges

Workshop
Art and music appreciation in an educational context
1400 - 1515
Yarra Park Room
Chair  Jill Edwards
Karen Junqueira
Workshop

**Sexuality education through an artistic performance by Lady Gaga**

1545 - 1745  
Medallist Bar  
*Chair* Kim Wootton  
Jannie Pretorius

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Workshop

**ICT (Inspire Creative Thinking) in Primary School Art**

1545 - 1745  
Percy Beames Bar  
*Chair* Shelley Hannigan  
Mikl Longstaff

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Workshop

**A Workshop Using Eco-Conscious Material in Melbourne**

1545 - 1745  
Yarra Park Room  
*Chair* Anne Smith  
Kanae Kato, Yoko Okada

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**The Leon Jackman Memorial Public Lecture**

1815 – 1930  
Clemenger Theatre, National Gallery of Victoria  
St Kilda Road  
*Chair* Gina Panebianco

Art Education & Public Galleries  
Heather Whitely Robertson
Program

**Wednesday 9 July**

**Keynote Presentation**

0830 - 0945
Members Dining Room
Chair  Kim Snepvangers

Connection to Country, Culture and Place:
Four women share their knowledge of the diversification of arts practice and education respective to national and international projects
Maree Clarke with Emma Barrow, Shannon Faulkhead and Kimberly Moulton

0945 - 1015  Morning Tea

1015-1300  Concurrent Sessions

**Panel: Arts Education Recent Research**

1015 - 1115
Members Dining Room
Chair  David Sudmalis
Susan Wright, David Sudmalis, Tanya Vaughan, Brian Caldwell, Felicity McArdle

**Cultural perspectives**

1115 - 1300
Members Dining Room
Chair  TBC

1115 - 1130  Making learning visible using Asia and Australia's engagement with Asia as the basis for authentic visual art pedagogy
Tania Tickyj

1130 - 1145  Cultural, aesthetic and pedagogical context of women artisan in Brazil
Leda Maria De Barros Guimaraes

1145 - 1200  Been there, not done that yet: Rethinking popular themes in multicultural art education
Manisha Sharma
1200 - 1215  Do You See/Know What I See? International/Intercultural Communication through Art
Christine Liao

1215 - 1230  Cultural Framework: An Energizing Force For Education
Hazel Bradshaw Beaumont-Young

1230 - 1245  Transformative learning: Ecologies of practice in art and design education
Kim Snepvangers, Robyn Bannon

1245 - 1300  How do we maintain Arts Education/Accessibility in Diverse Contexts within the Museum Sector
Lynda Cullen

Cultural perspectives

1015 - 1200  Olympic Room A
Chair  Fiona Blaikie

1015 - 1030  Preservation of Native Andean Cultural Heritage and Art Forms
Amanda Alexander

1030 - 1045  Rhetoric, Ideology and Aesthetics: Premodern Fine Art as Popular Visual Culture
Paul Duncum

1045 - 1100  Toward a Culturally Responsive Pedagogy: A Visual Culture Approach to Teaching Modern Design History
Hung-Min Chang

1100 - 1115  Fan Art, Youth Creativity and Socio-Aesthetic Potentials: Exploring Anime/manga Fan Culture in China, Hong Kong and Taiwan
Jin-Shiow Chen

1115 - 1130  The clothed body as art: An arts informed study of Mean Girls' performances of an aesthetics of hegemony
Fiona Blaikie

1130 - 1145  Culture, creativity and art education - Parents perspective on environmental factors that influence creativity
Marte Gulliksen
1145 - 1200  Artworks in Residence: How young children respond to adult created artworks
Julie Wren

Panel: Findings from the 2013 InSEA Survey
1200 - 1300
Olympic Room A
Melody Milbrandt, Ryan Shin, Kevin Hsieh, Teresa Torres De Eca

Digital literacies and medias
1015 - 1300
Jim Stynes Room A
Chair  TBC

1015 - 1030  Experiencing becoming through filmmaking in the digital age
Anna Ryoo, Kit Grauer

1030 - 1045  Community-based New Media Arts Programs Engaging At Risk Youth in Quebec: A Means for Academic and Social Success
Martin Lalonde

1045 - 1100  Youth media as the production of knowledge for community development
Ching-Chiu Lin

1100 - 1115  Touch the Actual Texture, Move the Virtual Objects: Embodied Contemporary New Media Art Education
Christine Liao

1115 - 1130  Teaching Multi-Screen Storytelling for the 'Digital Native'
John Carozza

1130 - 1145  Interfaces: Media Theory and Art Education
Marc Fritzsche

1145 - 1200  Enhancing drawing and learning with new technology: NGA iPad project - a pilot
Adriane Boag

