### Wednesday 9th October, 2019

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<th>Time</th>
<th>Location</th>
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<th>Presenter(s)</th>
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<tbody>
<tr>
<td>8:00-9:00</td>
<td>Main hall</td>
<td>Registration</td>
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<tr>
<td>9:00-9:45</td>
<td>Main hall</td>
<td>Opening and team building activity</td>
<td>Raphael Vella (University of Malta), Teresa Eca (APECV), Colin Calleja (University of Malta)</td>
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**Parallel Sessions**

### Moderator Maria Letsiou

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<tbody>
<tr>
<td>9:50-10:10</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Fernando Hernández (University of Barcelona, Spain), Alfons Espinosa, Montse Julià and Núria Saltor Agell (Escola Drassanes, Barcelona, Spain), Affecting teachers’ school involvement through art education movements</td>
</tr>
<tr>
<td>10:10-10:30</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Alicia Martinez Herrera (University of Jaén, Spain), Hands with History</td>
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### Moderator Steve Willis

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<tbody>
<tr>
<td>9:50-10:10</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Lisbet Skregelid (University of Agder, Norway), Art in crisis and the arrival of the I</td>
</tr>
<tr>
<td>10:10-10:30</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Maria Lorena Cueva Ramirez (University of Jaén, Spain), LOOK AT ME, I WANT TO TALK TO YOU, Artistic practice as a means to make the deaf community visible</td>
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### Moderator Angela Saldanha

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<tbody>
<tr>
<td>9:50-10:10</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Georgina Spry, (University of Chester), Cultural partnerships as a route to change?</td>
</tr>
<tr>
<td>10:10-10:30</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Karsten Xuereb, (University of Malta), Research into the practice of intercultural managers in international micro-environments addressing cultural policy and participation</td>
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<th>Time</th>
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<tr>
<td>10:30-11:00</td>
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**Coffee break**

**Parallel sessions**

### Moderator Maja Maksimovic

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<tbody>
<tr>
<td>11:00-11:20</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Gabriella Pataky (Elte Tók University, Hungary), The vision of interculturalism of art teacher training students today in Europe in the light of an Asian country</td>
</tr>
<tr>
<td>11:20-11:40</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Marie Johanna Trautmann (University of Koblenz-Landau, Germany), Mindset of art educators in a transcultural world</td>
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<tr>
<td>11:40-12:00</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Dace Paeglite and Ilona Solanika (Pardaugavas Music and Art School, Latvia), &quot;From Patterns to Ornament “- Children Cooperation project in Learning Latvian Traditional Ornaments in Latvia and in Emigration</td>
</tr>
<tr>
<td><strong>Moderator Charmaine Zammit</strong></td>
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<tr>
<td>11:00-11:20</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Carmen Montoro Cabrera (University of Jaén, Spain) and Maria Del Arco Montoro, <em>We are all artists when we are activated</em></td>
</tr>
<tr>
<td>11:20-11:40</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Akiko Kuroda (Meisei University, Japan), <em>A comparison between art appreciation education and information literacy education in Japan</em></td>
</tr>
<tr>
<td>11:40-12:00</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Martha Chrisstopoulou (Greek Ministry of Education, Greece), <em>An analysis of collaborative lesson plans for a culturally responsive classroom</em></td>
</tr>
<tr>
<td>11:00-12:00</td>
<td>Resource centre</td>
<td>Workshop</td>
<td>Susan M. Coles (NSEAD, InSEA, United Kingdom), <em>Make your own damn art!</em></td>
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<tr>
<td><strong>Parallel sessions</strong></td>
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<tr>
<td>12:00-12:30</td>
<td>Main hall</td>
<td>Symposium</td>
<td>María Martínez Morales, María Isabel Moreno Montoro, Pilar Soto Sánchez (University of Jaén, Spain) and Célia Ferreira (APECV, Portugal), <em>An a/r/tographic experience based on mail art between the penitentiary centres of Jaén and Guimarães</em></td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Resource centre</td>
<td>Symposium</td>
<td>Miriam Correderra-Cabeza, Paula Estalayo, Mar Sureda, Andrea Trenado, Patricia Quintana, Aldo Passarinho, Silvia de Riba (University of Barcelona, Spain), <em>Generating alternatives for arts education within spaces that constitute experiences of care and sharing in a neoliberal university</em></td>
</tr>
<tr>
<td>12:30-13:30</td>
<td>Lunch break</td>
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<td><strong>Parallel sessions</strong></td>
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<tr>
<td>13:30-13:50</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Isabelle Gatt (University of Malta), <em>A Sea of Connections through the Arts– Processes that Connect</em></td>
</tr>
<tr>
<td>13:50-14:10</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Anna Robb (University of Dundee, Scotland), <em>Curious Curators: an exploration of how children navigate their visual art experiences in the everyday</em></td>
</tr>
<tr>
<td>14:10-14:30</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Ivi Papaioannou (Phd Candidate in Museum Education, Cyprus), <em>Inclusive museum education: museum educators’ and teachers’ perceptions about its role and potential in Cypriot museums</em></td>
</tr>
<tr>
<td>13:30-14:30</td>
<td>Conference facility</td>
<td>Workshop</td>
<td>Rolf Laven (Pädagogische Hochschule, Vienna, Austria), Wilfried Swoboda (Board of Education for Vienna, Department Arts and Culture), Hans Krameritsch (Pädagogische Hochschule Vienna, Austria), <em>Graphic Story Telling: The Narrative of Transformation</em></td>
</tr>
<tr>
<td>13:30-14:30</td>
<td>Resource centre</td>
<td>Workshop</td>
<td>Yorgos Tsamis (Greece), <em>The Art of Activism: How art can be used as a tool for social awakening</em></td>
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<tr>
<td>14:30-15:30</td>
<td>Main hall</td>
<td>Workshop</td>
<td>Anthony Schrag (Queen Margaret University Edinburgh, United Kingdom)</td>
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<tr>
<td>14:30-15:30</td>
<td>Conference facility</td>
<td>Workshop</td>
<td>Terese Deduraite (The Netherlands), <em>Interfaces of learning</em></td>
</tr>
<tr>
<td>14:30-15:30</td>
<td>Resource centre</td>
<td>Workshop</td>
<td>Katharine Zaun (University for Peace, USA), <em>Reimagining Ourselves and Others: Poetry to Transform Perspectives</em></td>
</tr>
<tr>
<td>15:30-16:00</td>
<td>Main hall</td>
<td>Lecture</td>
<td>Melissa Lima Caminha (ERAM University School, University of Girona, Spain), <em>Cunt Clown Show: Feminist Inquiries on the Artistic and Economical Aspects of an Arts-Based Research Project</em></td>
</tr>
<tr>
<td>16:00-16:30</td>
<td>Main hall</td>
<td>Report</td>
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**Thursday 10th October, 2019**

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<tr>
<td>8:30-9:00</td>
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**Parallel sessions**

**Moderator John Johnston**

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<tbody>
<tr>
<td>9:00-9:20</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Ourania Kouvou (University of Athens University, Greece), <em>Pedagogical conflicts in the art classroom: negotiated drawing lessons in an authoritarian environment</em></td>
</tr>
<tr>
<td>9:20-9:40</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Seija Kairavuori, Hanna Niinistö (University of Helsinki), <em>Interpreting the curriculum of visual arts by means of arts in Primary Teacher Education</em></td>
</tr>
<tr>
<td>9:40-10:00</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Teresa Eça, Angela Saldanha, Maja Maksimovic, Hester Elzermann, Flavia Liberman (C3 Group), <em>Four[th] SPACES</em></td>
</tr>
<tr>
<td>10:00-10:20</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Allan G. Richards (University of Kentucky, USA), Steve Willis (Missouri State University, USA), <em>Citizenship, arts education, and democracy in the 21st century</em></td>
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**Moderator Carl-Peter Buschkühle**

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<tr>
<td>9:00-9:20</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Rosana Gonçalves da Silva (SEEDF, Brazil), <em>Experiments and possibilities in art/education based in an experience based on sensibility, symbolic processes and poetic language</em></td>
</tr>
<tr>
<td>9:20-9:40</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Marcio Alessandro Nunes Rodrigues, Samuel Soares Teixeira, Gabriel Miranda Gusson (Instituto Federal de Educação, Ciência e Tecnologia campus Venâncio Aires, Brazil), <em>In the dark I see myself</em></td>
</tr>
<tr>
<td>9:40-10:00</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Jesús Caballero Caballero (Universidad de Jaén, Spain), <em>Dystopias of the body. The idea of change in the corporal narrative through a performative experience</em></td>
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<tr>
<td>10:00-10:20</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Fernando Hernández-Hernández and Juana M. Sancho-Gil (University of Barcelona, Spain), <em>Visual cartographies as an Art Education project to make visible tensions and affections on teachers' learning paths</em></td>
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**Moderator Aldo Passarinho**

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<tr>
<td>9:00-9:20</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Charmaine Zammit (Education Department, Malta), <em>Art Educators as Agents of Change in the 21st Century</em></td>
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<tr>
<td>9:20-9:40</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Morcous Massoud (Cairo University, Egypt), <em>Mental activity mind map for the development of a sense of citizenship</em></td>
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<tr>
<td>9:40-10:00</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Jaakko Henrik Moilanen (University of Oulu, Finland), <em>Representations of participation and involvement in pre-service education</em></td>
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### Teachers’ memories of visual arts education

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<tr>
<td>10:00-10:20</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Pilar Pérez Camarero (Autónoma University of Madrid, Spain), <em>Performance approaching experiences and interculturality: Sweet Namibia Together</em></td>
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#### Coffee break

**Parallel sessions**

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<tr>
<td>11:00-12:00</td>
<td>Main hall</td>
<td>Workshop</td>
<td>Carl-Peter Buschkühle (Justus Liebig University, Giessen, Germany) and Raphael Vella (University of Malta), <em>Art-Ethics-Education</em></td>
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<tr>
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<td>Main hall</td>
<td>Presentation</td>
<td>Maria de Fátima Lambert (InED - Escola Superior de Educação - Politécnico Porto, Portugal), <em>Almost instantaneous aesthetic actions @ the Museum</em></td>
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**Moderator Karsten Xuereb**

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<tr>
<td>11:00-11:20</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Henrike Gootjes (The Netherlands), <em>Soft Border of Northern Ireland</em>: <em>On how Art can re-think identity, borders and the future</em></td>
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<td>11:20-11:40</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>María Paz Barrios Madura (University of Jaén, Spain), <em>Artistic narration through short stories: Round trips</em></td>
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<tr>
<td>11:40-12:00</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Dina Baumané (Pardaugava Music and Art school, Latvia), <em>Art education for children in the context of climate change</em></td>
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<td>12:00-12:20</td>
<td>Conference facility</td>
<td>Presentation</td>
<td>Emese Hall (University of Exeter, United Kingdom), <em>Issues-Based Art Education: Opportunities and Challenges in the English Context</em></td>
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**Moderator Sahar Khalil**

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<tr>
<td>11:00-11:20</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Susan Coles (NSEAD, InSEA, United Kingdom), <em>A country in crisis? Art Education at the (Brexit) crossroads</em></td>
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<tr>
<td>11:20-11:40</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Judit Skaliczki (DLA candidate, Budapest University of Technology and Economics, Hungary), <em>Dome Project</em></td>
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<td>11:40-12:00</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Flavia Liberman, Marcia Machado de Moraes, Viviane Santalucia Maximino (Federal University of São Paulo, Brazil), <em>Collaborative Books: aesthetic and political dimensions of art in education</em></td>
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<tr>
<td>12:00-12:20</td>
<td>Resource centre</td>
<td>Presentation</td>
<td>Albane Buriel (University of Québec at Montréal, Canada), <em>Arts education in emergency humanitarian aid: educational issues with young people living in camps in conflict areas in the Middle East</em></td>
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#### Lunch break

**Parallel sessions**

**Moderator Gabriella Pataky**

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<tr>
<td>13:30-13:50</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Darren Tanti (MCAST, Malta), <em>The wall in the middle of Castille Square</em>: Discussing art activism and the challenges it imposes on formal art education institutions</td>
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<tr>
<td>13:50-14:10</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Judit Onsés, Fernando Hernández Hernández (University of Barcelona, Spain), <em>Bringing cartographies from educational research to teaching art education</em></td>
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<tr>
<td>14:10-14:30</td>
<td>Main hall</td>
<td>Presentation</td>
<td>Javier Andreo León (Spain), <em>The commons booth</em></td>
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<tr>
<td>13:30-14:30</td>
<td>Conference facility</td>
<td>Workshop</td>
<td>Amparo Alonso-Sanz &amp; Ricard Ramon (University of València, Spain), <em>Silences, connections, links: Objunct cartographic drift</em></td>
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</table>
13:30-14:30 Resource centre Workshop 
Kleopatra Chatzigiosi (Greek Ministry of Education-Research & Religious Affairs, Greece), *The Holy Cube*

**Parallel sessions**

14:30-15:00 Main hall Symposium 
Maria-Isabel Moreno-Montoro, María Martínez-Morales and Pilar Soto Sánchez (University of Jaén, Spain), *Victual for survival*

14:30-15:30 Conference facility Workshop 
Liz Titone (USA), *Curate to Educate and Motivate*

15:30-16:00 Main hall Performance 
Dajana H∞S; Dajana Ho & Sons, Lidija Olenjina, 5th Son of Dajana Ho and the official historian of the movement, Miss Work in Progress, youngest, 12th Son of Dajana Ho and a complete nobody (Serbia), *Dajana H∞S - above (con)temporary art and politics*

16:00-16:30 Main hall Report 

**Friday 11th October, 2019**

**Parallel sessions**

**Moderator Raphael Vella**

9:00-9:20 Main hall Presentation 
Maria Letsiou (Aristotle University of Thessaloniki, Greece), *Art Education and Young People’s Unsolicited Creative Practices on Social Media*

9:20-9:40 Main hall Presentation 
Mar P. Sureda (University of Barcelona, Spain), *Affects in learning process: Building learning relationships with high-school students through audiovisual methods*

9:40-10:00 Main hall Presentation 
Anthony Schrag (Queen Margaret University Edinburgh, United Kingdom), *Education or Participation: The role of conflict in interrogating the hidden intentions of Socially Engaged Art*

**Moderator Susan M. Coles**

9:00-9:20 Conference facility Presentation 

9:20-9:40 Conference facility Presentation 
Irene Intxausti and Ander Elorza (Teklak. Estudio de Comunicación y Audiencias, Spain), Pilar López (Teatro Paraiso), *The arts for teachers*

