

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

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

Diversity through Art | Change, Continuity, Context

## Program



Department of Education and  
Early Childhood Development



CITY OF  
MELBOURNE



InSEA2014

Melbourne Australia | 7-11 July 2014

Diversity through Art

[www.insea2014.com](http://www.insea2014.com)

## Hosts



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# Welcome message from the Congress Co-Convenors

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

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

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

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

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

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

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

We wish you all a rewarding and enjoyable InSEA2014!

**Marian Strong and Linda Knight**  
Congress Co-Convenors

# Welcome message from the President

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

With gratitude and appreciation,

**Rita L. Irwin**  
InSEA President

[www.insea.org](http://www.insea.org)

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## Committees

### Co-Convenors

Ms Marian Strong

President Art Education Australia (AEA), World

Councillor, South East Asia Pacific Region of the  
International Society for Education through Art

(InSEA)

Dr Linda Knight

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

### Executive Organising Committee

Professor Su Baker

Mr Henry Gaughan

Dr Amy Hamilton

Mr Graham Nash

Ms Gina Panebianco

Mr Ron Smith

Mr Stuart Smith

Ms Tania Tickyj

Professor Susan Wright

### International Consultants

Professor Glen Coutts

Professor Rita Irwin

Professor Rachel Mason

# General Information

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

## Accommodation

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

## Banks and Automatic Teller Machines (ATMs)

Banks are open from 0930 to 1600 Monday to Thursday and 0930 to 1700 on Fridays. Banks are closed all day Saturday and Sunday. Exchange facilities are available at the airport and most major hotels. Automatic teller (ATMs) facilities are available at a wide variety of outlets.

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

## Certificates of attendance

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

## Congress satchel

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

## Dietary requirements

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

## Dress codes

### Welcome Reception

Smart casual

### Conference Dinner

Lounge suit /cocktail dress

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## Catering

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

	Tuesday	Wednesday	Thursday	Friday
<b>Morning Tea</b>	0945 - 1015	0945 - 1015	0945 - 1015	1030 - 1100
<b>Lunch</b>	1300 - 1400	1300 - 1400	1300 - 1400	1330 - 1400
<b>Afternoon Tea</b>	1515 - 1545		1600 -1630	



## Duplication/recording

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

## Electricity

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

## Emergency details

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

## Exhibition

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

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

## Internet and Wi-Fi access

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

## Mobile phones

Australia operates on a digital network.

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

## Name badges

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

## Parking

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

## Poster Sessions

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

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

Tuesday 8 July 1330-1400

## Program

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

The Congress Organising Committee reserves the right to change the Congress program at any time

without notice. Please note that this program was accurate at the time of printing.

## Public transport

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

## Registration Desk

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

The registration desk will be open at the following times:

Monday 7 July	1430 – 1900
Tuesday 8 July	0730 – 1800
Wednesday 9 July	0800 – 1400
Thursday 10 July	0800 – 1800
Friday 11 July	0800 – 1500

## Shopping

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

## Smoking

Smoking is not permitted inside the Melbourne Cricket Ground.

## Speakers

All speakers are asked to check into the speakers' preparation room at least three (3) hours prior to their presentation. However, it is recommended

speakers register with the speaker preparation room the day before their presentation. The speakers' preparation room will be located in the Terrace Café on Level 2 at the Melbourne Cricket Ground.

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

Monday 7 July	1500 – 1800
Tuesday 8 July	0730 – 1800
Wednesday 9 July	0800 – 1400
Thursday 10 July	0800 – 1800
Friday 11 July	0800 – 1500

## Taxis

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

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

Melbourne's major taxi companies include:

13CABS

Phone: 13 22 27

Silver Top Taxis

Phone: 13 10 08

## Taxes

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

## Tipping

Tipping is not the general custom in Australia and service charges are not added to accounts by

hotels and restaurants. However, you may tip hotel porters and food and drink waiters in restaurants (up to 10% of the bill) for special service. At any time, tipping is at your discretion.