1200 - 1215  Teaching Education: Learning technologies and build identities in contemporary art
Lucia Gouvea Pimentel
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<td>Teaching that which they already know : cyber media literacy and new media art</td>
<td>Manuelle Freire</td>
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<td>Student Feedback on the Art Blog</td>
<td>Helena Danielsson, Kerstin Ahlberg</td>
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<td>School subjects undergoing change - digital applications in creative work in art and music subjects in lower and upper secondary education</td>
<td>Hans Ortegren</td>
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**Contemporary issues**

1015 - 1230  
Olympic Room B  
*Chair Glen Coutts*

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<td>Action Research of Gender issues into Middle Grades Visual Art Education.</td>
<td>Ming-Wu Chou</td>
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<td>Cultural Heritage as Scene of Public Interventions and Cultural Conflicts</td>
<td>Heidi Wirilander</td>
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<td>Transgender and Transpecies Renderings: The change that is permanently needed</td>
<td>Marta Kawka</td>
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<td>The Images and Identity Project - presentation of the book</td>
<td>Carl-Peter Buschkuehle, Rachel Mason</td>
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<td>Multicultural Teacher Students studying Culture Identity and Internationalism by means of Visual Art and Music</td>
<td>Marja-Liisa Kraft, Marjo Autio-Hiltunen</td>
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<td>1130 - 1145</td>
<td>Museum education: The visual culture and the educational role in the historical exhibitions beyond the museums wall</td>
<td>Valeria Alencar</td>
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<td>Indicators of cultural notions in children’s drawings: How the results could be made to bear fruit in art education</td>
<td>Nicole Berner, Christiane Schmidt-Maiwald, Cornelia Schnatterer</td>
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<td>Driven by Context: Applied Visual Arts in the North</td>
<td>Glen Coutts, Timo Jokela</td>
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1215 - 1230  A Wishing Tree at the Street Games Festival
Gonca Erim

Panel: Mens’ places and spaces considered through art and art making
1230 - 1300
Olympic Room B
Donal O'Donoghue, Wesley Imms

Community arts
1015 - 1300
Jim Stynes Room B
Chair Les Hooper

1015 - 1030  No.5 Road: Highway to Heaven - Richmond's Multi-Faith Community
Kimberly Baker

1030 - 1045  Storying a southern landscape: Australian place-based arts education
Jayson Cooper

1045 - 1100  Creating community art projects through global networks
Ahran Koo

1100 - 1115  The value and meaning of craft at home
Maho Sato

1115 - 1130  Continuing the Story: The Parliament House Embroidery
Margaret Baguley

1130 - 1145  Pre-Service Art Teachers and a Special Needs Community: A Service-Learning Project
Amanda Alexander

1145 - 1200  Learning In, With, and Through the Arts:Partnerships for Arts-Infused Education (PAInT)
Jody McBrien

1200 - 1215  Impossible possibilities of community in art education
Mira Kallio-Tavin

1215 - 1230  Citizens of Tomorrow: Media arts education and youth engagement
Ching-Chiu Lin, Kit Grauer, Martin Lalonde, Juan Carlos Castro, Jill Baird
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<td>Developing culturally-diverse and culturally-sensitive approaches to art education: lessons from the museum sector.  Moira Simpson</td>
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<td>Social change through service learning  Ahran Koo</td>
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<td><strong>Workshop</strong></td>
<td>Creating storylines: Using memory work to (re)examine the biographies of visual arts educators</td>
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<td>Medallist Bar  Chair Melissa Bedford  Donna Mathewson Mitchell</td>
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<td>Building Community Through Murals</td>
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<td>Percy Beames Bar  Chair Kim Wootton  Hasmik Cochran, Norma Silva</td>
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<td>An Empty Space for a Whole Body Experience</td>
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<td>Yarra Park Room  Chair Shelley Hannigan  Marcia Strazzacappa</td>
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<td>1300</td>
<td>Collect Lunch Boxes</td>
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<td>Green... no longer just a colour!</td>
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<td>Abstract Comics</td>
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<td>0900 - 0915</td>
<td>A Research on Investigating the Modules of Innovation in Fashion Design Education of Taiwanese Women Designers under the Influence of Western Culture</td>
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<td>0915 - 0930</td>
<td>The Tale of Two Creatives: The Maturing of Integrated Visual Communication</td>
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<td>Visualizing A Day Of My Life - An One Year Experimental Study</td>
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<td>Practices and pedagogies of the educator</td>
<td>0830 - 0945</td>
<td>Olympic Room A</td>
<td>Mark Selkri</td>
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<td>0830 - 0845</td>
<td>Draw something to mean something: The role of communications in drawing games</td>
<td>Olympic Room A</td>
<td>Mark Selkri</td>
<td>Yichien Cooper</td>
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<tr>
<td>0845 - 0900</td>
<td>Places and Ways of Artist Teacher</td>
<td>Olympic Room A</td>
<td>Mark Selkri</td>
<td>Tara Page</td>
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<tr>
<td>0900 - 0915</td>
<td>Ca-r-t: changing through acting-reflecting-teaching artistically</td>
<td>Olympic Room A</td>
<td>Mark Selkri</td>
<td>Dai-Rong Wu</td>
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</table>
0915 - 0930  Cultural Identity @ Art Education: Ways of effective teaching  
Yu-Ting Hsu