9:40-10:00 Conference facility Presentation 
Sahar F. Khalil (King Saud University, Egypt), Ahmed Reffat Soliman (Helwan University, Egypt), *Young creative minds*

**Moderator Celia Ferreira**

9:00-9:20 Resource centre Presentation 
Anthony Ruck (University of Warwick, United Kingdom), *Cultural capital: is the glass half full or half empty?*

9:20-9:40 Resource centre Presentation 
Myriam Ferreira Fernández (Universidad Internacional de la Rioja, Spain), *Spanish Museums’ Online Resources for Children and Young Public*

10:00-10:30 Main hall Performance 
David Limaverde (The Netherlands), *Session for Tired Activists*
### Parallel sessions

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<td>11:00-12:00</td>
<td>Main hall</td>
<td>Workshop</td>
<td>Richard Hudson-Miles (Kingston School of Art, Kingston University, London, United Kingdom), Andy Broadey (University of Central Lancashire, Preston, United Kingdom), The Precarious University Workshop: The Democratic Art School</td>
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<td>11:00-12:00</td>
<td>Conference facility</td>
<td>Workshop</td>
<td>Sinisa Rudan, Sasha Mile Rudan, Lazar Kovacevic, Rozalia Forai (Serbia), Unity out of diversity through artistic dialogue</td>
</tr>
<tr>
<td>11:00-12:00</td>
<td>Resource centre</td>
<td>Workshop</td>
<td>Myriam Romero Sánchez (Spain), TEST THE FACE: A hundred heads project</td>
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<tr>
<td>12:00-12:30</td>
<td>Main hall</td>
<td>Closing</td>
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### Video posters

Silvia de Riba (University of Barcelona, Spain), *Visual methods in an affective arts educational research?*

Sandra González Álvarez (PØStarquitectos; España), Diego Trincado Sandá, “A Vila do Mañá / The city of tomorrow”: *Education, art and architecture with children at risk*

Bob Selderslaghs, Nele Willems, Janna Beck, Ski De Keersmaecker, Sara Pieters, Britt Dehertogh, Marion Schrijvers (AP University College, Antwerp, Belgium), *ART4DEM: artistic methods for citizenship education*

Shei-Chau Wang (Northern Illinois University, USA), *From political conflicts to Buddhist aloofness: Cheng Cheng-Huang's visual narratives*

### Abstracts

#### Wednesday, 9th October, 2019

**Affecting teachers' school involvement through art education movements**

Fernando Hernández Hernández (University of Barcelona, Spain), Alfons Espinosa, Montse Julià and Núria Saltor Agell (Escola Drassanes, Barcelona, Spain)

During the scholastic year 2017-18, in an urban school in the Gothic Quarter of Barcelona, we – the school community- developed an artistic collaborative educational project as part of the school process of transformation led by the new head team. The aim of the team was to involve teachers in the process of creating a caring school. In this process, the arts played a central role. On the first day of the scholastic year, the teachers met at Tàpies Foundation, one of the city's emblematic art institutions and discussed an article by this artist called “the game of knowing how to look”, which guided the team to Tàpies' powerful metaphor based on the symbolic and material meaning of a chair. The chair became the symbol of the project, with the logo: "we sit, think and move". This logo became part of the school's image. During this period, teachers had...
several pedagogic meetings, where they spoke about their worries, fears and wishes through artistic and performative practices. Before finishing the scholastic year, an exhibition was presented where all the chairs and artistic projects were on display in the school. In the second year (2018-19), the project continued to create a sustainable engagement of all the school community. This time the focus is called ‘roads’ (camins) with the idea of articulating, through visual cartographies, the relationships of the school members with their urban living environments. Through the research based on these two projects, we found that teachers, children and families realized how the arts affect the school culture by giving them the opportunity of creating community links and alternative ways of thinking and establishing relations.

9:50-10:10
**Art in crisis and the arrival of the I**
Lisbet Skregelid (University of Agder, Norway)

Does the act of turning to the world, encountering resistance and the initiation of dissensus in art educational contexts allow us to exist as subjects? This question will be approached by departing from the research project Third space and the BA course Site related art at the Greek island Lesvos. The course was arranged by the University of Agder, Norway in 2018 and 2019. During an intense week students and professional artists work on their art-projects, many of them socially-engaged art practices involving the refugee situation and the international challenges on migration. Ethical dilemmas concerning the artistic ambition, the role of art in crisis and art as social and political practice dominates the discussions in the course. The course is also characterized by tensions in the realization of the module, a collaboration between an artist and an art educator. All this along with theoretical perspectives by amongst Rancière (2009, 2010), Atkinson (2011, 2018), Biesta (2017, 2018) and Skregelid (2016, 2019) will feed the discussion on subjectivation and the arrival of the I.

9:50-10:10
**Cultural partnerships as a route to change?**
Georgina Spry (University of Chester, England)

A paradox exists within the arts and cultural education of primary school teachers. Some feel there is a need to educate our teachers so that they can teach for creativity. Yet our teachers-to-be have come through a neo-liberal system that has taught them how to achieve by meeting outcomes, and to be heavily reliant upon assessment criteria. Alongside this, many primary pre-service school teachers do not find art comfortable to make or teach. Many will even avoid using art to support learning in other areas of the primary curriculum and others will state that they can experience anxiety and therefore reluctance within taught art based modules. Memories relived of their own arts based encounters in education are synonymous with the words fear, anger, jealously, stupidity, and resentment. Without doubt this educational history will influence their own relationship with art both in and out of the classroom. The arts module attempts to break down both these sets of barriers. As teacher educators we discuss the dilemma of how to ensure that when confronted with artistic tasks, a pre-service teacher can undertake them without strict criteria to guide them, both throughout the module and through the assessment process, alongside regarding the assessment process as being conducive towards the progress of all students (Westraadt, 2017). We are aware that assessment has a long term effect on students and has an influence on how they respond to their studies (Quinn 2015).

With university policy in mind, where we are encouraged to facilitate the autonomy of students, in so doing promote lifelong learning and Yorke’s (2003) suggestion whereby both formative and summative assessment should encourage student self-regulation, be divergent and provide students with the ability to work ethically, a search for new innovative formative and summative practices was undertaken, in order to encourage these first year BA primary and early years teaching students to become more responsible for their own assessment and learning and also to promote confidence and overcome apprehension in arts based learning. As teacher educators, with these factors in mind, we are faced with a dilemma, should we provide equally detailed paint-by-number assessment approaches, as they have encountered in the past, or introduce creativity to the assessment to surpass the barriers habituated within the pre-service teachers lifelong arts practice? A cultural partnership might be a remedy to this paradox.

10:10-10:30
**Hands with History**
Alicia Martínez Herrera (University of Jaén, Spain)
Manos con Historia (Hands with History) is a collaborative artistic project, bridging intermediate practices, and close to sociology. This project was carried out by a group of master students, all from different disciplines, who worked with six women in a small village. The project generated an artistic product that had two parts: on the one hand, there were six sculptures in plaster of the women’s hands, along with objects linked to their identities and life’s challenges; on the other hand, there was a video where the women tell us their life’s stories, so the discourse of the work is constructed. The process and, of course, the final result, show us women’s empowerment and all challenges and obstacles that these women experienced, especially because these women lived their lives almost without liberty, during the dictatorship. There are many results in this project: the theoretical, technical and problem-solving capacities of a team with no expertise in artistic production; the hand-like testimonies of life, generating the Feminist’s discourse; and the fact of learning by doing, as John Dewey would say. In this way, the project brought together different abstract concepts like Feminism, social equality and identities. Finally, Manos con Historia is a common project and a collective experience that teaches us that hands also have stories to tell.

10:10-10:30

LOOK AT ME, I WANT TO TALK TO YOU.

Artistic practice as a means of making the deaf community visible

María Lorena Cueva Ramírez (University of Jaén, Spain)

The educational research project LOOK AT ME, I WANT TO TALK WITH YOU is a means of making the deaf community visible. It explores training structures through artistic expression to develop activities in the deaf community, who use these activities and their final products to show their real situation and diverse characteristics to the rest of society, in order to contribute to improve social relations and inclusion between the members of the community and others. With the final products of this project and its exposure to the public we want to create a communication circuit with people outside the deaf community, something that currently and, due to linguistic differences, occurs rarely and not without difficulty. In this way society can know the reality of this community and the people who make it up. Therefore, the investigation is aimed at answering these questions: Can artistic practice serve as a way to solve intrinsic difficulties of the community, and as a means of visibility for the deaf community towards the rest of society?

10:10-10:30

Research into the practice of intercultural managers in international micro-environments addressing cultural policy and participation

Karsten Xuereb (University Of Malta, Malta)

This piece of ongoing research explores the way cultural managers operate within small environments that are made up of culturally different people. These places may be described as international micro-environments. The density of diversity brought about by the cultural difference present in people is a key aspect of the field addressed by this research. This is so because the diversity within a group of people, or groups of people, that come together for economic or social reasons to form a larger group with varying degrees of cohesion, recreates an international environment within a local, or micro one. This is interesting because the phenomenon of diversity, that has become part of the contemporary globalised age, is played out in small, local settings. This research aims to contribute further towards the exploration and understanding of how the two plains of reality are connected and interact through diversity. This study focuses on the role of cultural operators, identified as intercultural managers, who work within such contexts, employing cultural and artistic means, with special attention paid to Malta. It will ask the question, ‘How does the complex relationship between culture and management enable, as well as hinder, intercultural managers to address culturally diverse societies in Europe today?’ using Malta as a case study. This research is based on a series of qualitative interviews with such managers who contribute fresh, relatively untapped data, to the field of cultural policy studies and intercultural communication. The six interviewees are indicative of diverse environments, and instead of in spite of, it is through their differences that they share common characteristics. The research positions itself within a postcolonial framework that derives from the historical and social background of the physical environment as well as the stories shaping and accompanying the people involved, including migrants and refugees. The research exposes the similarities, together with the differences, belonging to the practice of intercultural managers. They are very self-motivated, believe in pursuing human relations based on quality and the wish for greater understanding, and are curious about ways of interacting with and among different people through culture, the arts and social observation. Ironically, yet tellingly for our commercially-driven age, while working at the heart of social relations, in terms of informing policy of a cultural and social nature, and funding, they operate on the margins. Furthermore,
their efforts, while having a significant impact on participants, peers and immediate relations, are not given serious recognition by policy makers and funders.

11:00-11:20

The vision of interculturalism of Art Teacher Training students today in Europe in the light of an Asian country. 3612+ Experiences, an ongoing visual dialogue by InSEA between Hungarian and Japanese Art Teacher Training students.
Gabriella Pataky (Elte Tók University, Hungary)

In our permanently changing world the only constant factors are based around cultural tensions. What are the beliefs and doubts of young people about the most urgent issues in their environment and how are they preparing themselves to develop their pedagogical voice and artistic tools as future art teachers? How can they practice to build their commitment with the help of mirroring their artistic movements in a culture radically different from their own? What can the two professional micro societies learn from one and other while living on opposite sides of the world, about political struggles and ethical dilemmas based on art, design thinking and connectivity, but also reflections and critical senses? Creating and research based art build the balance in this challenging collaborative enterprise.

11:00-11:20

We are all artists when we are activated
Carmen Montoro Cabrera (University of Jaén, Spain), Maria del Arco Montoro

This is a collective artistic proposal generated by a reflection on problems of the 21st century. The collective look and collective work lead to the public’s reactions to problems that concern us and to which we try to give an answer. Our proposal tries to denounce and demonstrate, through art, one of the 8 millennium goals. On the other hand, we understand that the artistic installation is a useful tool to make our idea visible. Within the methods of construction of the artistic installation, the strategy of repetition is a successful formula. Our project is artistic and educational because we propose a reflective process in which we choose a millennium goal, to eradicate extreme poverty and hunger in the world. We want to create awareness through our work. We are inspired by Chiharu Shiota, who, although she is not the only contemporary artist who works with this installation technique, is one of the most representative. On the structure of tissue that enters and occupies a space to transform it, modular works constructed from the discussion and consensus among its authors are distributed. The result is not only the collective produced work that denounces an objective of the millennium, but the process of dialogue and debate that this arouses.

11:00-12:00

Make your own damn art!
Susan M. Coles (NSEAD, InSEA, United Kingdom)

Artists have always been the mirror to society. Politics and art intertwine, especially in more recent centuries. “The artist’s job is to be a witness to his time in history” wrote Robert Rauschenberg. Inspired by the 2018 InSEA manifesto http://www.insea.org/InSEA-Manifesto and the visual richness of protest and advocacy placards and banners, seen all over the world, this workshop will contextualise how politics and art work together to communicate both message and meaning. Workshop participants will take part in a small scale protest banner workshop and create a mini ‘march for art’ tableau, which will be photographed and shared on social media platforms, using the hashtag #moreartnotless

11:20-11:40

Mindset of art educators in a transcultural world
Marie Johanna Trautmann (University Of Koblenz-Landau, Germany)

Which kind of world view are we creating through the handling of images and art in pedagogic situations? To what extent are we responsible for the world view we are provoking with the range of images we are dealing with? In her TED Talk “The danger of a single story”, the Nigerian author Chimamanda Ngozi Adichie deals with the risks of one-dimensional perception of countries or people. sing figurative examples, she explains
how unilateral storytelling causes clichés and stereotypes, as seen in her example of a predominant negative public image of the African continent. This image already starts with the common perception of Africa as a unity, even if it consists of numerous and multifarious countries, just as in Europe. In Adichie’s talk, her image of the world as a child is formed by English and American stories so that her own stories written as a child tell about white people with blonde hair and blue eyes which she had never seen before. Probably even more than stories images are creating a picture of our world. As art educators we select the images we want to work with. How is this selection created? In which way is the selection process influenced by our own personal image of the world? As art educators in Europe, are we able to tell a multi-perspective story through the images we are presenting and creating even if we are shaped by our “European” point of view? The selection of images in this case does not only refer to the pictures we are presenting in teaching art history. It also includes the range of images which is created by pupils in art practice. Of course all those images almost never stand on their own but they are embedded in pedagogic communication situations which also belong to the long-term process of creating a worldview through images. Those questions might seem to be inappropriate, because we are Europeans talking about a change of perspective, not really considering the other perspective. This is why this presentation will be framed by more questions than answers, knowing that this is a seminar in Europe with mostly Europeans. This reflects a common habit talking about culture in the global south. How can we change this perspective and habits? How can we create an equal dialogue in our transcultural world which is shaped by complex identities? The short presentation shall be a starting point for a discussion about our mindset as art educators in different European countries in a transcultural world and about the responsibility for a multi-perspective storytelling through the handling of images.