## Useful websites and apps

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

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

[www.thatsmelbourne.com.au](http://www.thatsmelbourne.com.au)

[www.onlymelbourne.com.au](http://www.onlymelbourne.com.au)

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

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

## Melbourne City Guides

Melbourne Official Visitors Guide

Play Melbourne

Timeout Melbourne

## Food and wine

The Age Good Food Guide 2013

The Age Good Café Guide

The Age Good Bar Guide

## Arts

ArtsView

Detour Melbourne Street Art Guide

## Transport

Public Transport Victoria13CABS

# Business Meetings

## World Council Meetings

Room: Executive Suite, Level 3

### Monday 7 July

Current World Council

0830-1600

### Friday 11 July

Incoming World Council

0800-1200

## Editorial Board Meeting

Room: Jim Steynes Room A, Level 2

### Tuesday 8 July

1300-1400

## Regional Meetings

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

### Thursday 10 July

1300-1400

## Executive Meeting Space

Room: John Landy Room, Level 2



# Art Exhibitions

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

The exhibitions can be viewed during the following times:

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

## Virtual Art Exhibition

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

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

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

## The Dax Centre Exhibition

Enhancing Emotional Literacy through Visual Art: Reverie

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

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

## Wednesday Afternoon Tours

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

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

# Social Program

## Welcome reception

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

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

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



## Congress Dinner

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

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

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

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

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



# Venue Map

## LEVEL 2

**LEVEL 2**

Plenary – Members Dining Room  
 Concurrent Sessions - Olympic Room and Jim Symes Room  
 Registration and Catering, Dax Exhibition, InSEA Self-Portraits  
 Exhibition and Posters – Betty Outhbert Lounge  
 Executive Meeting Space – John Landy Room  
 Workshops – Percy Beames Bar and Medalists Bar  
 Speakers' Preparation Room – Terrace Café