0930 - 0945  Are we stifling their creativity? Provoking arts learning conversations with educators  
Mark Selkirk, Christine Bottrell

Public learning

0830 - 0945  
Jim Stynes Room A  
Chair  Amanda Andlee Poland

0830 - 0845  Spytoons, Outsider Art, and the Amazing Case of Brian  
Mark Graham

0845 - 0900  From Cabinets to Museums  
Susan Maygar

0900 - 0915  More than just an art exhibition  
Anne Smith

0915 - 0930  Social Inclusion as Benign Actions in Neoliberal Art Museum Education  
Nadine Kalin, Rina Kundu

0930 - 0945  The Artist in the Museum: drawing research and learning through practice  
Amanda Andlee Poland, Tony Curran

Classroom contexts

0830 - 0945  
Olympic Room B  
Chair  Ian Brown

0830 - 0845  Want Change? Think Differently: changing arts education by re-theorising the literacy landscape  
Ian Brown

0845 - 0900  Gender Shift - Engaging Boys in the Visual Arts  
Vincenza Doran, Steven Lewis
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<td>What a difference a Visual Education Makes: preserving visual knowing in the learning continuum, a must for future teachers</td>
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<td>Kathryn Grushka, Nicole Goodlad</td>
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<td>0915 - 0930</td>
<td>Engaging Creativity: fostering creative thinking in art and design education through assessment strategies</td>
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<td>Lisa Chandler, Irene Visser</td>
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<tr>
<td>0930 - 0945</td>
<td>Creative Process ART IN / EDUCATION: Mask Fofão, How Theme Developed in the Course of Supervised Teaching Practice I - Degree in Arts Education - Federal University of Maranhão, Brazil</td>
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<td>Isabel Mota Costa</td>
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**Classroom contexts**

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<td>Chair Marnee Watkins</td>
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<tr>
<td>0830 - 0845</td>
<td>ART KLASE Art to Classrooms</td>
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<td>Robert Frederick Hayden Jr</td>
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<tr>
<td>0845 - 0900</td>
<td>The see-saw of visual arts in early childhood education: are we up, down or somewhere in-between?</td>
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<td>Helen Wrightson</td>
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<tr>
<td>0900 - 0915</td>
<td>Study on Art Education-Focused STEAM Education Program</td>
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<td>Boo Yun Lee</td>
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<tr>
<td>0915 - 0930</td>
<td>The Relevance of Contemporary Art Education: Following Rhizomatic Model of Artistic Practice as the Survival Strategy for the Art Educators</td>
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<tr>
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<td>Izabella Orzelski</td>
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<tr>
<td>0930 - 0945</td>
<td>Extending the dialogue: Tracking a generalist primary teacher's shift in practice over a year long art-based intervention process</td>
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<tr>
<td></td>
<td>Marnee Watkins, Gina Grant</td>
</tr>
</tbody>
</table>
Arts based inquiry

0830 - 0945
Medallist Bar

Chair Alexandra Cutcher

0830 - 0845  Publishing your work in The International Journal of Education Through Art
Glen Coutts

0845 - 0900  Visual Echoes: Mapping the practicum experiences of pre-service educators through collaborative artmaking and reflective practice
Alexandra Cutcher, David Rousell

0900 - 0915  Setting challenges for the art/education research agenda
Lucia Gouvea Pimentel

0915 - 0930  Report from the 2nd Conference on Arts-Based Research and Artistic Research Granada Spain
Richard Siegesmund, Teresa Torres de Eca, Rita Irwin, Kerry Freedman

0930 - 0945  Discussion on Design and Practice of Teaching through A/r/tography Action Research Theory
Li Tan Ying

Workshop

A Fun Way of Drawing More With Less

0830 - 0945
Percy Beames Bar

Chair Nerida Morrish
Kheng Kin Yap

Workshop

Finding your graphic language. A workshop in beginning the disciplined journey of producing a 'Drawing a Day'

0830 - 0945
Yarra Park Room
Cath Appleton

0945 - 1015  Morning Tea
Keynote Presentation
1015 - 1130
Members Dining Room
Chair Su Baker