11:20-11:40
A Comparison between Art Appreciation Education and Information Literacy Education in Japan
Akiko Kuroda (Meisei University, Japan)

The objective of this study is to discuss the uniqueness and significance of information literacy education in art education at Japanese secondary schools by clarifying how the contents for information literacy education that have been emphasised in the educational curriculum are treated in art appreciation education at junior high schools in Japan. As a result of extracting and comparing the descriptions of information in the instructional contents for information literacy education established by Japan School Library Association from the curriculum guideline of the junior high school, it was found that the knowledge and skills dealt with in art appreciation education at junior high schools combine five things: “to understand the creator’s intention and idea”, “to understand the function of the work”, “to understand the art culture”, “to understand the properties of shape, colour, material, light, etc., and the effects of those properties on emotion”, and “to understand the image and style of the whole work based on the features etc. It turned out that they correspond to the contents for information literacy education focusing on “knowing the type and characteristics of information and media”. Therefore, collaboration between art classes and school libraries which play a central role in developing information literacy as learning and information centres, is important.

11:40-12:00
“From Patterns to Ornament “- Children Cooperation project in Learning Latvian Traditional Ornaments in Latvia and in Emigration
Dace Paeglite, Ilona Solanika (Pardaugavas Music and Art School, Latvia)

Today’s Europe is characterized by migration of people, life in different countries and interaction with multiple cultures. During the economic crisis in 2008-2010 many Latvian families were forced to look for work in Germany, the United Kingdom or Scandinavian countries. In search for work, many left for a short period of time, assuming that they will soon return back to their home country. In order for children not to forget the language and fundamental values of culture, the national communities in the countries of emigration run national Sunday schools. The project ’From patterns to ornament” was implemented as a diaspora creative workshop organized by educators from Pardaugavas Music and Art School and was held in various countries where is Latvian community: Australia, Austria, the United Kingdom, Denmark. Modern interpretation of Latvian ornament is visible, when individual work started in one country, society or group and it is completed in another place, another group, another school, another community. The ornament of the primordial culture, based on the multiplicity and repetition of the versatile element of a square, is used. A new ornament is created using modern materials - a coloured background and self-adhesive colour pieces. The work created serves as a message to the author, who keeps it up. It can also serve as a postcard or a small piece of work that can be put together in a single ensemble with other works to form large-scale independent exhibitions.
An Analysis of Collaborative Lesson Plans for a Culturally Responsive Classroom
Martha Chrisstopoulou (Greek Ministry of Education, Greece)

The past decades of immigration and recent refugee influx have considerably transformed the social, cultural and ethnic characteristics of the population residing within Greece. This poses educational challenges for art and generalist teachers, who have been called to respond, adapt and formulate adequate curricula to manage the new and changing demographics of their schools and classrooms and address the educational needs of all learners. Eventually, pre-service and in-service teacher training is essential to prepare prospective and practicing teachers to teach from a multicultural perspective. It is also essential to prepare them to develop and apply culturally responsive pedagogical practices that draw upon the cultural knowledge and backgrounds, histories, prior experiences and frames of reference of ethnically diverse students in order to make learning encounters more relevant to and effective for them (Gay, 2010; Koppleman & Goodhart, 2010). Improving practising teachers’ knowledge and competence to meet the needs of increasingly diverse student populations is an area of concern for institutions involved in in-service training in Greece. This paper focuses on the outcomes of an in-service training that took place during February and March 2019 and aimed to enhance teachers’ practices in order to become culturally responsive to the needs of their diverse student populations. Specifically, it examines the art lesson plans created collaboratively by art, drama and generalist teachers who worked in primary inner-city schools in Athens. After attending a short introduction on multicultural art education and culturally responsive practices, these teachers were asked to create lesson plans that incorporate students’ sociocultural schemas, artistic expression and life experiences. They were also asked to include learning activities that enable exploration of racial, ethnic or cultural identities and issues that may assist meaningful intercultural learning (Delacruz, Arnold, Kuo, & Parsons, 2009; Shin, 2011). Content analysis and evaluation of these lesson plans was based on the following criteria: minimisation the “us-other” dichotomy, production of in-depth knowledge about difference, enhancement of cultural appreciation, creation of community within classroom, collaboration of teachers across subjects to investigate larger themes i.e. identity, heroes, etc. Findings of this study showed that although these teachers acknowledged the ideals of cultural pluralism and managed to collaborate reasonably well, they did not manage to incorporate successfully in their lesson plans multicultural education goals such as promoting cultural awareness, equal opportunity for learning, promoting self-identity and encouraging unity through diversity.

An a/r/tographic experience based on mail art in the penitentiary centres of Jaén and Guimarães.
María Martínez Morales; María Isabel Moreno Montoro, Pilar Soto Sánchez (University of Jaén, Spain) and Célia Ferreira (APECV, Portugal)

The symposium deals with an artistic experience developed in the Penitentiary Centre in Jaén (Spain) and in the Regional Penitentiary Centre of Guimarães (Portugal), with a group of prisoners of each penitentiary centre, a group of students who graduated in Social Education from the University of Jaén, and students of the Secondary Course of EFA B2/B3 from Portugal. The experience is based on mail art as an artistic action with the intention of promoting processes that contemplate a social, pedagogical and political commitment. In this way, the symposium is presented as the encounter of experiences derived from the activity in both penitentiary centres. Thus, the idea is to promote artistic practices and actions in order to generate links between the participants and the territory, using creative and community processes as a form of social action.

Generating alternatives for arts education within spaces that consistute experiences of care and sharing in a neoliberal university
Miriam Corredera-Cabeza, Paula Estalayo, Mar Sureda, Andrea Trenado, Patricia Quintana, Aldo Passarinho, Silvia de Riba (University of Barcelona)

Spain shares the global academic model characterized by acceleration, meritocratic system, individualization and self-management of the professional career. In this sense, the academy has adopted capitalist logics introducing values and commercialization practices into research centres and universities, applying private measures to public institutions. Within this model, we are part of the Arts and Education Doctoral Programme
of the University of Barcelona. This programme organizes workshops where we share readings, our learning as well as our research and thesis processes. These meetings enable us to generate networks among ourselves. These networks transcend our own practice, since they allow us to produce knowledge “with” and to understand academia and research from Ethics of Care (Tronto, 1998; Held, 2006; Williams, 2001). Care here reveals the interdependence of life and breaks with the illusion of autonomy. Thus, Ethics of Care becomes a political, moral and philosophical strategy. Based on alliances, it is an ethic conceived as an act of resistance by taking collective responsibilities within power relations inside and outside academia (Revelles-Benavente and González-Ramos, 2017). Through the possibility of generating other types of academic relationships offered by our doctoral programme, we believe that Ethics of Care affects artistic education research. In fact, the topics and perspectives of our Art and Education thesis are thought in interrelation with the ethics of care, as it is part of how we understand research. Moreover, this meeting space allows us to consider our PhD research in continuous movement. The space, place and time that we share affect us and enable movements as researchers and art educators, always in contact with problems and tensions of our contemporary contexts. These movements arise from the knowledge co-construction emerged from sharing spaces, times and places where we build different academic relations. Hence, The Art and Education inquiry network which we have generated could be seen as an ethical and political position. Regarding this, we ask ourselves: What enables sharing spaces, places and times in an Art and Education research? How can we avoid carrying out individual actions which reproduce inequalities? How can we promote thinking collectively to enable deep transformations? How can we continue co-constructing knowledge allowing alliances which provide mutual support in an academy which pushes us to competition?

13:30-13:50

**A Sea of Connections through the Arts– Processes that Connect**

Isabelle Gatt (University of Malta, Malta)

This paper documents the collective journey which a group of young people embarked on to devise a mixed-media dance theatre production about the sea to communicate a narrative with an audience from across the seas. The objective was that youth speaking different languages, from different cultures connect through the multi-artform that is theatre. The devising process was led by a group of theatre practitioners, choreographers and media artists who acted as facilitators with this talented group of performers from diverse artistic backgrounds. The triggers used in the process were the arts and literature; mainly these were a newspaper article, local ethnic music and exercises in photography to stimulate discussions and brainstorming of ideas. The facilitators ultimately devised the work through observing the group’s body-oriented improvisations to music, where the performers could be spontaneous and free to follow her/his fluid imagination and react to the co-performers in the same space with movement and sound. The verbal text added was minimal and the sound of the word was explored by the group through improvisation. The journey is narrated through the artists’ journals, recorded group reflections and images. The participants’ comments reveal that this collaborative experience changed their perception as to how a performance can be created. Their feedback indicates this was a positive educational and artistic experience which also helped the individuals in the group connect profoundly as we worked on improvising, devising and finally performing.

13:30-14:30

**Graphic Story Telling: The Narrative of Transformation**

Rolf Laven (University College of Teacher Education, Vienna, Austria), Wilfried Swoboda (Board of Education for Vienna, Department Arts and Culture), Hans Krameritsch (University College of Teacher Education, Vienna, Austria)

Soundwords is an Erasmus+ funded project involving 6 countries and 9 institutions occurring between September 2017 – February 2020. Its aims are to promote social inclusion, develop an artistic aesthetic approach via the vehicle of the Graphic Novel, enhance the literacy and artistic skills of students and provide easily used tools for teachers to download. The vehicle of the Graphic Novel is being used in all its creative forms (graphic story telling, children books, comics, multimedia approaches, illustration, cartoons) because it supports the development of self-expression and the creative extension of linguistic development. It is also an ideal vehicle for the development of universal human values. Evidence shows that complex and difficult issues can be successfully transmitted via narrative and graphics. It has the potential to combine digital and analogue techniques. The aim is to promote an aesthetic “cultural dialogue” as intercultural competence,
which contributes to the European identity, European citizenship and social solidarity, taking into account plurality and diversity. The project also aims to reveal the synergies between culture and education by opening up to innovation in arts education on the one hand, and to the conscious participation of learners in our cultural spectrum of opportunities on the other hand, in order to prepare a breeding ground of creativity (on the side of teachers and learners). The Graphic Novel format has the potential to be a key learning tool for students of all ages and abilities throughout the European Union.

13:30-14:30
The Art of Activism: How art can be used as a tool for social awakening
Yorgos Tsamis (Greece)
As an activist and artist educator (M.Ed.), I believe in the value of individual responsibility, which is the ability to respond to the environment around us at any time. This ability is crucial because responding to our surroundings means that we are present and that we do not breathe in apathy. It means that our physical and psychological stimulus is active and relevant, something important in our time. Combining art, ecology and education is the most useful thing to do in this day and age. It is the future. Nature has always been connected with the arts and education. In combination, these three factors can be transformed into a form of pedagogical activism to awaken society. The ecological issues we as humans face today are more relevant than ever in history. Environmental issues and their associated solutions typically involve social, political and philosophical aspects which an artist educator should be aware of. How can art be used as a tool for social awakening? Artistic activism (artivism) is a way of thinking that generates actions which go beyond what is conventional to human society. It has played a major role in combating slavery, challenging polemical social tactics and politics, protecting human and non-human beings from exploitation, defending the environment, promoting gender equality, opposing speciesism, racism, sexism and so many other significant issues. Every work of art, including documentaries, is a reflective representation of reality. Earthlings documentary attributes the harsh reality just as it is, without blinkers and with a strong sense of responsibility towards the viewer. It is a documentary that explores the ethics and validity of our sovereignty over the planet. After the projection of the documentary, an open dialogue will follow with a workshop/game, which was also presented (a bit differently) at Athens Biennale and in the ArtEZ University of the Arts.

13:50-14:10
Curious Curators: an exploration of how children navigate their visual art experiences in the everyday
Anna Robb (University of Dundee, Scotland)
Children are surrounded by visual art in their everyday lives but their engagement with these experiences will differ depending on the individual. Drawing on 'funds of knowledge' theory and using a child-rights lens, awareness and understanding of these experiences should inform visual art education pedagogy to ensure that lessons are meaningful and relevant to the child. However time and space for dialogue and shared experiences in the classroom between the child and the teacher is required. In the last fifteen years, various small-scale, qualitative and quantitative studies have sought to explore child experiences of visual art however none have been undertaken in Scotland. The aim of the paper is to address this gap: it will analyse the everyday visual art experiences of a group of young children (aged 7-11) in a Scottish city. The value placed on these experiences by the children will be discussed as well as how they used them to inform their sense of an art identity and the role of the adult. As a result, the presentation will also raise the question ‘How democratic and inclusive are our primary art classrooms?’

14:10-14:30
Inclusive museum education: museum educator and teachers’ perception about its role and potential in Cypriot museums
Ivi Papaioannou (Phd Candidate in Museum Education, Cyprus)
How do children with different educational needs learn in an environment which enables diversifying teaching and turning difficulties into skills? Inclusive education is able to create a unique museum learning environment and museum educators need to offer programmes related to full accessibility and non-exclusion theory. The development of educational departments in Cypriot museums brings new research questions such as the study of learning outcomes in the museum through the principles of inclusive education. The current bibliography points out the concerns about the inclusion of students with educational difficulties and the lack of studies related to inclusive education in Cypriot museums. To fully understand why inclusive
museum education is lacking, we must understand the perceptions of teachers and museum educators about their role and potential. Further, to change perceptions, evidence-based arguments and case studies are very important. The research follows the qualitative research model. During the first step, teachers’ and museum educators’ perceptions are examined defining the identity of their relationship. During the second step, a research intervention examines how effective participation of children with educational difficulties is achieved in a programme designed under the principles of inclusive education. The population of the study includes teachers and third to fourth grade pupils of the primary schools of Nicosia (pupils with special educational needs included) and museum educators in the archaeological-historical-folkloric Museums and Arts Museums of the Nicosia District. This presentation focuses on the first step, on the investigation of teachers and museum educators’ perceptions. Preliminary findings indicate how perceptions influence intentions and future actions thus offering or restraining opportunities related to inclusive education procedures.