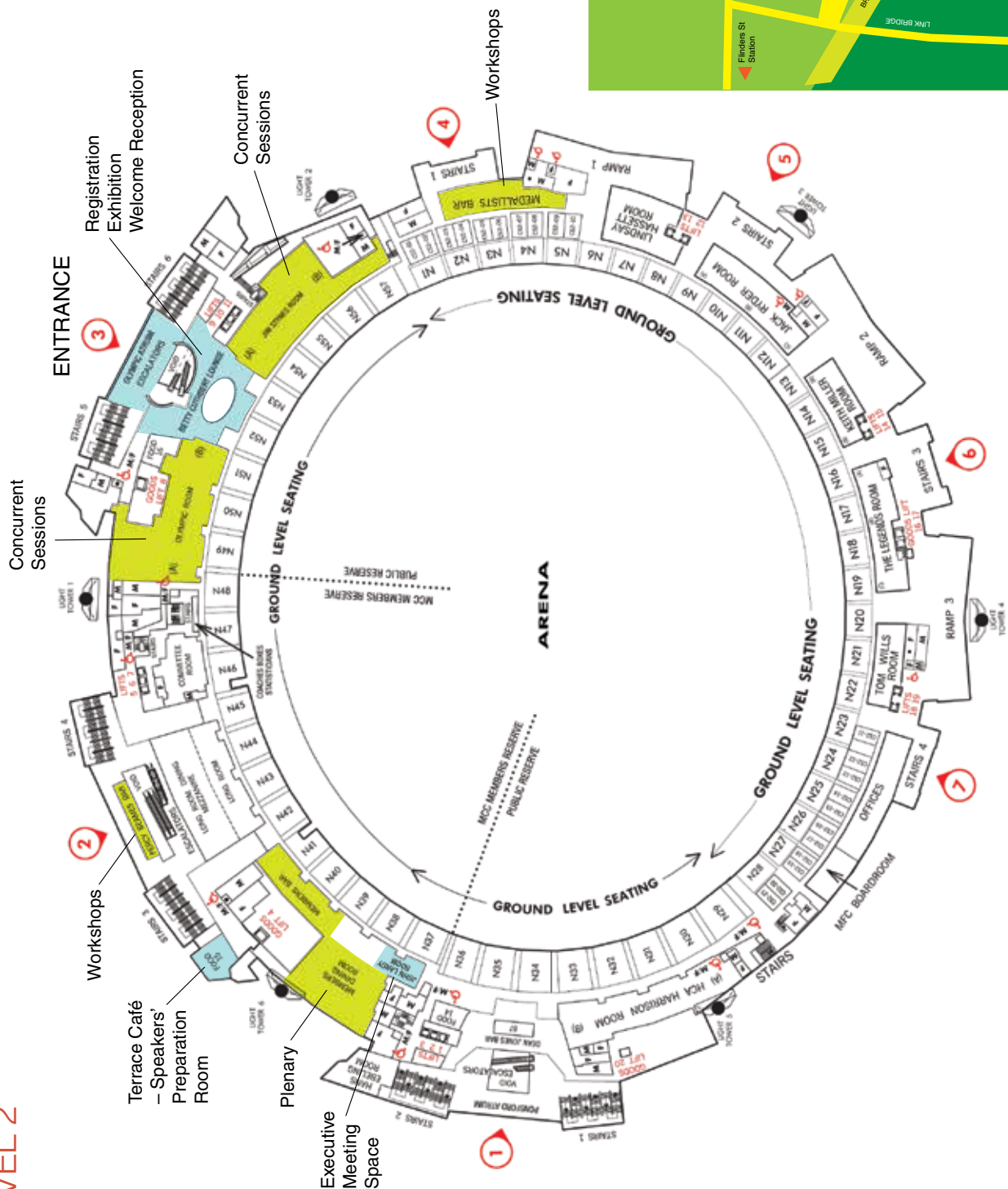
## LEVEL 3

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

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

## Level 4

Concourse - Workshops





### Enhancing Emotional Literacy through Visual Arts

ELVA aims to develop the emotional literacy of primary school age children. Emotional literacy may be defined as the capacity of a person to understand their emotional experiences. Children who possess emotional literacy are emotionally aware, alive and connected with themselves and others, and with experiences and surrounding situations. As a result they are better equipped to develop capacities to engage with and manage difficult emotional experiences and as a consequence, can be more resilient in the face of emotional challenges.

The Dax Centre is a multifaceted, not-for-profit organization that explores the fascinating interface between art, the mind and creativity. It includes the Cunningham Dax Collection, which consists of over 15,000 creative works on paper, paintings, ceramics and textiles created by people with an experience of mental illness or psychological trauma. This unique collection is the only one of its type and size in Australia.

To find out more visit <http://elva.daxcentre.org> or [www.daxcentre.org](http://www.daxcentre.org)

**ELVA**  
Enhancing Emotional Literacy  
through Visual Arts

 The Dax Centre



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

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

# Keynote Speakers



## Professor Dennis Atkinson

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

Dennis Atkinson is currently Director of the Research

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



## Associate Professor Ian Brown

*Dean in the Faculty of Education University of Wollongong*

Ian Brown is an Associate Professor and Dean in the

Faculty of Education at the University of

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

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

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

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



## Alison Carroll

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

Alison Carroll has been an academic, critic, writer, curator and administrator of

art exhibitions and artist exchanges with Asia for



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



### Maree Clarke

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

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

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

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

Her research provided the inspiration for a series of art projects that enabled her to reinvigorate the

designs of her Ancestors in her contemporary art practice, including the designs on shields and the processes connected with necklace making. This research continues to be significant in providing information to the museum about the material culture of her Ancestors.

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

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

The latest exhibition of Maree's work to achieve acclaim has been her creation and installation 'Ritual and Ceremony' using kopi mourning caps. These awe inspiring caps represent Maree's latest work researching the 'Rituals and Ceremonies' of her Ancestors.

Maree's inclusive approach to art practices – where art and culture are inseparable to all other aspects of life, has seen her involved in working with many members of the Aboriginal community. The capacity for art to enable people to reconnect with their cultural heritage and to assist in their recovery remains central to Maree's philosophy concerning the power of art to heal and inspire people to positively identify with their Aboriginality, a process that for some continues to be difficult given the ongoing negative effects of colonisation.

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



### Patricia Piccinini

Patricia Piccinini is at the forefront of contemporary Australian art. From her early 'Protein Lattice' images, depicting a human ear growing on a mouse, to

her recent 'Skywhale', Piccinini has continually created highly topical and engaging works which question our modern relationship to the laboratory. Exploring notions of maternity and connection through increasingly 'unnatural' scientific organisms, her work can be simultaneously unsettling yet tender.