What it means to be human in the present day
Patricia Piccinini

1130 - 1300 InSEA General Assembly

1300 - 1400 Lunch

1400 - 1600 Concurrent Sessions

Artists Panel: Diversity: How artists address contemporary issues and ideas
1400 - 1500
Members Dining Room
Chair Barbara Bolt
Artists: Patricia Piccinini, Dean Bowen and Lauren Berkowitz

Curriculum
1500 - 1600
Members Dining Room
Chair Adrian Montana

1500 - 1515 Transdisciplinary Learning & the Art of Visual Assessment
Dorotha Lemeh, Jon Moore

1515 - 1530 How teaching Visual Art addresses the cross curriculum perspectives and 21st century general capabilities as presented in the Australian curriculum.
Nicole Wassell

1530 - 1545 Contextualizing the Identity of Traditional Art Education
Sanhita Bhowal

1545 - 1600 Conjunction or Disjunction: A comparative analysis of Design in the Art curriculum in Australia and the UK
Adrian Montana
Panel: Diversity and Collaboration Through Art, Towards a Common European Framework of Reference on Visual Literacy by ENViL

1400 - 1500
Olympic Room A

Chair Diederik W Schonau

Gabriella Pataky, Diederik W Schonau, Marc Fritzsche, Rolf Laven, Katrin Zapp, Carl-Peter Buschkuehle

International perspectives

1500 - 1600
Olympic Room A

Chair Alma Tooke

1500 - 1515 Siwa's Environmental and Heritage Effects Upon Handmade Fabrics
Nahla Eldeeb, Gihan Abou Elkheir

1515 - 1530 Culture in Context: Conversations to engender a deeper sense of thinking and knowing
Alma Tooke

1530 - 1545 A passage from India: Lessons learned in an ancient land
Elizabeth Ashworth

1545 - 1600 Traditional Leather Puppet (Wayang) Performances as Art Education in Contemporary Art
Ika Ismurdyahwati

Arts based inquiry

1400 - 1600
Jim Stynes Room A

Chair Graeme Sullivan

1400 - 1415 Current Arts Education Research in Germany
Tobias Fink, Sarah Kuschel

1415 - 1430 From Action Research of A/r/tography to explore a teacher's teaching designing and implements
Li Tan Ying

1430 - 1445 Displacing or doing similar things with just a slightly different attitude
Sol Moren
1445 - 1500  Reflexive Arts-Based Research: Photography and the Food System  
Abram Kaplan

1500 - 1515  The Art of Research  
Graeme Sullivan

1515 - 1530  Diversity through art in early childhood teacher education: Fostering a sense of belonging, being and becoming through a/r/tography  
Geraldine Burke, Corinna Peterken, Clare Hall, Rosemary Bennett

1530 - 1545  CREMA - Community of Research in Education, Music, and the Arts  
Marja Ervasti, Tapio Tenhu

1545 - 1600  Protecting the specificity of image-based art forms in visual culture learning and teaching  
Hirotoshi Yaginuma

Cultural perspectives

1400 - 1500  
Olympic Room B

Chair  David Roy

1400 - 1415  To use comics and graphic novels as educational media for intercultural learning in a multicultural context  
Margareta Wallin Wictorin

1415 - 1430  Museum Context to New Audience Experiences -collaboration, caring and sharing  
Leena Hannula

1430 - 1445  Indigenous learning through art: Ecologies of practice  
Kim Snepvangers

1445 - 1500  Meyerhold, Myth and Truth in Acting: Sustaining Drama Education  
David Roy

Panel: The provocation of 'a greased pig': Disparates, encoding, projection, retrieval and collaboration: all in a days work when teaching VA in NSW

1500 - 1600  
Olympic Room B

Kerry Thomas, Kathrine Kyriacou, Melinda Hodges, Sally Leaney, Karen Profilio
Learning spaces

1400 - 1600
Jim Stynes Room B
Chair Wesley Imms

1400 - 1415  The Occupation of Art Museum Educator in the Time of Occupy Museum
Nadine Kalin

1415 - 1430  Blended Learning and Art Education: Student participation collaborative authentic assessment projects
Jenny Grenfell

1430 - 1445  Contested space between policy and pedagogy: teaching-artists in the third space
Rosalind Paterson

1445 - 1500  Using Mobile Media and Visual Art to Engage At-Risk Youth With Their Educational and Civic Environments
Martin Lalonde, Juan Carlos Castro, David Pariser

1500 - 1515  Eyes Without a Face: Modest Designers and Visual Technologies in Art Education
Aaron Knochel

1515 - 1530  Change/interchange in virtual learning environments
Flavia Pedrosa Vasconcelos

1530 - 1545  Capturing diverse audiences through art making and learning in a regional art museum
Rhonda Chrisanthou

1545 - 1600  I want to draw myself spinning’ - dance play and drawing telling as semiotic meaning making tools to enhance learning
Jan Deans