14:30-15:30
The benefits of being a bit of an asshole (Or: The only way is ethics: Art, representation and ethics within the social realm)
Anthony Schrag (Queen Margaret University, Edinburgh, United Kingdom)
Over the past few decades, Socially Engaged Art practices have flourished in response to the participatory policy turn (Saurugger, 2010). Participatory/Socially Engaged Art practices have similarly been ideologically framed as necessarily socially productive and positive processes that aim to be ameliorative, to end social conflict, and smooth the turbulence of social tensions. However, the nature of democratic spaces is to include conflict, difference and antagonism: as Rosalyn Deutsche argues, “conflict, division, and instability do not ruin the democratic public sphere; they are conditions of its existence” (1996). How do we reconcile the use of art as an ameliorative process, but also one that should ensure conflict? Indeed, wider questions being asked with the cultural sector of the UK ask: are Socially Engaged Practices being positioned as a form of social engineering? Is Museum and Gallery Education a tool of Neoliberal politics to tell very specific, middle class stories? Are activist art approaches radical enough? Does cultural policy instramentalise culture in order to ‘construct civic identities’ that are amenable to the state? (Vickery, 2007) What, fundamentally, are the ethical ramifications of such artworks, and how do publics, artists, and institutions negotiate these issues? This workshop looks to examine the ethics of ‘art within the social realm’ and invites institutions, policy makers, artists, and other interested parties to examine their own ethical frameworks and how these are overtly/covertly/implicitly enacted on other publics via artistic works within the public realm. This hour long workshop will begin with a short presentation that contextualises this work, examines 2 - 4 case studies to provide a context, and then invite participants to develop collective participatory works that examine the ethical frameworks in which such projects operate. It will be presented from the perspective of a practitioner who has 15+ years in presenting public artworks, as well as negotiating the ethical dangers that occur.

14:30-15:30
Interfaces of Learning
Terese Deduraite (The Netherlands)
I am a theatre maker and scenographer exploring spaces as learning methods. I am interested in this conception of the physical space as a field of relationships and searching for dramaturgy of experiences. Experiences, F. Careri says, are a participation in the world, being in relationship with yourself and in contact with others, in the motion of making and futures yet to be decided. Focusing on words, feelings, behaviours and interactions, these are my guidelines through the process of learning within the space. My workshop offers tactile contact with architecture, uncovering of images, feelings, behaviours without addressing spoken language. I use theatre exercises and community mapping as tools to speak about democracy as an ongoing process, questioning equality issues in our sociality and our role as citizens.

14:30-15:30
Reimagining Ourselves and Others: Poetry to Transform Perspectives
Katharine Zaun (University for Peace, USA)
Poetry as a subversive, transformative tool for re-storying personal and collective narratives is explored in an experiential workshop rooted in peace education principles. Themes of empathy and belonging are investigated in the hour-long workshop through the practice of storytelling and community-building pedagogies. Dialogue and writing activities rooted in authentic collaboration and reflection also spur intercultural learning and shifts in perspective. By challenging deeply held personal, social, and political assumptions, participants will learn how to use storytelling, particularly poetry, as a method of creating counter narratives, navigating their sense of self within community, building relationships in those shared
ecosystems, and identifying potential teaching moments. Key takeaways that anchor learning objectives include: prompts that guide participants in mapping out narratives, poems written in workshop, and a toolkit for implementing creative storytelling strategies in their individual contexts.

15:30-16:00

Cunt Clown Show_Feminist Inquiries on the Artistic and Economical Aspects of an Arts-Based Research Project
Melissa Lima Caminha (ERAM University School, University of Girona, Spain)

Cunt Clown Show tells the story of a female clown, Lavandinha, who marries herself and goes on a science fiction honeymoon trip, experiencing futurist adventures and adopting posthuman bodies. In her journey, Lavandinha meets and/or transforms herself into different personas: a bee, an angel, Old Dick Donald, a terrorist clown and Drag King Delicious Melocious. Her story deals with death, life, sensuality, orgasms, anger, fear, pleasure, love and care. Back home, she finds herself pregnant with a monstrous hybrid hermaphrodite transpecies being. The show ends with Lavandinha giving birth to BeeBaby. A fantastic childbirth ritual full of porpurine, confetti, tears, placenta, earth, menstruation and a baby-mum symbiotic lullaby song. Inspired by feminist-queer artists and theories, like Braidotti (2013), Halberstam (2011) and Haraway (1995), the show fosters alliances between different artistic practices, like clownery, buffonery and dragging, in visual and performing arts. The female clown goes beyond the “clown world”, to establish contact with other material bodies and virtual realities, inquiring about femininities, masculinities, sexualities, motherhood, patriarchy, capitalism, transpecies relations, adultcentrism, anthropocentrism and posthumanism. The performatative lecture aims to present the Cunt Clown Show in its conceptual, methodological and epistemological approach, as an arts-based research piece (Leavy, 2017). But mainly it will be inquiring about the material conditions of being a mother-artist-educator-researcher, managing to sustain and produce her artistic practice while caring, teaching and researching. Feminist contributions are present both artistically and economically, inquiring about the precarious conditions that art making, education and research are produced, inside a capitalist logic of auto-exploitation by the artist-educator-researcher. Besides working with posthuman and monstrous concepts and materials, I hope to contribute to an eco-queer-feminist and holistic approach to arts-based-research. It means to discuss arts-based research beyond issues of academic validity, intellectual rigour and creative excellence. Therefore, Cunt Clown Show also cries for a non-capitalist way of producing art and knowledge, in a feminist ECOnomy of collaboration, caring, conciliation, equality and love. It also aims to bring to debate slow paces, slow culture and economic degrowth both in culture and academic spheres.

Thursday, 10th October, 2019

9:00- 9:20

Pedagogical conflicts in the art classroom: negotiated drawing lessons in an authoritarian environment
Ourania Kouvou (School of Education, Department of Early Childhood Education, Athens University, Greece)

This presentation will highlight the pedagogical conflicts that emerged when an interactive and collaborative method of teaching drawing to children was applied in an authoritarian and teacher-centered educational environment. More specifically, the method of “Negotiated Drawing” (Cooke, Griffin and Cox, 1998) was introduced to several primary and preschool Greek classes recently populated by a large number of Syrian, Albanian and Pakistani immigrant children. The collaborative and child-centered methodology of this practice soon brought to prominence the sociopolitical limits of a pedagogical system favouring both ability and racial segregation. The findings of this research discuss the merits of an alternative art teaching methodology which does not exclude non-Greek speakers or pupils with lower cognitive abilities. Using the trial/error method of drawing and inclusive modes of communication, the negotiated drawing teaching method challenges the existing strictly end-result directed and individualistic learning of an educational system struggling to come to terms with a new multicultural reality.
Experiments and possibilities in Art/Education based in an experience related to the sensibility, symbolic processes and poetic language
Rosana Gonçalves da Silva (Seedf, Brazil)

The reflections in this presentation result from action research work developed with environmental educators and artists as part of an academic research project at the University of Brasilia's Education Institute in the period between 2007 and 2008. The core of this presentation is to show an image production and reception process as well as some symbolic expressions of the participants mediating the knowledge between art, education and environment. The Role of Sensibility and Poetic Language in Environmental Education Formative Processes: a Multicolour Rolling-dance is a research work which aims at producing knowledge for the environmental educator, starting from methodologies based on art and other symbolic dimensions that can articulate different perception levels of reality. An eco-formative approach that leads the educator to building new action possibilities on social and environmental issues is being proposed. Such an organic arrangement is understood as a system that is open to reflection and educational action proposals that could become trans-disciplinary locations with respect to transversal moves necessary for Environmental Education. This research was conducted with a group of nine educators in a series of workshops and meetings, whose main strategy is to create interconnection bridges between objectivity and subjectivity, the relation of individuals with an inter-subjectivity engaged with the natural and man-made environment. This favours the expansion of human perception concerning the sensitive universe and ways to be in and belong to the world, promoting interactions between ecology, education and culture. In addition, we propose the recursive approach as one of the main guiding principles for knowledge integration that explore new possibilities in an experience based on the axis of sensibility, poetic language and symbolic process, signalling new paths for self-co-formation in Environmental Education.

Art Educators as Agents of Change in the 21st Century
Charmaine Zammit (Education Department, Malta)

This presentation explores the current need for raising awareness of the art educators’ perceptions of their role as agents of social change, with a particular focus on encouraging the value of cooperation. The Teacher Manifesto for the 21st Century (Council of Europe, 2014) embraces the crucial role of educators in bringing necessary changes to facilitate an education that contributes to sustainable democratic societies. All educators are constantly engaged in a political act and responsible in changing students’ ways of thinking. 21st century education aims to encourage collaboration, connection, critical and creative thinking to embrace the values of global democracy and safeguard shared morality. Despite an awareness that competitions do not reflect these aims, schools and other educational entities still persist in organising art competitions. Although competitions have a tradition of feeding habits of dominance and war, art educators accept to promote students’ participation in competitions. Most educators conform to such duty without recognizing the significance of their role in reducing unnecessary injustices that competitions bring about. Some might even feel a sense of pride in believing they are contributing to the identification of the ‘talented’ future artists. Unintentionally, encouraging students to compete and win comes at the expense of categorizing the rest of the students as culturally ignorant and artistically incompetent. In their study concerning the educators’ rationale about art competitions, Pen and Wang found that due to school authorities’ and parents’ attached significance to art competition results, educators perceive themselves as ‘innocent victims’ (2011: 181). They consider themselves as the ones who end up pressured to “include art competitions into the curriculum” (2011: 184) and fixing students’ artworks to achieve better results. At a time of constant change, art educators need to start recognizing their responsibility to shape rather than reproduce society. The presentation aims to raise a debate through questions like: Are art educators aware that art competitions are a contest not only among students, but also among schools and art educators? In what ways can 21st century art educators be agents of change in encouraging the value of cooperation rather than that of competition?

Interpreting the curriculum of visual arts by means of arts in primary teacher education
Seija Kairavuori, Hanna Niinistö (University of Helsinki, Faculty of Educational Sciences, Finland)

In this presentation, we, as teacher educators and art teachers, introduce our on-going project that
addresses the questions of democracy, autonomy and community in knowledge construction in and through the arts pedagogy. In the spring of 2019, 140 student teachers in Class Teacher Education made short films in small groups about their understandings of the National Core Curriculum in their basic studies concerning the Visual Arts Education in the Finnish school. The aim of this exercise in our course was to introduce the curriculum and construct knowledge and understanding about its contents either for pupils at school or for fellow students in the teacher training by the means of contemporary visual art and culture. The students made short films (100 sec. videos) about the pedagogical principles, the key concepts, various conceptions of art, methods or techniques related to Visual Arts in the curriculum. This project served as a starting point for a larger public video library that we now continue together with our future students. In this presentation, we explore this on-going project as an example of a democratic, shared knowledge construction process in visual arts education that demonstrates the autonomy of the teachers as curriculum interpreters in the Finnish school system as well. We also explore what the students learned from this project as future classroom teachers.

9:20-9:40

In the Dark I See Myself

Marcio Alessandro Nunes Rodrigues; Samuel Soares Teixeira; Gabriel Miranda Gusson (Instituto Federal de Educação, Ciência e Tecnologia Campus Venâncio Aires, Brazil)

The proposal "In the dark I see myself" is a project that was formed among the students of the Federal Institute of Education, Science and Technology, campus Venâncio Aires, in which society and its existential issues were discussed. Concerned with this, the students formed a theatre group that was inclined to discuss these issues. In this context, the possibility arose of creating a spectacle that discussed the issues that they considered pressing in society. In this presentation the show “Stories in the Dark” will be analysed in relation to the audience. The show was divided into stations that represented the journey of life, through texts read by actors, tactile and olfactory sensations. The seasons went through themes that the students considered pertinent to discuss, based on their observations on present-day society, dealing with addictions, love, disease, and death. The approach of making observations about its context is critically based on Paulo Freire’s pedagogical principles, which analyse society from a critical point of view. The presentation consists of a theatrical experience blindfolded. This aesthetic interested us because we believed that it would promote an increase of receptivity in relation to the themes of the seasons. In the show, we used the aesthetics of fragments, an idea that was based on the theatrical proposals of theatre professor Marcos Bulhões. It works from the assumption of the scenic fragment as something forceful to the spectator, executed in a powerful way, generating an emotional shock that opens people to reflection. We believe that blindfolding could contribute to emotional shock. According to the author Mario Vargas Llosa, in his work “The civilization of the spectacle”, he talks about how the images constructed on the internet promote a superficial view of reality. In the meantime the proposal to blindfold the audience removes all stereotyped images of the media, thus enhancing the process of reflection and interiorization. The results of the research were that the act of bandaging people causes an emotional shock and a reflection on everyday behaviours. These results can be seen in the public discourse and in their bodily reactions during and after the presentations. As a first conclusion, we can understand that the aesthetics of blindfolding people causes an increase of the personal interiorization dismantling the stereotypes that the vision offers us. Citing one of the spectators of the play, “When you close your eyes, you do not have any more of the stereotypes that society creates to cling to, and the only place left to look at is inside of yourself.”

9:20-9:40

Mental Activity Mind Map for Development of Citizenship Sense

Morcous Massoud (Cairo University, Egypt)

A mind map is a diagram used to represent words, ideas, or other items linked to and arranged around a central keyword or idea. It has been long used in brainstorming and as an effective educational tool. Project Zero and its researchers engaged in a variety of learning opportunities; one of those opportunities is “Cultures of Thinking” (CoT) which focuses teachers’ attention on the eight cultural forces present in every group learning situation, which act as shapes of the group’s cultural dynamic and consist of language, time, environment, opportunities, routines, modeling, interactions, and expectations. Ron Ritchhart thought that learning is a product of thinking, many kinds of mental activity we trying to encourage in our students, colleagues, and friends? When we ask teachers in workshops, “what kinds of thinking do you value and want to promote in your classroom?” or, “what kinds of thinking does that lesson force students to do?” This presentation will describe how to utilize mind maps to visualize some mental activity in order to enhance the development of a Citizenship sense.
9:40-10:00

**Four[th] Spaces**

Teresa Eça, Angela Saldanha, Maja Maksimovic, Hester Elzermann, Flavia Liberman- C3 Group

Networks are not hierarchical.
Can art educators engage in conversations without boring monologues?
Can we communicate theories and experiences without words in art education?
Actions to connect?
Being MUTE, DOING Nothing

9:40-10:00

**Dystopias of the body. The idea of change in the corporal narrative through a performative experience.**

Jesús Caballero Caballero (University of Jaén, Spain)

My contribution is a performative approach to the research I am doing in my doctoral thesis. Plotinus’s philosophy tells us that the soul is located in the body because it reflects like a mirror. These questions connect the idea of the body with the idea of the soul like the identity nucleus of the person, using the mirror as a textual operator that forces us to face our changes. Therefore, mirror, change, body are the key ideas in this experience. They are the core of the investigation. In our social and cultural context (social media), we usually project a photo-narrative about our own change. A digital reflection that reflects our image in different ways, captured through photographs and selfies through the mirror. In the mirror, something is trapped, a small temporary space that can not escape. In this exhibition I present a performance experience with the mirror, (important thing about questions of identity and self-portrait). An ephemeral action in which I establish an approach to the subject of reflection and self-concept, as a resource to question identity through elements such as the mirror in the personal construction. I use artistic practice as a “therapeutic process. Artistic representations act as mediating objects that enable dialogues and connections with the unconscious of the subjects; being the researcher's interest (...) in the knowledge that is produced “ (Hernández, 2008, 94).

9:40-10:00

**Representations of participation and involvement in pre-service teachers’ memories of visual arts education**

Jaakko Henrik Moilanen (Faculty of Education, University of Oulu, Finland)

Participation and involvement can be seen as the foundation for democracy and sustainable future, and they are mentioned as one of the transversal competences in the latest Finnish national core curriculums. Pre-service teachers who are currently studying will graduate while the latest curriculums are still valid. They themselves have participated in the Finnish educational system during earlier curricula and have therefore been socialized by different conceptions of participation and involvement. In this research, the transversal competence of participation and involvement will be examined in the context of visual arts education as they are present in art many ways. In my research, I will examine how participation and involvement have been and are part of the Finnish national core curricula of visual arts education, and how beginning pre-service teachers represent these concepts. I have gathered writings of first year early childhood pre-service teachers' visual arts education memories from their childhood in spring 2016, at the beginning of their visual art education course. This research connects to our Faculty of Education research group Teachers, Teaching and Educational Contexts in the University of Oulu and research community Living Relations.

10:00-10:20

**Citizenship, Arts Education, and Democracy in the 21st Century**

Allan G. Richards (University of Kentucky), Steve Willis (Missouri State University)

This presentation focuses on the knowledge and skills students need for the 21st Century, cultural diversity, variety of learner types, and developing arts education pedagogical strategies to deliver these preparatory materials to different types of learners. Excerpts from our recently published book, *Global Consciousness through the Art: A Passport for Students and Teachers*, will be interspersed throughout this presentation. We
will start the presentation discussing the issues facing the global society and the educational enterprise. This includes the coarsening of the sociocultural rhetoric, and the frequent physical altercations we see and hear about in the news. In a civilized society, education is intended to prepare students for their responsibilities as good citizens. Who is responsible for preparing them? There are many responses to this question but the one we like best is that it takes a community (including the education enterprise) to prepare students for their future and being good citizens. Parents cannot abdicate their responsibility to provide safe, caring, and rich learning environments for their children if they expect them to succeed. The Community, in the form of government, cannot shrink its responsibilities to provide adequate resources for K-12 schools to educate students rather than expecting teachers, who are already underpaid, to purchase materials they need for their classes. Many believe that educating students to be successful is a wise investment by the community—they will grow up paying taxes rather than the alternative. But it is not the only investment, because leadership matters. Leaders, whether they believe it or not, set the tone for the society and should model the behaviors society expects of their citizens. What about art educators? What is our role? Spirituality is not about religious dogma; it is about how we treat our fellow human beings. Teachers should lead by example in this matter. Participants in this presentation are expected to learn that the external conditions have significant influence on making learning relevant. Participants will also learn how to effectively address both internal and external influences on how they prepare students for their future in the 21st Century.

10:00-10:20

Visual cartographies as an Art Education project to make visible tensions and affections on teachers’ learning paths

Fernando Hernández-Hernández, Juana M. Sancho-Gil (University of Barcelona, Spain)

Visual cartographies could be considered both an epistemological tool and a rhizomatic research strategy, with a long trajectory in social sciences and education research (Paulston, Liebman, 1994; Ulmer, Koro-Ljungberg, 2015). Visual cartographies have also an extended presence in art practices (CaixaForum, 2012) to depict physical, mental, and emotional territories, as well as for exploring social and political issues, body and life experiences, and for mapping the intangible and generating concepts. As a consequence of the research project “How do Secondary School Teachers Learn: Educational Implications and Challenges for Addressing Social Change (EDU2015-70912-C2-1-R), we invited a group of teachers, who expressed their desire of being part of an experience of creating and sharing visual cartographies of their biographical learning trajectories. It is the process of this group, and the relations established around the cartographical experience, what we will account in this paper to give account not only on the role of cartographies in teacher education but on the intellectual frame that allow us to think from a different approach on what an inquiry Art based process could be. Through six encounters, 11 teachers (working in different settings of the educational system), were involved in individual and collaborative processes where they interacted, sharing resonances and wonderings (Greenblatt, 1992). These polyphonic conversations were video-recorded, and the verbal exchanges transcribed. These transcriptions were included in a record, with photographic testimonies of the realization of the cartographies and the photographic visual details taken during these presentations to the group. These sessions took place in a large room in the Faculty of Fine Arts, which allowed all the cartographies to be placed on the walls, as if it were an art gallery, being able to stand and talk around each cartography and on how the whole process had affected them. In these encounters ‘corporeal’, relational and biographical meanings configured as constitutive of their trajectories of learning. Thinking through these spaces we were able to locate tensions, relations and experiences of learning. Teachers’ cartographies tell stories about where, with whom and with what they learn, but it is unclear –unknown- what they tell us about how they learn. However, we do not consider this ‘unknown’ as a limitation but, as a possibility for “constantly being challenged by doubts about what we don’t know. This is what effective research does, it helps us see that uncertainty and curiosity not only motivate new inquiries, but also inspire artistic impulses.” (Sullivan, Gu, 2017: 50).

10:00-10:20

Performance approaching experiences and interculturality. Sweet Namibia Together

Pilar Pérez Camarero (Autónoma University of Madrid, Spain)

In my work as a teacher of art education with future teachers of children, I use performance in a very natural way, as a type of activism, as a woman, teacher and as a citizen of an unequal and constantly changing world. During 2018 I travelled to Namibia with other members of InSEA and the experience was very intense. Back to my work at the Autónoma University of Madrid, I shared my experiences with my students and a discourse and a hybrid and intercultural performance experience emerged. I would like to present a video of this experience and the reflections that followed this collaborative work.
11:00-12:00

**Art-Ethics-Education**
Raphael Vella (University of Malta), Carl-Peter Buschkühle (University of Giessen)

The process of art practice is often not an assured practice for it engages with unforeseen possibilities. These uncertainties also exist in the various connections between art, ethics and education: three words whose potential lies both in the words themselves and also in the spaces that separate them from each other. Ethics, art and education revolve around the spaces between persons, spaces that are ignited by tensions of different sorts, spaces of connection and transgression. As they guide learners through the territories of art and human relations, art educators cannot avoid being located in this unpredictable 'in between' place. Engaging with this interdisciplinary zone is, perhaps, the most significant challenge that art educators face today; teachers must become artists if they are to foster a sense of creative resistance amongst learners who are entrusted to them. Bringing in ethics helps us to consider the effects that the aims and methods of education have on the learners as persons. This is not only a question of societal and economic usefulness but it is especially a question of how we esteem human beings—as a tool for institutional efficiency or as a being with his or her own value. Taking a publication about art, ethics and education that the co-authors have been working on as a point of departure, the workshop will focus on ethical experiences of art and similar practices. Part of the workshop will deal with the field of Artificial Intelligence. The fantasies of scientists as well as science fiction authors mainly show one direction of future development of this technology: increasing economic and political power through intelligent machines. It is a prolongation of capitalist visions and sometimes ends up in visions of hostile robots like in the 'Terminator' films. The self-portrait of Albrecht Dürer showing himself as 'Imitatio Christi' (1500) represents a Renaissance vision of the artist as a human being with fully developed creative forces. Can we learn from Dürer, practising artistic intelligence, alternative perspectives for an artificial intelligence that will reinforce a humanistic vision instead of overcoming ethical considerations in a transhumanistic future? Another part of the workshop will deal with the political work of Maltese-American comics journalist Joe Sacco, which will be used to elicit a discussion about the distinction between sociological objectivity and ethical or political responsibility. Art demands political and ethical engagement. Artists' works cannot exist outside fields of experience and interpretation but artists cannot be coerced to endorse a specific audience’s set of expectations.

11:00-11:20

**“Soft Border of Northern Ireland”: On how Art can re-think identity, borders and the future**
Henrike Gootjes (The Netherlands)

Henrike Gootjes is an Interdisciplinary Artist Educator. She engages with contemporary issues facing communities and uses her projects to allow communities to re-think and re-imagine their struggle and agency. About her monthlong artist in residency she says: ‘Northern Ireland is a place that is full of complexity. Full of many agendas. Full of contractionary stories. Overwhelming at time. Possibly paralyzing. Heart-breaking too. I wanted to be open to what they wanted to tell me so it could go through me and I could give return something. Maybe not giving back, as I want to resist the thinking in terms of giving and taking. Of gaining and returning. Like our relationships are trans actual. While I like to see them as a dance. In which we enjoy each other. We are in dialogue. Sometimes we push and sometimes we pull. But there is curiosity and we are finding out were borders are where to cross and where not to. We dignify each other, we challenge each other's stories, we break them, we complete them.' Following the tradition of textile making of this country Gootjes made the soft borders of Northern Ireland. Form old jeans and shirts she made walls, barb-wired fences and natural borders. "In my work I leave many traces of the working process. The cutting, the use of the broken sewing machine. Skipping stitches, having to start over. I believe these traces tell stories. Of attempting, failing and trying again. Of working with what you have. About taking risk and have a make-do and mend attitude. Using the roughness and using the beauty, the prettiness of beads and golden treads. Of shimmer. To seduce, to be playful, to wrestle and change. To be here in the in-between.' One of the pieces of the border is the ocean. It flows over into the tablecloth. This table gives space for conversation. We can gather and explore new narratives. Let us speak about how we have borders ourselves. Hard ones. How we describe our identity, that which gives us security, that which gives us a sense of safety. It brings shelter but it also keeps out. Hurts others. Excludes. And then there are the soft borders. Invisible and effortless to cross. They are bushes, trees, rivers and the great majestic sea.

11:00-11:20

**A Country in Crisis? Art Education at the (Brexit) Crossroads...**
Susan M. Coles (Nsead, InSEA, United Kingdom)

Brexit is a complex matter. Art education is a serious matter. Despite the success of the creative industries in the British economy, the government's ideological and politically driven educational reforms have marginalised the importance of the arts in the English education system. Brexit may make the creative skills shortage even worse. This presentation will attempt to share the current 'picture' with delegates, at a time when uncertainty and political division are both damaging the United Kingdom (or more aptly, a very disunited Kingdom).

Artistic Narration through Short Stories: Round Trips
María Paz Barrios Mudarra (University of Jaén, Spain)

The project is a narrative research that investigates how methodology in short story format is not literary. It deals with a source of resources for the understanding of one's own being from the confluence of experiences lived through intercultural relations in art. The research considers the complexity of short stories, the imagination, memory, a quest for words that constantly challenge a relational and dialogical approach in the participative creative processes and give essence to the construction of new ways of doing and being. Our goal is to give a twist to the narrative that serves as a foundation in arts-based research.

Dome Project
Judit Skaliczki (DLA Candidate, Budapest University of Technology and Economics Faculty of Architecture)

In 2017 we designed a system of custom-made building elements in order to introduce geodesic dome and other beam structures to children. Since then, this system has gone through several developments, and its usability goes far beyond the domes. As a development tool it can be introduced from an early age in the form of a construction game. In general education it can be linked to various disciplines and it is effective in strengthening teamwork and collaboration. It was of primary importance to work in life-size scale, so that children can get a real construction experience. The elements and the joints are designed to meet the needs from the smallest to the adults. Since its introduction we tried several complex geometries depending on the number and age of the participants, but we found that free-style constructing resulted in the most exciting creations. (in opposition to other dome building systems we designed our elements in a way that the nodes are not limited to support one certain form, but are flexible and can connect several number of elements)

Beside its educational benefits, the elemental power of group building, especially large scale building can have a lot of positive effects on a community. Due to the size of the domes, it is only in cooperation that the completion of the structure can be achieved, thus it results in a collective success. Often this process overwrites the original group dynamics. Not necessarily the strongest member, or the group leader performs the best in this type of project. Gender discrimination or any other type of discrimination become meaningless and positions are rewritten within the group. During the construction, knowledge must be shared, and so everyone benefits. Construction is always preceded by a brief theoretical introduction. In these preparatory sessions, we also discuss current architectural issues, like post-disaster or post-war architecture or the architecture of the future or even space architecture. We also consider it important to talk about the renewable and sustainable building materials. Showing an example of our own, the beams of our building set are coming from a local paper factory.

Art Education for Children in the Context of Climate Change
Dina Baumane (Pardaugava Music and Art School, Latvia)

In the last century the world climate has changed significantly. Human impact on the environment has resulted in the Anthropocene Age - where the current modern technological era has caused widespread egocentrism. The basis of ethics - the Golden Rule - says “Do not do to others what you would not like done to yourselves,” and it is rooted in the ethical systems of all nations. Unfortunately, this saying has lost its meaning, and is often seen as a useless remnant of the past. “Globalization is characterized by a totally non-ideological way of thinking. The only ideology is one of trademarks or brands, where there is no left or right, and no political divisions; where the worldview is not moral, where there is no good or evil, but success, profit and glory dominates”, as said by the renowned London Journalist and Art Critic Matthew Collings. Scientists are working on the possible societal and climate change scenarios; however, global warming is challenging
today's world, and we cannot turn away. Children are forced to live in an environment which has been created by adults, yet they cannot see their futures. Therefore, recently, school and university students in more than a hundred countries went on strike to demand politicians to take urgent action on climate change. In today's global era, when we are closer than ever and more dependent on one another than ever, everybody, including arts teachers, has a responsibility to promote children’s understanding about climate change causes and effects on people and the environment. While working in Pardaugava School of Music and Arts with children aged 11-15, we have used different methods and approaches in the practice with the aim - to encourage students to think about protecting nature and its resources. Therefore the aim of the paper is to promote children’s understanding and responsible attitude towards environmental protection through the means and methods of visual art expression. Contemporary art teachers should aspire to renew the awareness about the ethical Golden Rule for each child they teach and encourage them to participate in climate change events.

11:40-12:00

**Collaborative Books: aesthetic and political dimensions of art in education.**

Flavia Liberman, Marcia Machado de Moraes, Viviane Santalucia Maximino (Federal University of São Paulo, Brazil)

Many discussions have been held around the power of the arts in education and the development of new teaching-learning methodologies. The contemporary world brings us political, economic, social, environmental and existential challenges, demanding from educators questions about the goals of education and the construction of tools that enable creation, expression and action in today’s world. This paper presents the creation of Collaborative Books as an educational tool in the area of health, at the Federal University of São Paulo, Brazil. Resulting from a research-intervention process, narratives were also produced, a journal of the researcher and photographies. This proposal allowed an interference in this group and led us to different problematizations: the power of Collaborative Books as a space of thinking and the use of different languages to explain issues that emerged at that political moment in Brazil. In 2018, due to the presidential campaign, conflicts related to fundamental issues arose: racism, homophobia, social inequality, security, health, education, human rights policies, etc. that caused radicalization, polarization and difficulties in dialogue between individuals and groups. The students lived anxieties, fears and uncertainties, a sense of loneliness and impotence. We sought to create rapprochements with students, developing sensitivity, opening sensorial channels to increase perception and a greater awareness of themselves and the context. Collaborative Books served as a powerful tool for poetic expression, conflict clarification and also connection between participants. The togetherness materialized by the artistic experience allowed for the identification of common difficulties and feelings, increasing the sense of shelter and belonging. This affirms the participative, collaborative character and the aesthetic and political dimension of the experience in its expressive, creative and communicational power.