Workshop

Climbing Trees to Explore Aesthetics, Narrative, Diversity, and Cross Cultural Understanding in and through Art

1400 - 1600
Medallist Bar
Chair Deb Child
Jonathan Silverman
Workshop

The MITATE workshop, again 2014

1400 - 1600
Percy Beames Bar
Chair Lee Fullarton
Kazuji Mogi, Chihiro Tetsuka, Maho Sato, Nobuyuki Ueda,

Workshop

Papermaking; create, recycle & integrate; a sustainable Art experience for all ages & abilities with links to many curriculum areas

1400 - 1600
Yarra Park Room
Chair Adam Staples
Tim Spencer

1600 - 1630 Afternoon Tea

1630 - 1800 Concurrent Sessions

Pecha Kucha Session 1

1630 - 1800
Members Dining Room
Chair Geraldine Burke

1630 - 1637 Tradition and Transformation: Using contemporary Chinese art in the secondary Visual Arts classroom
Luise Guest

1637 - 1644 A Quick Introduction to A/r/tography
Rita Irwin

1644 - 1651 Baby and Bathwater
Helen Kostiuk

1651 - 1658 Transition from the academic education to contemporary uncertainty
Patricia Raquiman, Miguel Zamorano
1658 - 1705  Inside/outside masks: Dialoguing diversity through the context of self and other  
Jonathan Silverman

1705 - 1712  Everything is possible! - what can happen when the content in art education is equal to a visual culture that young people live in and take part of in their everyday life.  
Hanna Ahrenby

1712 - 1719  Developing education partnerships between schools and contemporary art museums  
Melissa Bedford

1719 - 1726  Creating a Space for Children in the Art Gallery - Designing art galleries for children’s physical, emotional, and intellectual needs  
Moira Simpson

1726 - 1733  Into the Sun: the sounds of silence  
Jayson Cooper

1733 - 1740  City as a Culturally Quilted Pedagogical Territory  
Leda Maria De Barros Guimaraes

1740 - 1747  The possibility of portraiture, preserving learning programs at the National Portrait Gallery Australia  
Victoria Firth-Smith

Collaborations

1630 - 1800
Olympic Room A

Chair  Alexandra Cutcher

1630 - 1645  Talking accross the fence: Partners for Art Education  
Les Hooper

1645 - 1700  Community Art, Social & Intercultural Learning  
Ruth Mateus-Berr

1700 - 1715  The Collaborative Creation Learning Process in Art Education  
Shira Slor Futterman

1715 - 1730  The value and relevance of collaborative processes in Contemporary art and how such processes support experiential learning  
Shufang Ye
1730 - 1745  Connecting, combining, coupling and context: The collaborative visual journal as a site for developing artist/researcher/teacher identities
   Alexandra Cutcher, David R. Modler

1745 - 1800  Collaborative Practice in creative arts and creative arts education
   Colleen Morris

Contemporary issues

1630 - 1800
Jim Stynes Room A
Chair  Linda Knight

1630 - 1645  Title to be confirmed
   James Sanders

1645 - 1700  Social inclusion through the Visual Arts: The context of the Margins.
   Lindsay Farrell

1700 - 1715  Storytelling for Social Justice
   Linda Knight

1715 - 1730  To perform and transform knowledge through artistic methods in visual art education
   Tarja Karlsson Häikiö

1730 - 1745  Cultural Preservation and Empowerment Through Art Education in Diverse Contexts
   Ronald Jay Christensen

1745 - 1800  Knowing Me, Knowing You: Enhancing Emotional Literacy Through Visual Arts
   Margaret Nixon

Diversity

1630 - 1800
Olympic Room B
Chair  TBC

1630 - 1645  Inclusive Art Education in Primary Schools; Perceptions of Pupils with Special Educational Needs and Their Teachers in Turkey
   Munevver Meltem Yige

1645 - 1700  The Research of Applying Somatosensory Devices into Sound Art Applications for Musical Learning of the Visually Impaired
   Peng Hao-Weng
Mainstream and Marginal: A Framework for Equity Where STEM Meets Art
Kerry Dixon, Abram Kaplan

The past, present, and future of education for the gifted in art in South Korea
Joohee Kang

Addressing diversity through arts-based learning: Teaching social justice through Shaun Tan's wordless graphic novel The Arrival with diverse student populations
Ashley Dallacqua, Mindi Rhoades, Sara Kersten, Johnny Merry, Mary Catherine Miller

Curriculum Renewal and the implementation of the Australian Curriculum; Quality in Arts education practice
Kathryn Hendy-Ekers, Helen Champion

Pecha Kucha Session 2
1630 - 1715
Jim Stynes Room B
Chair Anne Smith

Extreme Theories of Art Education meet Liminal Practices: A Visual Narrative
Mark Graham