12:00-12:20

**Almost instantaneous aesthetic actions @ the Museum**

Maria de Fátima Lambert (InED - Escola Superior de Educação, Politécnico Porto, Portugal)

The Cycle "Almost instantaneous aesthetic actions" at the National Museum Soares Reis [Museu Nacional Soares dos Reis/ MNSR] in Porto began in 2010. This National Museum introduced contemporary Art in Porto after the Revolution of 25 April 1974, when the Center of Contemporary Art (CAC) was founded by Fernando Pernes. It was the seed for the Serralves Contemporary Art Museum. But a few years later CAC ceased activity and the presence of contemporary art at the Museum decreased. Around the beginning of this century it was time to keep up with “Today’s Art”. My first curatorial incursion at the Museum occurred in 2009, with the exhibition "Beyond Time, inside the Museum: from the 18th to the 21th century", a curatorial project accorded with the research project "Aesthetic Education and formation of public for contemporary art" at InED (Center for Innovation and Research on Education, Superior School of Education, Porto Polytechnic). Being both professor and curator I tested different methodologies/strategies in order to approach the public that normally attends the Fine Arts Museums and the public that addresses contemporary art. Most of the times, they don't attend each other’s exhibitions or events. Even in the last decade of the 20th century we felt different grades of refusal towards contemporary Art or strong difficulties in accepting it as a valuable cultural matter of the present and a heritage for the future. At the beginning of the 21st century, the situation changed slightly. So, in collaboration with the director of this Museum, the exhibition was scheduled. The works of eleven Portuguese artists were chosen proposing dialogues with works at the Museum's permanent exhibition. The following year a partnership developed between the Museum and the Almost [Quase] Gallery / Space [Espaço] T (a non-profit gallery, part of a private institution
for social benefit). A Portuguese artist, Luís Nobre, infiltrated three small sculptures in the Museum, involving the visitors in a discovery game. At the same time, a procession moved from “Rua de Vilar” (location of Quase Galeria) up to Rua D. Manuel II, carrying an allegorical car designed for the event, in partnership with students - painting and drama workshops - of Espaço T. The action was positive for those involved and the usual public at the Museum reacted with interest. Two years after, in April 2012, Claudia Bakker, based in Rio de Janeiro, inaugurated the first artistic residency in Oporto during which she developed a specific project for the fountain at the MNSR Camellias Garden, as well as video footage of the recording of this action for the Almost [Quase] Gallery. After an interregnum, in March 2015, the “almost instantaneous cycle Aesthetic action” was renewed at the Museum. It started with Graça Sarsfield [photographer], Carlos França [art critic] and the curator. It was such a moving achievement that the director decided to introduce it in the Museum [MNSR] activities, connecting also with the Almost [Quase] Gallery. The Cycle also includes artistic residences in a triangle: artists, museum and gallery, university - according to the different protagonists in the field, staging their roles as researchers and creators.

12:00-12:20
Issues-Based Art Education: Opportunities and Challenges in the English Context
Emese Hall (University Of Exeter, United Kingdom)

Issues-Based Art Education [IBAE] seemingly has vast potential as an approach to art and design teaching in current times. Notably, contemporary debates in art and design education increasingly focus on topics broader than the subject itself and this shift away from an academic interest in art-specific knowledge and skills can be seen to reflect a ‘global’ educational perspective coupled with a desire to underline art’s versatility and universal relevance. However, one wonders how best to ensure that in emphasising the role and value of extrinsic learning through IBAE, intrinsic learning within art and design is not compromised. To answer to this, and with reference to teaching and teacher training in England, I will consider the usefulness of Lindström’s (2012) distinction between learning in, through, about, and with art.

12:00-12:20
Arts education in emergency humanitarian aid: educational issues with young people living in camps in conflict areas in the Middle East
Albane Buriel (University of Québec at Montréal, Canada)

Armed conflicts are a major obstacle to enrolment and persistence in school and access to quality education. More than 125 million children and youth affected by violence and in urgent need of educational support. The major reform of the humanitarian sector in 2005, aimed in particular at the integration of education as the 4th pillar of humanitarian aid and made a significant contribution to the emergence of the field of Education in emergencies (EiE), which is nowadays developed most of the time in emergency humanitarian interventions. Artistic interventions in Non-formal education (NFE) with psychosocial objectives are increasingly being deployed with children affected by conflict and crisis. Researchers are focusing on and developing a rich literature on educational issues in conflict areas and displacement situations, but we nevertheless observe certain gaps between existing and standardized educational systems and practices and the absence of scientific data relevant to pedagogical and educational issues of the different types of art education. It is thus in response to the many social and educational challenges and theoretical shortcomings that our research aims to characterize art education activities for Education in emergencies (EiE) situations by theorizing the artistic experiences of young learners in conflict zones in order to provide new basic knowledge on these practices developed in the field.

13:30-13:50
‘The wall in the middle of Castille Square’: Discussing art activism and the challenges it imposes on formal art education institutions
Darren Tanti (MCAST, Malta)

‘Sir, as a project I would like to build a wall right in the middle of Castille Square. I have to do something about over-construction in the island and the defacing of the natural environment. I am pretty sure that I will not be given the permits for this by the local council and the other authorities concerned but I am still going to do it. If I get sanctioned and fined for it, will I fail the study-unit? Will you support me?’ In this presentation the author will propose a very probable scenario in which an art student project defies college/university policies and state laws for a good cause. The aim is to question and investigate the various implications of ‘artistic
disobedience’ and whether these can be addressed within formal education institutions. One of the arguments that the author is proposing is that perhaps some art education institutions in Malta might need to revisit enacted discipline regulations in order to allow for a more explorative art educational environment. The author also proposes reasons why he believes it is important to create spaces in which ‘artistic disobedience’ – geared towards art activism - is academically / artistically discussed and in certain cases allowed to happen within formal education institutions; amongst which the belief that art education institutions must allow for a safe environment in which ‘role-play / life-play’ can be engaged by students (i.e. the role of environment activist artists) for them to explore, experience and understand the various implications of decisions taken in the real world. By this, it is not suggested that the educational institution should instigate unlawfulness but rather to allow for exploration and true understanding of consequences deriving from actions taken during the process of practising art (i.e. art activism) whilst offering ‘academic protection’ to the students.

13:30-14:30
Silences, connections, links. Objectual cartographic drift
Amparo Alonso-Sanz & Ricard Ramon (University of Valencia, Spain)

Identity as a concept of interest in education needs deeper comprehension. All student in their initial training and every teacher should confront their identity with that of others to find possible synergies, especially to be able to mediate or prepare others to resolve political issues. This is an educational aptitude in adults that we want to improve through artistic practices. Identity depends on the influence of some institutions, for instance: states, law, home, school, and mass media. However, people are establishing new limits, breaking older boundaries and proposing ways of connection and communication. Through art practices we can portray reflections about what concerns us in identity-related problems. Using graphics and objectual representations it is possible to design a metaphor of our worries, desires, thoughts, challenges, roads... For this purpose, we can use silhouettes, colours, ropes, tapes, drawings, photographs, pictures, and digital images. These resources placed in an action board will be used in collaborative cartography created by the workshop audience. The proposal of drifting, employed by Surrealist and International Situationist artists, can be used in an educational environment to transform a playground or a classroom into a stimulating place to provoke new ideas. First of all, participants will be invited to look at their surroundings, walking the space in silence, looking for self-introspection. After this personal moment, they will be asked to interact while we suggest different actions, for example walking slowly, touching others, looking into each other's eyes, changing directions... In this area, some objects will be placed to represent institutions: a school chair, a little house, a map, a newspaper, cardboard big M (museum) letter, a judge’s hammer. Secondly, people will write on some pieces of paper words related to identity. This material and other resources will be used to design a large cartography on the floor. It will be welcome drawings, writings, graphics and other interventions on the action board.

13:30-14:30
The Holy Cube
Kleopatra Chatzigiosi (Greek Ministry of Education-Research & Religious Affairs, Greece)

“Intercultural education” adopted by Unesco in 1972, shapes a new type of citizen able to coexist harmoniously with his/her fellow human beings from different cultural backgrounds. One of the hallmarks of contemporary Liberalism is an embrace of multiculturalism. A truly progressive society seems to be one in which people from all walks of life – all racial, ethnic, religious and cultural backgrounds, appreciate and preserve their own culture, but know how to build up simultaneously a peaceful and harmonious world of human culture. The ideal symbol of such a community could be the “heavenly” description of the city of Jerusalem in the Bible, which was built harmonically by the measure of the angels. That ancient city is described as a cube made of 12 precious stones that correspond to 12 different tribes. It is a city that is a Jewish, Christian, Armenian and Islamic centre of religious and historical significance. Many ancient monuments were built in antiquity according to this divine measure of Harmony. We cannot do better here than give the definition of Harmony by Vitruvius, the Roman architect (1st century BC): “Harmony resides in the correlation by measurement between the various elements of the plan and the whole. As in the human body”. In Pythagorean and in Plato’s Philosophy “Harmony is also conceived as a preexisting system of proportions ruled by a dynamic symmetry corresponding in space to musical eurhythm in time”.

The proposed workshop will constitute a construction of a paper “hypercube” consisting of several smaller cubes, which will be constructed by each participant (cube is the only regular polyhedron that fits with itself). Participants will mark their names, ethnicity and coloured fingerprint in their cubes. The final “hypercube” represents the ideal symbol of Jerusalem as a harmonic model of multicultural collective consciousness and co-ownership established in the University of Malta.
13:50-14:10
Bringing Cartographies from Educational Research to Teaching Art Education
Judit Onses, Fernando Hernández (University of Barcelona, Spain)

In this paper we will present results from an inservice teachers development process about cartographies in education and what lines of research it opened. To do so, we will share some teachers’ voices and their cartographies, and will invite the conference audience to rethink teachers’ involvement in an alternative approach to art education. Our interest of cartography in arts and educational research and teachers inservice development is not new. The members of the research group Esbrina, and teaching innovation group Indaga’t, have been working on the potentialities of cartography in these fields for a long time. We tested and experimented that through short-term and pre-doctoral projects (Fendler, 2013; Onses 2014a; Onses, 2014b; Onses, 2018), as well as throughout the R&D project ‘How secondary school teachers learn: Educational implications and challenges to face the social change (AprenDo)’ (EDU2015-70912-C2-1-R). In that project, we explored secondary teachers’ learning in all their living contexts by using cartography as epistemology and methodology. In this way, cartographies allowed us to think about time, experiences and thought in a rhizomatic and always changing way, instead of thinking about them as something linear and stable. They allowed us to put different dimensions of our lives at work, feeling and understanding them as connected and entangled. Apren-Do project made evident that personal and professional knowledge cannot be separated from the biographical, cultural, social, technological, emotional and affective experiences of the learners. In this sense, learning is embodied in an ecological process. Developing Apren-Do we got aware that there was a gap in teacher training related to cartographies. So we proposed a formation with teachers of four sessions and a final Symposium, putting in dialogue the research project Apren-Do with teacher training. During the formation and event, most teachers expressed their surprise about how reflecting on their own learning using methods such as cartography gave them the opportunity to: 1) go beyond the “already known”; 2) think differently about students’ learning; 3) explore expression tools to foster reflection beyond words. These experiences lead us to think about the potentiality of cartography to change our images of thought. According to Deleuze and Guattari (1991/1994), the image of thought is that which “gives itself of what it means to think, to make use of thought, to find one's bearings in thought” (p. 37). In this paper we will share how cartographies invite us to change our conceptions of education, learning and teaching, and understand them as being interconnected with our lives, expansive and always in becoming.

14:10-14:30
The commons booth
Javier Andreo León

The purpose of this presentation is to show the process and the results of an artistic project that I am currently dealing with and that is proposed as a drift project open in time. This project explores possible ways of collectivization through transforming the way in which we relate to each other, which necessarily generates a new way of conceiving the common and the public space, built and constituted democratically, without identifying interests of domination and of personal interest. The project is, in essence, a place of exchange and barter, it is a meeting point. The stand acquires, therefore, the appearance of a free shop, a space that selfconstructs and self-regulates responsibly and without the need to have to condition our relationships around money, consumption and individual goods. However, to meet the objectives that arise around power relations and, unlike a current establishment, the present project is proposed as a mobile, versatile and itinerant, allowing to adapt and change according to the context in the that is, because the forms of interrelation will not be the same in an educational space, a market or a museum, because each place has predetermined ways for it.

14:30-15:00
Victual for survival
María-Isabel Moreno-Montoro, María Martínez-Morales, Pilar Soto Sánchez (University of Jaén)

Understanding artistic projects as a preparation campaign to survive in emergency situations, is something that arose from a very serious reflection. This reflection was made on a project that we had made and that was exposed under the title “Esta conserva no es Campbell” (This canned food is not Campbell). The exhibition is presented as a collective project in community contexts. It is the result of an investigation that the authors make from our own production and we do it in educational contexts. It is clear that we understand education, artistic practice and research are produced in a continuum that is the daily experience of the human being. For this reason we think that we are contributing a pragmatic approach to our work, as a vital experience rather than as an accumulation of experiences in the sense that Dewey proposed both conceptions of experience. Consequently, “This canned food is not Campbell”, has a main objective that is
the fact of knowing communities through dialogue and look for strategies to work with the other. In this way we find another objective that is to resolve the conflicts and situations that arise in moments of confluence through the production of the work, from democratic artistic practices and accessible to the community. "This canned food is not Campbell", appears, then, as an event, an experience in the singular sense that adds to others, to form a continuous sense of experience that we synthesize in a vital project with the name "Víveres para la supervivencia" (Victual for survival), and that we present here as a panel with three interventions with the intention of opening a discussion around the issues arising from the production process from these three premises: 1) The awareness of reality: overcome the aesthetic field and use it with ethical principles; 2) The approach of tools thanks to aesthetic elements to work the ethical principles; 3) The development of communication channels so that they have connection and community interaction from the dialogical, collaborative or participative practices.

14:30-15:30
**Curate to educate and motivate**
Liz Titone (USA)

The story of humankind with all of its successes and failures, joys and miseries, has been told through images from the first scratches on cave walls to Hank Willis Thomas's reinvention of Norman Rockwell's iconic Four Freedoms to reflect a more honest representation of America. The creative process and its outcome provides a unique lens for both artists and viewers to reflect on and respond to the complex topics concerning our common humanity. Historically artists have brought to light celebrations and criticisms of our very imperfect world. They have illuminated acts of exquisite grace and compassion and also publicly condemned the senseless brutality attached to greed, ignorance and bias. From Zaria Forman's stunning, yet tragic drawings of the disappearing Arctic landscape to Jordan Casteel's efforts to reframe how black men are seen, artists are calling the general public to action. In this workshop we will: a) Learn about exhibitions such as Figuring History and projects like For Freedoms that were crafted to educate and motivate students of all ages; b) Investigate the skill of "reading images" for content rather than formal artistic criteria. Attendees will participate in a Visual Thinking Strategies (VTS) session to experience firsthand the power of facilitated visual inquiry. The VTS protocol provides the framework needed for fostering inclusive and democratic dialogue based on observation and collaborative discourse. Now in its 30th year, VTS has fortified the viewing experience for students and professionals in every discipline from primary schools to residents in hospitals; c) Develop opportunities to engage students as an educator stepping into the curator's role. Workshop participants will create mini-exhibitions that give students a foundation for taking a deeper dive into the vast expanse of injustices riddling our world.

15:30-16:00
**Dajana H∞S - above (con)temporary art and politics**

Dajana H∞S; Dajana Ho & Sons; Serbia Lidija Olenjina, 5th Son of Dajana Ho and the official historian of the movement, Miss Work in Progress, youngest, 12th Son of Dajana Ho and a complete nobody

"Dajana H∞S is an operative system incomprehensible to the human brain, based on a source code that surpasses the 0 and 1 binary. This H∞S is located in outer space and is monitoring everything that is happening in this world. It is an experience mostly deprived of the visual and it communicates in all forms and languages known to the human existence. H∞S is comprised of consciousness of deceased Belgrade performer Dajana Ho and a code flux that can be understood by imagining an endless stream of number 2 spreading across and through the multiverse. On this special occasion, the H∞S will most probably question everything we think we know as humans."(abstract by Lidija Olenjina from "The Official History Of Dajana Ho & Sons That Is Yet To Be Written").

Friday, 11th October, 2019

9:00-9:20
**Art Education and Young People's Unsolicited Creative Practices on Social Media**
Online social communities, such as Instagram, are becoming more and more popular with young people. Communicative visual platforms offer plenty of opportunities for creative uses of new media such as video and photography. Instagram users have developed a series of rules, tools, and conventions to which posters must conform in order to be accepted and liked by a large community of followers. Over the last five years, I have examined the potential of students’ creative online activities, particularly video production. I searched for the inclusion of online videos in the K-12 art classroom in two different learning contexts: an ordinary public high school and an art public high school. I observed some resistance to engaging in this kind of learning among the students at the art high school. Although they enjoy spontaneously participating in creative online communities, they resist the inclusion of new media and this particular mode of expression as another method of creative work in the art classroom. I believe that this resistance stems from the taken for granted view that traditional forms of artistic craftsmanship are more worthy of art learning than new media and contemporary art processes. This presentation will discuss the tension that art educators may face in terms of students’ engagement in learning when new media craftsmanship is addressed in the educational art studio. I will also invite participants to pose questions about and discuss the interrelations of new media, students’ subcultures, contemporary culture, current social concerns and pedagogical values in art education.

9:00-9:20

The Valorization of Life


This work will focus on a project called ‘The Valorization of Life’ that was developed by two students of the Federal Institute of Science and Technology, Sul-rio-grandense (IFSul), in Venâncio Aires city. Due to the high index of local suicide, it was interesting to develop a project to explore and promote prevention about the themes of depression and suicide, through a performance lecture. Studies were made in the field of psychology with readings such as, "Suicide" of Cassorla, which relates, contextualizes and develops topics of life drive and death drive, "Man and his symbols" of Jung, with his concept of the collective unconscious and the archetype, and Chabrol's "The Teenager's Depression" which exposes the clinical perspective of the action of depression in adolescence. There have also been studies on suicide prevention and information booklets, along with the guidance of the IFSul psychologist Wagner Saldanha from Venâncio Aires campus, to help us clarify matters, understand ways of treating and dealing with the subject and myths. Based on the principles of denaturalizing social relations by developing a critical view of reality, contained in Paulo Freire's pedagogical procedures, we seek to dismantle these myths about depression and suicide. After the readings, weekly meetings were held with an IFSul Venâncio Aires psychologist, in order to better develop the themes in question, to create a performance lecture, to prepare conversations about the subject and how students should react in certain situations. With the approaches of the theatre teacher of IFSul Venâncio Aires and scenic director, using procedures inspired by Augusto Boal, we developed scenes that would present a questioning attitude to the audience that generated a reflection about their attitudes. This was introduced in the performance lecture. Finally, a total of twenty meetings were held in schools in the public network of Venâncio Aires during the period from August to October 2018, ten meetings being a performance lecture and the same number of meetings to enable a reflective moment, where we practised prevention through conversations and questions that the students had covered. The project allowed moments of commotion and outbursts, both during the performance lecture and in the reflective moment. Thus, conversations with the students were developed with the theme proposed in the scene. The same conversation space provided an opening for students that would not be available on a daily basis. By developing an environment conducive to conversation and excitement, it was also possible to detect individuals who needed special monitoring, so this monitoring was suggested to the school. After the presentation of the scenes, it was possible to notice a change of behaviour in the audience, resulting from the process of “estrangement”, as well as the identification of members of the audience on the scene, allowing a better understanding of the subjects. The project facilitated reflections on the themes and spread the possibility of preventing suicide.

9:00-9:20

Cultural capital: is the glass half full or half empty?
Anthony Ruck (University of Warwick, United Kingdom)

‘The kids in our school, have low cultural capital...things like drama, and Shakespeare, performance and theatre, it’s things that they’re not used to.’ The concept of cultural capital has increasing significance in educational policy and curricular development, with teachers, school leadership, and policy makers all concerned with the relationship between educational inequalities and cultural capital, situating the idea of cultural capital as a political project and arts education as a tool of social and political change rooted in ‘technologies of the self’. This paper explores the findings from a year long ethnography of Stan’s Cafe Theatre Company and their work in three partner schools in Birmingham, England and problematises the concept of cultural capital that has become increasingly prevalent in arts educational practice. These arts education practices occupy both sides of the narrative for social and political change - on one hand they offer the tools and methodologies to explore, critique and challenge extant social norms and develop alternative conceptions of citizenship, whilst on the other hand we know that they also play a significant role in supporting and embedding the tastes and values accumulated through cultural and social capitals; and ultimately ‘fulfil a social function of legitimating social differences’ (Bourdieu, [1979] 2015, p.7). This paper unpacks the idea of cultural capital in relation to educational, social and political change and asks whether or not ‘topping up the cultural capital glass’ results in meaningful change for young people, or a deeper sense of conflict, disconnection and alienation.

9:20-9:40

Affects in learning process: Building learning relationships with high school students through audiovisual methods

Mar P. Sureda (University of Barcelona, Spain)

Few everyday practices have occupied such an important place in the formation of the modern subject as reading. Forms of relationship and organization, dynamics of work, construction of knowledge, fantasy and pleasure are intimately linked to it. So we must ask ourselves, How can reading reinvent an educational community? In what way can reading unleash it and activate new relationships between classmates, teachers and school spaces? In this context, the present text proposes the beginning of this research which starts from the interest in exploring and discovering how youth narrate and construct the narrative of their subjectivities and experiences with the group. Methodologically, the work is articulated on different data collection strategies and recording that allow us to pay attention to research participants voices and glances, so that investigating the reading practices of young people in the digital society is possible. What follows took place between January and May 2018, during the audiovisual documentation process carried out with high school students from two secondary schools in the city of Barcelona, involved in the educational-literary project First Literary Dates. mIn the midst of the digital era, we find, as Garcés (2013) says, a desire for community and cooperation that is expressed in multiple forms. In this context, new channels and codes have emerged to share reading experiences (blogs, bookyoutubers, social networks, etc.). Young readers with social networks such as Instagram, Youtube or Twitter, have created virtual reading communities transforming the way of relating to reading. This ceases to be an individual act and becomes a shared experience between equals (Lluch, 2010, 2014). In this context, First Literary Dates arises. The project was created three years ago by a language and literature teacher at a secondary school in the city of Barcelona. It consists of organizing a meeting in which high and lower secondary school volunteers comment on the readings, previously chosen from literary menus prepared by their teacher and the high school students. Menus in which, instead of finding different dishes, you will find readings of different genres and origins (for example, the Japanese, the Italian, the French, etc. menu). Once the readings have been chosen, students from different lower secondary school courses who sign up are assigned a high secondary school ‘tutor’ to follow them up. Finally, a meeting is organised so that all the participants share their impressions, experiences and opinions about the readings and the process experience (Carbonell, 2017; Miño Puigcercós, R. Perelló Sureda, M. & Sancho, J. M, 2018).

9:20-9:40

The Arts for Teachers

Irene Intxausti, Ander Elorza (Teklak - Estudio de Comunicación y Audiencias, Spain), Pilar López (Teatro Paraíso, Spain)

In the framework of Beñat Etxepare project, and with the support of the European project Mind the gap (Interreg Poctefa), from Teatro Paraíso and Teklak, Study of Communication and Audiences we propose a training programme aimed at teachers of Early Childhood Education and Primary Education in Vitoria – Gasteiz city (Basque Country, Spain). The main objective of this itinerary is to complement the existing
educational offer in the educational centres with sessions dedicated to the Arts, an area that, today, has been left out of the proposals that are being made from different institutions and organizations. We consider that the approach to the Arts is, on the one hand, a fundamental piece in the generation of diverse knowledge, and on the other, a unique opportunity to share experiences and learn from each other. What are we looking for with this proposal? To a) Generate possible links between the Arts and other subjects in the classroom; b) Enrich, through different artistic resources, project work; c) Complement art projects already under development with new visions / artistic tools; d) Rethink existing resources in the classroom / educational centre to reconvert them into artistic devices that support different pedagogical objectives; e) Support teachers in the acquisition of artistic skills that generate confidence when working with them in the classroom.

9:20-9:40

**Spanish museums’ online resources for children and young public**

Myriam Ferreira Fernández (Universidad Internacional de la Rioja, Spain)

Websites and social networks allow museums to divulge their works by using new and attractive means. Besides, these technologies provide tools to generate new content related to the history of art and promote visits to their installations. At the same time, museums are proposing more and more activities to families, children and young people. However, these activities usually take place in the museum’s physical spaces, while websites and social networks seem to be mainly targeted at adults. Given that children and young people are digital natives, they do not feel connected to museums, so museums need to be more present in the digital realm to attract them. Some institutions are making efforts to fill this vacuum, but their work is mostly unknown or undervalued. This paper carries out research among the websites of museums listed in the Spanish Directory of Museums and Collections, looking for online resources for children and young people. The results show that the most frequent resources are games and augmented reality. These ratings confirm theoretical papers that affirm that the future of technologies applied to museums is edutainment and interaction.

9:40-10:00

**Education or Participation: The role of conflict in interrogating the hidden intentions of Socially Engaged Art**

Anthony Schrag (Queen Margaret University Edinburgh, United Kingdom)

This presentation explores the role of education within the arts and its relationship to democracy. It begins by framing the context which suggests that the past decades, participatory art practices have been employed to address issues such as community cohesion (Matarasso, 2011) and social inclusion (Hope, 2012). This has created an over-arching impetus for this kind of work to be ameliorative, seek consensus and eradicate division. Yet, society is inherently dissensual; it is wrought with friction which can never be dissolved (Mouffe, 2013). As Bishop (2012) paraphrases Laclau and Mouffe: “a democratic society is one in which relations of conflict are sustained, not erased.” What, then, is the role of education and emancipation within this context? Ranciere (1987) argues against the prevailing equation that ‘education = emancipation’ is wrong and argues educational processes are predicated upon inequality in which the student does ‘not know’ and the master ‘knows’. Education applied in this fashion recapitulates oppression and a hierarchy of knowledges types. This concept has been picked up by Sophie Hope (2012) who has framed the processes of state sponsored Socially Engaged Art in a similar educational manner and along with other theorists - Levitas (2002), Hewitt (2011), and McLean (2012) - recognise the neoliberal tendencies of cultural policies that seek to ‘construct civic identities’ amenable to the state (Vickery, 2007). These thinkers have presented arguments that explicitly show how cultural projects have been variously framed in a similar pedagogical model to the ‘banking’ system, where the participants have been framed as empty vessels and educated about particular neoliberal ideas conducive to the dominant hegemony. One would think, therefore, that artistic works would be useful in challenging this approach, leading to a more democratic or egalitarian sphere. However, consider the projects of the Clandestine Insurgent Rebel Clown Army (CIRCA) or Tania Bruguera who both enact workshops - educational classes - on how to resist ‘right-wing’ activities. For example developing workshops with environmental protesters to challenge Fracking or developing performances that educated audiences on techniques that Police used to control activists. In works like these, the (activist) artists aim to educate their audience on how to resist these right-wing activities. The subtexts of these works is that specific political ideologies (right-wing activities: neoliberalism, global capital, police authority, etc) are ‘bad’, and their radical (leftist) political ideologies are ‘good’. In other words: ‘art’ is being used to educate people about which political ideology, amounting to a form of social engineering, and activist artists who aim to make the world in their political image are attempting eradicate any dissensus by denying alternative (political)
positions. This seems counter to the democratic sphere many activist artists aim to value so deeply. How, then, can educational art projects within the public realm advocate for plurality of perspective and opinion, and not defer back to binary understandings of culture? This presentation presents a few case studies that successfully problematise arts education and its relationship to democracy.

9:40-10:00
**Young creative minds**
Sahar F. Khalil (King Saud University, Egypt), Ahmed Reffat Soliman (Helwan University, Egypt)

This research paper asks an important question about the relationship between environment and the support of new ideas and reforming aspects. Notably, previous work on the social basis of language acquisition has shown that young children rely on a variety of social cues in early language acquisition and art education theories have confirmed this. Playing mentally challenging games, doing puzzles, and other activities are some beneficial things to do to help stimulate the mind. Going back to school to learn a new skill, gaining an education, and even getting a degree for the first time are also ways to help get a younger mind.