It's a Small Small World 'Kawaii (cute)' and Miniature: How do children understand a difference of the real thing and the representation?
Itsuro Ikeuchi, Yuri Makino

Bridging Finnish and Brazilian art education through dialogue of personal experiences and interpretative drawing
Flavia Maria de Brito Pedrosa Vasconcelos

Visual & Tactile
Ivona Biocic Mandic

Artistic expression in negotiating and representing my cultures and gendered identities within 'borderlands' and 'spaces'
Nishta Rosunee

Making 'Excellence' streams that work for Art Kids
Paula Trotter, Allie Wright
Contemporary issues

1715 - 1800
Jim Stynes Room B
Chair Anne Smith

1715 - 1730  Community Perceptions of School Students’ Art Work
Maureen Ryan

1730 - 1745  Songlines of the Yarra
Suzana Klarin

Workshop

Creative Avenues towards Art Learning in the Philippines

1630 - 1800
Medallist Bar
Chair Graham Nash
Estrellita Rito

Workshop

Natural History Drawing for the 21st Century

1630 - 1800
Percy Beames Bar
Chair Rebecca Tudor
Susan Maygar

Workshop

Finding your graphic language. A workshop in beginning the disciplined journey of producing a ‘Drawing a Day’

1630 - 1800
Yarra Park Room
Chair Genevieve Baker
Cath Appleton
# Program  
**Friday 11 July**

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<td>Chair</td>
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<tr>
<td>0830 – 0845</td>
<td>Images, places and actions in diverse contexts: A case for alterity and dialogic perspectives Marineide Silva</td>
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<td>0845 - 0900</td>
<td>Museum Family Programs: A Pedagogy based on the Principles of the Art of Tea in Japan and Implications for the Development of Democratic Communities Miyuki Otaka</td>
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<tr>
<td>0900 - 0915</td>
<td>Urban Aboriginal Youth: Presence and Identity in the Museum Jill Baird</td>
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<td>0915 - 0930</td>
<td>Training museum docents in the dialogic approach Richard Lachapelle</td>
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<td>0930 - 0945</td>
<td>Development of Non-Visual Art Education for Blind on Creation, Appreciation and Theory in Taiwan Hsin Yi Chao</td>
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<td>0945 - 1000</td>
<td>The state of play: Do young children visit art museums in Aotearoa New Zealand? Lisa Terreni</td>
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**Curriculum**

0830 - 1030  
**Olympic Room A**  
*Chair*  Gabriella Pataky

0830 - 0845  Diversity in the design education - Action research, examples from the praxis, based on extensive international experiences  
Gabriella Pataky

0845 - 0900  The Role of Visual Arts Power standards: Richland School district experience  
Yichien Cooper

0900 - 0915  Reconfiguring the Post-colonial Global - Towards An Ethico-onto-epistemological Approach to Art and Curriculum  
Bee Kim Koh

0915 - 0930  Developing a theoretical basis for a modern handicraft education curriculum in Austria  
Anna Weiler

0930 - 0945  It's the Form - Towards an artistic art education  
Carl-Peter Buschkuehle

0945 - 1000  The Research for Teaching and Curriculum of Art in Secondary School for the theme of Image Culture  
Yunchun Xu

1000 - 1015  First Literacies: Art, Creativity, Play, Constructive Meaning-Making  
Felicity McArdle, Susan Wright

1015 - 1030  Contextual Analysis of Issues in Curriculum Policy Formation and Implementation: A Study on Arts and Humanities Curriculum Guidelines in Taiwan  
Huei-Ling Chao, Cheng-Feng Kao

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**Panel: The pen(cil) is mightier than the (s)word? Developing critical multimodal literacies with arts-based texts, pedagogies and practices**

0830 - 0930  
**Jim Stynes Room A**  
Mindi Rhoades, Ashley Dallacqua, Sara Kersten, Mary Catherine Miller, Johnny Merry
Classroom contexts

0930 - 1030
Jim Stynes Room A
Chair Brittany Harker Martin

0930 - 0945  Arts Integration as Socially Empowered Learning: Research Proposal for The Effect of Arts Integration on Student Engagement in the Middle Years
Brittany Harker Martin

0945 - 1000  Art education: A portrait to preserve
Bianca Power

1000 - 1015  Art & Design Foundation: one leading art school's approach.
Elissa Armstrong

1015 - 1030  Hybridisation of the artistic languages in art classroom context, notion of art practice
Maria Letsiou

Arts based inquiry

0830 - 1030
Olympic Room B
Chair  TBC

0830 - 0845  cathARTic: A journey into arts-based research
Elizabeth Ashworth

0845 - 0900  Art is where you come from: Balancing art, text and place in visual arts research
Geraldine Burke

0900 - 0915  Bruno Munari's oeuvre as an inspiration for Art Education
Verena Kroupa

0915 - 0930  Case Study: Social Co-Designing
Ruth Mateus-Berr

0930 - 0945  The New Wilderness: A Practice-led Model for Arts Based Enquiry
Cameron Bishop, Merinda Kelly

0945 - 1000  Art as social practice
Ross Schlemmer
1000 - 1015 Sculpture and Ceramic Education and Entrepreneurial Potentialities in Nigeria.
Anthony Okonofua

1015 - 1030 Why do Japanese children color the sun red?
Atsushi Sumi

Cultural perspectives

0830 - 1030
Jim Stynes Room B
Chair Kevin Tavin

0830 - 0845 Toward stupidity: When visual culture runs up against itself
Kevin Tavin

0845 - 0900 Finnish Basic Arts Education in crafts: contemporary crafts for children
Päivi Takala

0900 - 0915 Art Education to Cultivate a Base of the Spirit of Freedom (I): Its History and Contemporary Issues in Japan
Mikiya Taniguchi, Takashi Aida, Nobuhiko Fujihara, Tokuyuki Nishimura,

0915 - 0930 Aboriginal Art Education Embodied in Value Creation of Restaurant Brands
Chen-Yi Huang

0930 - 0945 A Tentative Creative Silk Painting Experience Inspired by Indigenous Diamond Textile Patterns from Taiwan
Xiuyue Zhang

0945 - 1000 The Construction of Taiwanese Aesthetics Through Arts and Humanities Textbooks
Hong-An Wu

1000 - 1015 Crafts at school in Finland. Joyless Work - education or Affordances and Self-expression?
Ulla Kiviniemi

1015 - 1030 Studio Practice and Arts Education in India
Mrinal Kulkarni
Workshop

Distance Learning Opportunities at the Museum of Fine Arts, Boston

0830 - 0930
Medallist Bar
Chair  Anne Smith
Willamarie Moore

Workshop

Symbolic meanings of colors. Action-drawing

0930 - 1030
Medallist Bar
Chair  Adam Staples
Tonu Talve

Workshop

Look through my eyes: Resourcing and designing curriculum that explores the Arts of the Asia region

0830 - 1030
Percy Beames Bar
Chair  Carmel O'Neill
Pamela Stewart

Workshop

'Cultivating Your Creativity'

0830 - 1030
Yarra Park Room
Chair  Shelley Hannigan
Kimberly Baker

1030 - 1100  Morning Tea
1100 - 1215  Concurrent Sessions

**Studio practices**

1100 - 1215  
Members Dining Room  
Chair  Ewa Berg

1100 - 1115  Messism in Painting  
Samina Nafies

1115 - 1130  Trading Routes: Socially Engaged, Site-Determined Artwork and it's Pedagogical Implications  
Ruth Beer, Kit Grauer

1130 - 1145  The Art of Representation  
Dorotha Lemeh, Amy McLaughlin

1145 - 1200  The concrete and symbolic importance of room for learning  
Ewa Berg, Helena Malm

1200 - 1215  Heralding Changes in Abstract Art  
Kym Tabulo

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**Classroom contexts**

1100 - 1215  
Olympic Room A  
Chair  Deborah Filbin

1100 - 1115  The Practice of Art Education in a Developing Country  
Kanae Minowa

1115 - 1130  Identity Mediation in the Secondary Visual Arts Classroom  
Peter Vietgen

1130 - 1145  The Innovative Role a High School Visual Arts Program Plays in a Standardized Test Driven Educational World  
Deborah Filbin

1145 - 1200  Professional diversity of early childhood educators in the field of visual arts education  
Tiina Pusa, Sinikka Rusanen, Seija Mäenpää
1200 - 1215  The Art Teacher in Cyber-culture: The new roles of teaching in distance learning  
Isabel Mota Costa

**Tertiary education**

1100 - 1200  
Jim Stynes Room A  
*Chair Felicity McArdle*

1100 - 1115  Intrinsic Motivation and Flow Condition on the Music Teacher’s Performance  
Gabriela Torres

1115 - 1130  Art and young children: preparing quality teachers  
Felicity McArdle, Kit-Mei Betty Wong

1130 - 1145  Ecodesign and Visual Arts: Bridges between university and ecological issues  
Flavia Maria de Brito Pedrosa Vasconcelos

1145 - 1200  Training art and design primary specialists to work in multicultural classrooms.  
Anne Chowne

**International perspectives**

1100 - 1200  
Olympic Room B  
*Chair TBC*

1100 - 1115  Researching the role of popular iconography and of the book form as text in contemporary Indian art education  
Manisha Sharma

1115 - 1130  Intercultural Art Education Exchange between Finland and Taiwan: Constructing Glocal Places through Social Media  
Li Yan Wang, Martina Paatela-Nieminen