10:00-10:30
**Session for tired activists and antifascists**
David Limaverde (The Netherlands)

Coming from a will to act upon a reflection between the urge to be socially active in relation to the rise of hatred and fascism, and the need to take care of oneself and the other, I started this project as a collaboration among our recently formed foundation (Home of Participation) and a group of artist-activists of a creative collective in Amsterdam (OT301). This is an attempt to use micropolitical strategic tools of performance, practices, and pedagogies of care, resistance, and hospitality. Session for Tired Activists and Antifascists in Amsterdam is a hub for practising and performing care on oneself and on the other in a 2-hour session in a cozy room of volunteers to give care and tired activists who receive care. By giving care, you can offer a massage, reiki, shiatsu, read a poem, play a song, do a ‘cafuné’ etc - bodily techniques to alleviate the tiredness and hopelessness, as well as to create a bond among people. In this session, I, as the facilitator, would make an open call a few days in advance for volunteers and tired activists - knowing that people can give and receive throughout the session during InSEA Seminar in Malta. The session is different every time: performers, audience, caregivers, and receivers are the same, in the same project, hopefully producing a fresh wave of civil strength and affectionate partnerships.

11:00-12:00
**The Precarious University Workshop: The Democratic Art School**
Richard Hudson-Miles (Kingston School of Art, Kingston University, London); Andy Broadey (University of Central Lancashire Preston, UK)

The Precarious University is a nomadic and autonomous art school, formed in the UK in 2013 by @.ac (attackdotorg.com) in response to the commodification and financialization of university education (McGettigan 2013; Edu-Factory Collective 2009; Readings 1996). The Precarious University creates moments of pedagogic détournement to smooth ‘striated’ (Deleuze and Guattari 1988) institutional spaces hierarchised by capital and / or spectacle (Debord 1967). Following the ‘pedagogic turn’ in contemporary art (Rogoff 2008 and Beuys 1972) we regard each manifestation of The Precarious University as an educational experiment, using militant co-research to test models of an art and design school-to-come. Overall, the project is an ongoing and evolving social sculpture, working towards the formulation an ‘anti-oedipal’ (Deleuze and Guattari 1972) aesthetic education. The Precarious University has taken place at Yorkshire Sculpture Park, Wakefield (2015), Chorlton Arts Festival, Manchester (2016), BALTIC gallery, Newcastle (2017), Coventry School of Art (2017), Hanover Project gallery, Preston (2018). Our contribution to the 15th ELIA Biennial Conference, Rotterdam (2018) was the first European manifestation of this project. Following on from the success of our ELIA workshop (pictured below), on 9-11 October 2019, The Precarious University proposes to hold an interactive workshop and exhibition at MUŻA, Valletta, Malta, as part of the InSEA seminar ‘Art Education: Conflicts and Connections’. The workshop will directly address the conference sub-theme of ‘Art education and democracy in the 21st century’ by asking delegates to collectively and
creatively question what a democratic art school would look like today? The instrumental policy of many neoliberal governments across Europe has marginalised the arts and prioritised funding for STEM subjects. However, the recent wave of tuition fee free, autonomous art schools established in the UK in recent years suggests the arts have a once in a generation chance to reinvent themselves, in forms that resist neoliberalism, and suggest new forms of democratic social organisation. The radical history of the art school, particularly in the occupations of 1968, has shown that it has always had this potential. Fifty years after the struggles of 1968, could the pedagogies and techniques of the arts and humanities be the site where a new idea of democracy can be inculcated? Drawing upon Wendy Brown's (2015) argument that neoliberal ‘economisation’ neutralises ‘homo-politicus’ into ‘homo-oeconomicus’, and Jacques Rancière’s (1999) argument that politics-proper begins when the dēmos (the excluded, downtrodden, marginalised) voice their rightful claim for equality through a spectacular process of political subjectivation, our workshop seeks to conjure a ‘temporary autonomous zone’ (Bey 1991) of collective art school democracy, as politics against the status quo. Drawing upon the techniques and canonical works of critical pedagogy (hooks 1994; Giroux 1983; Freire 1970), this ‘art school as-politics’ will activate an emancipated spectatorship (Rancière 2009) critical of the traditional conference paper and art exhibition formats. This spectacular ‘theatocracy’ (Hallward 2006) will involve delegates creatively reworking enlarged fragments of classic theoretical texts of critical pedagogy which explicitly concern the interrelations of the arts, democracy, and politics. These dissensual artworks will be exhibited in the workshop space and used to generate a visual and discursive model of the democratic art school. The workshop will consist of a short 10-minute lead off paper by @.ac, contextualising all of the above, 30 minutes for delegates to produce artistic responses, and 20 mins to discuss the exhibited results. Contributions will be documented and used as the basis for an academic paper summarising the results of the workshop.

11:00-12:00
Unity out of Diversity - through Artistic Dialogue
Sinisa Rudan, Sasha Mile Rudan, Lazar Kovacevic, Rozalia Forai (Serbia)

The proposed workshop is developed by ReMaking Tesla International Forum of interactive and IT-Augmented Education (http://remakingtesla.com/en/) and by the team of its co-founding NGO. At this workshop, we play with and on the concept of dialogue. Participants will build their perspectives on knowledge and goals, that will divide their perspectives. We will enter this exploration through a structured COGNITIVE format of dialogue, over DialogGame toward AFFECTS-driven dialogue, performed through an artistic co-creation and collective creative writing (exploration of long creative leaps and a trip from individual toward collective ideas and shared vision). Participants will embody them and turn into collective vision and action. We will practice collective awareness, collective creativity and IT-supported creation of performance artivism - toward a collaborative (community-based) piece of Socially Engaged Art (SEA). Participants make progress on the road of ‘problem+challenge → understanding+knowledge → performance+reaching society’). They also identify the SDGs (Sustainable Development Goals) as a starting point for mapping and clustering the social, environmental, and other issues/challenges.

11:00-12:00
TEST THE FACE: A hundred heads project
Myriam Romero Sánchez (Spain)

This workshop represents a continuation of an ongoing project that began in October 2018 with an installative-participative art exhibition, named TEST THE FACE. In this show, attendants were able to interact with the works displayed to generate variations of an empty face combined with a series of decontextualized facial features that covered the whole room. Also, the public was encouraged to take pictures of their creations and upload them on Instagram under the hashtag #TestTheFace to form an online archive. During the time that the exhibition took place, I was able to collect pictures of the creations made by the public, but, after a while, I realized they only represent the specific context of the people around the area the show took place in. Therefore, the TEST THE FACE: A hundred heads project is born as a way to explore how different people, from different places of the world find various ways to create, and how they portray multiculturalism and identity in their creations. For this reason, the ultimate purpose is to build a project to collect 100 different points of view when it comes to the representation of identity using several facial fragments from different cultural backgrounds. Consequently, I find it particularly interesting to bring this idea as a workshop to the InSEA Seminar, where individuals from all over the world come together to explore art and education and would bring interesting points of view to this project. The project itself revolves
around the idea of mixing and matching a series of portrait images that will be provided to the attendants in an effort to investigate identity, understood as the sum of many different parts, as well as observing the possible options each person is able to create. After finishing up that process, they are encouraged to name the person they created, write a short background story for it and take a picture of the ensemble (face + name + handwritten story) and send it to a designated email account, indicating the creator’s name and country of origin. Later on, all the participations will be uploaded onto a website to officially inaugurate the TEST THE FACE: A hundred heads project, that will continue in the future as far as it takes to reach the final goal of 100 entries or individual creations.

Video posters

Visual methods in an affective arts educational research?
Silvia de Riba (University of Barcelona, Spain)

The video-poster presented in this conference is part of the PhD thesis: ‘Learning trough becoming: young learning in a feminist perspective of the affective pedagogy’, which is still a work in progress. Thereby, this communication is not looking for conclusions but it is about opening new questions on how visual methods can provide evidences in an affective arts educational research. Considering art as the language of sensations (Deleuze and Guattari, 1996) the concept of affect introduced by Spinoza and developed in the affective turn during the nineties has an important role in conceiving visual methods for educational research and art education. In fact, affect has the capacity to transform methodologies at the same time as onto-epistemologies. In conceptualizing a research approach based on affect, visual methods allow us to explore learning processes by taking account subjective realities and its relations with all the elements of the learning context. Using visual methods allows us to examine the learning process in a way that language and numbers could not achieve. Visual methods as an affective dispositive seem to present a way of thinking in a different manner what a research process could be. A process which can provide transparent, transferable and significant knowledge about learning processes of young people.

“A Vila do Mañá / The city of tomorrow”: Education, art and architecture with children at risk
Sandra González Álvarez (PØSTarquitectos; España), Diego Trincado Sandá

“A Vila do Mañá” is an educational and outreach project whose goal is that, using play as a tool, children become aware of all the scales of the common: tangible and intangible heritage, architecture, urbanism and the landscape. It is necessary that childhood be actively present in the processes of construction of the common space (square, neighbourhood, city ...). For this, it is essential that they discover and know the value of their environment; At the same time, it is necessary to provide them with tools to develop their creativity, from art and architecture. The objective is to provoke in them the awakening of a new look on the spaces in which they develop their life and discover, from the architectural discipline, a new vision of the city, a vision that will bring us who will be the inhabitants of tomorrow. To work with children and to understand and transform their environment, we rely on art and architecture strategies. Our transformation tools will be the POINT, LINE and THE PLANE (based on Kandinsky); which we will add the THREE-DIMENSIONAL ELEMENT, rethinking the “gifts” of the Froebel learning process. The children will tell us what their city is like, through a large golden frame, like the artist Lorraine O’Grady did. They will work with the human scale and its relationship with the city, based on the experiences of Yves Klein. Their perception of the closest environment will be modified, using the phenomenon of “defamiliarization” of Viktor Shklovskii. The last workshop of “A Vila do Mañá” took the leap from Europe to America, specifically to São Paulo, in Brazil. “A Vila do Mañá” is a project in constant evolution. While the workshops developed in European territory sought children to take the city, make it theirs, invade it and therefore to OCCUPY it; In São Paulo, we worked with the most vulnerable groups: the children who lived in an “OCUPAÇÃO” / occupation. We will explain the meaning of occupation: both buildings and land: it is the strategy used by social housing movements to denounce the lack of housing policy and claim the right to decent housing. In addition to political pressure, many of the occupations are consolidated, remaining in place, constantly looking for the reform of the building, making possible the definitive housing for the families that live there. The occupations are made up of working families, young students ... they pay light bills, water ... and the organized housing movements charge a monthly contribution value for such expenses and for the maintenance of the building, like a formal
The children of the occupation “9 de Julho” are in constant risk of social exclusion and live a reality very different from those with which we had previously worked, that is why “A Vila do Mañá” seeks in this situation not the OCCUPATION of the space and its appropriation, which is something that has already happened and is happening at all times in its environment, if not the VISIBILIZATION of this occupation, of the reality that these children live and in general is alien to even the closest neighbours of the street or the neighbourhood where the occupation is located. The workshop held with these children has provided visibility to their circumstances and to the occupation act itself as an element of modification and appropriation of a place, making it known throughout its city through the media and bringing under the spotlight so that the university, political and social spheres show interest in this situation.

ART4DEM: artistic methods for citizenship education

Bob Selderslaghs, Nele Willems, Janna Beck, Ski De Keersmaecker, Sara Pieters, Britt Dehertogh, Marion Schrijvers (AP University College, Antwerp, Belgium)

ART4DEM is a Belgian multidisciplinary research project that explores new ways of working on civic education by means of artistic methods (drama and media). Citizenship education in primary and secondary schools faces tough challenges. Despite the persistently low scores for democratic attitudes among pupils (Franck, Elchardus & Kavadias, 2009; Hooghe & Claes, 2017), the world of education is struggling with its approach (Kavadias & Dehertogh, 2010). Schools, for example, give varying meanings to citizenship and many work on it only sporadically. Moreover, research points to the gap between young people according to their level of education and social background (Hooghe & Claes, 2017), which is particularly evident in urban areas. Some authors therefore stress the importance of new forms of civic education that are more in line with the living environment and participation wishes of children and young people (Lawy & Biesta, 2006; de Winter, 2015). Moreover, schools are asking for an intra-muros offer (Kavadias & Dehertogh, 2010).

ART4DEM is setting up an experiment in six primary and secondary schools. The experiments include two forms of drama (Mantle of the Expert and participatory drama) and a visual interactive method (Interactive Design). Qualitative and quantitative research will be carried out into what the programme implies for all those involved (pupils, teachers, school policy), what the influence is on democratic skills, attitudes and behaviour among pupils and on the democratic school culture.

ART4DEM wants to develop new ways of working for citizenship education with the help of the arts. At the same time, the project focuses on the indoor professionalisation of teachers in learning to work with these methods. The project reinforces teachers in a changing context with an innovative and participatory trajectory.

From political conflicts to Buddhist aloofness: Cheng Cheng-Huang’s visual narratives

Shei-Chau Wang (Northern Illinois University, USA)

Cheng Cheng-Huang (CCH) has explored his potential in painting, drawing, and printmaking since he started to major in Western art at the Chinese Culture University in Taipei in late 1980s. Before the lifting of martial law in Taiwan (1949-1987), he chose politically sensitive agendas as the topics of his art works to express his concerns, angers, and sense of helplessness about Taiwan, his native country. Many of these works, however, were not accepted by the political authority, and thus were not able to be exhibited, especially in the sensitive transitional era in the early to 1990s. To survive as an artist with very limited opportunities exhibiting his art, he drove taxi and made comic strips as side jobs. As a Taipei taxi driver, he observed his passengers, learned their life stories, created imaginary characters for his comic narratives, and then transferred these stories into his quest to develop a series of existential questions about the chaos of life. He collected fragments of the images to present his visual narrative over a period of time. He started to study Buddhism about the same period to examine these chaotic life changes. His experimental works about social justice to Buddhist concepts, such as the significance of suffering in the floating world, the quest for self-knowledge and internal peace, and the enlightenment of eternity, led him to look into his inner self, a reflective process of art-making that has become a therapy for him that helped him escape from the realities. From this process, CCH discovered that the best method was woodcutting: he
incised images into inked wooden panels, leaving the natural wood colors to symbolize uncertainties in nature and society. He also personalizes pop-cultural icons/images and combines them with traditional Chinese landscapes in many-layered, spiritually meditative, and surreal compositions that invite viewers to the impossibly difficult task of self-reflection, a constant pursuit of Buddhist spirituality in the floating world. CCH's recent works, "A Familiar Strange Land" series, show his interpretation of Buddhist concepts of universe where imaginary spaces can be explored through eyes. This series contains many visual narratives that not only exceed cultural boundaries but can also be shown in all levels of art classrooms. This presentation will provide possible uses of CCH's works for teaching.