1130 - 1145  Save the date! Diversity is our treasure - so let’s start with preserving our personal art educational stories right now...  
Bernadette Thomas

1145 - 1200  The History, Test Item Analysis, and Admission Effectiveness of College Entrance Examination Art-skill Test in Taiwan  
Cheng-Feng Kao, Huei-Ling Chao
International perspectives

1100 - 1200
Jim Stynes Room B
Chair TBC

1100 - 1115 Exploring the Issues of Aesthetic Education in the Curriculum of Cultural Creativity
Yung-Shan Hung

1115 - 1130 Development Project for Contemporary Art Education Art Navigator 2
Kaisa Marketta Urpo-Koskinen

1130 - 1145 A Slovenian phenomenon - painted beehive front panels
Rasta Fasmon

1145 - 1200 The Hospital: A possible place for Education through Art
Marcos Vinicius Magalhaes

Curriculum

1100 - 1215
Medallist Bar
Chair Ruth Mateus-Berr

Paul Duncum

1115 - 1130 Placeable: Place-based Curriculum and Mobile Learning in the Museum
Aaron Knochel

1130 - 1145 Fluid Identities: Changes in Art & Design Education in Austria
Ruth Mateus-Berr, Julia Poscharnig

1145 - 1215 Art as a Medium for Change through the Vitality of Positive Psychology
Christine Wheatley-Dawson
Various Themes

1100 - 1215
Percy Beames Bar
Chair TBC

1100 - 1115 Open Book: Implications of Shared Histories in the Doctoral Supervisor/ Candidate relationship
Alexandra Cutcher, Marion Piper

1115 - 1130 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.
Wesley Imms

1130 - 1215 Inspire: A model for engaging and innovative teacher-led professional development days that support best practice in art education
Kathrine Kyriacou, Sally Leaney, Wendy Ramsey

Keynote Presentation

1215 - 1330
Members Dining Room
Chair Kathryn Grushka

The ‘forgotten Article’: transforming lives, developing literacies and the emergence of culture and identity through art.
Ian Brown

1330 - 1400 Lunch

1400 - 1500 Closing Ceremony
Handover to next Congress hosts, Republic of Korea
Posters

Posters will be displayed for the duration of the Congress in the Betty Cuthbert Lounge on Level 2 of the Melbourne Cricket Ground.

Poster presentations will be on Tuesday, 8 July from 1330-1400.

P01
Different learning styles for Generational Learners and the technological considerations in teaching these learners
Cath Appleton

P02
Teaching of Visual Arts Through Distance Learning: Visual Arts Learning Objects
José Maximiano Arruda

P03
Participating in Change Alla Prima: A Co-Created Poster Session
Daniel Barney

P04
Exhibition of Hexagons by International Student Participants in the International Interdependence Hexagon Project
Beth Burkhauser

P05
Gallery as Classroom
Hannah Chapman

P06
Leadership of Art and Design in Primary Schools: the English experience
Peter Gregory

P07
Multimodal and aesthetic expressions in higher education
Margaretha Haggstrom

P08
Art Education for Children with Profound Intellectual and Multiple Disabilities in Japan
Satoshi Ikeda
**P09**
The Crisis of Fine Art in Higher Education in KOREA
Se-Eun(Serra) Kim

**P10**
Multicultural Research Perspectives in Arts Education
Wanda Knight

**P11**
Students’ inner character: Samples of identity lesson for high school level
Ahran Koo

**P12**
Arts and Education for Underprivileged People
Ahran Koo

**P13**
A study on the developmental direction for ‘visual arts-centered schools’ in Korea
Jooyoon Lee

**P14**
Teacher’s Competences in Art Education
Eunjeok Lee

**P15**
The case study on meditation plays and art activities for the development of creative leadership of children
Su-Kyung Lee

**P16**
Teaching Chinese painting in the rural South (USA): Preparing Cultural Studio Space in order for Perspective and Art to Happen
BiLan Liao

**P17**
Without Constraints - changing the way we approach talented art students
Elli Lightbody
Sketching and drawing for explaining an idea in contemporary arts and crafts education
Anneli Martin

UTS ART Education and Outreach
Alice McAuliffe

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
Tsai-Chi Shao

Use of Educational Approach in Cultural Heritage Sites’ and Collections’ Disaster Prevention
Heidi Wirilander

Transferring the Cultural Heritage to Next Generations via Visual Arts Education
Seçil KARTOPU

Multicultural Art Education for Social Integration in Art Museum
Jeunghee Kim
Exhibition Floor Plan
Exhibitors

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Hossein Fallahi born in 1938 Started painting Persian miniature in 1951.
He started his own workshop in 1981 and founded Fallahi miniaturist in 1995
Now his son Behzad Fallahi following father's art.
InSEA 2017 Daegu Organization Committee

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