Speaker sponsored by







Basilica of San Vitale, Ravenna

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

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

**ASA's rich diversity of tours include:**

**STRUCTURE AND BEAUTY:  
THE TRIUMPH OF ITALIAN ART**

28 December 2014  
- 12 January 2015

**LA SERENISSIMA: VENICE,  
'JEWEL OF THE ADRIATIC'**

9 - 23 October 2014 &  
1 - 15 October 2015

**THE RENAISSANCE  
IN FLORENCE & TUSCANY**

15 - 29 September 2015

**MUGHALS, RAJPUTS &  
VILLAGES: THE CULTURAL  
HERITAGE OF NORTH INDIA**

29 December 2015  
- 19 January 2016

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

[www.asatours.com.au](http://www.asatours.com.au)

Phone 03 98226899

Freecall 1800 645 755

Email [info@asatours.com.au](mailto:info@asatours.com.au)



**ASA**  
CULTURAL TOURS

AUSTRALIANS STUDYING ABROAD

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WEBPAGE

# Program **Monday 7 July**

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**Registration open from 1400**

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## Welcome to Country

1600 - 1630

Members Dining Room

*Chair Marian Strong*

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

## Opening Keynote

1630 - 1730

Members Dining Room

*Chair Linda Knight*

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

**1730 - 1930 Welcome Reception**

# Program **Tuesday 8 July**

## Keynote Presentation

0830 - 0945

Members Dining Room

*Chair Susan Wright*

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

**0945 - 1015 Morning Tea**

**1015-1300 Concurrent Sessions**

## Practices and pedagogies of the educator

1015 - 1300

Members Dining Room

*Chair Ruth Beer*

1015 - 1030 Site Specific and Socially Engaged Art: Mapping a Dialogic and Exploratory Research Methodology for Arts Based Research

Ruth Beer, Kit Grauer

1030 - 1045 Art Education to Cultivate a Base of the Spirit of Freedom (II): A Case study of a Teaching Practice in an Elementary School

Tokuyuki Nishimura, Nobuhiko Fujihara, Takashi Aida, Mikiya Taniguchi

1045 - 1100 Understanding the four temperaments for arts teaching

Cath Appleton

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

Gai Lindsay

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

Jane Smyth

1130 - 1145 The advantages of a Realist framework for art and art education: the teaching and writings of Neil C. M. Brown and his impact on research, curriculum development and teaching in art classrooms in New South Wales schools

Kerry Thomas, Karen Maras, Susanne Jones

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

Karen Stevens

1200 - 1300 Voices in visual arts education (VIVAE): Narrating the practices of art education in rural and regional New South Wales

Donna Mathewson Mitchell, Elizabeth Gallwey, Les Quick, Bernadette Wood

## Community arts

1015 - 1300

Olympic Room A

*Chair Robert Brown*

1015 - 1030 Community pedagogy: (Re)contextualizing the narrative of teaching and learning

Ross Schlemmer





1030 - 1045	Spiritual Boxes Wesley Nowell
1045 - 1100	Making connections: Visual arts programing in an interdisciplinary precinct environment Pia Robinson, Megan Williams, Jacina Leong
1100 - 1115	Creating Communities: Connecting Visual Arts students with socially engaged contemporary art and architecture practices Karen King
1115 - 1130	Change and continuity – lessons from a small island Alex Ashton
1130 - 1145	Portrait of the Artist who Works with Children Robert Brown, Simon Spain
1145 - 1200	Community Mural Painting at Void Decks: A Perspective towards Creative Placemaking in Singapore Dorathy Lye
1200 - 1215	Lending a helping hand: Lessons to be learnt from young children's home-based art experiences Rosemary Richards
1215 - 1230	Community arts participation enhances teaching and learning Ian Bowell

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## Digital literacies and medias

1015 - 1130

Jim Stynes Room A

*Chair Susan Coles*

1015 - 1030	Continued Professional Development through the use of online collaboration Susan Coles
1030 - 1045	(Im)migrating to Digital Scholarship in Art Education: Trends in the Present-Future Aaron Knochel, Ryan Patton
1045 - 1100	The Research of Experience and Visual Expression - Example by A Wearable Device of Visual Heartbeat Sensor Jhong Cyuan-Yue

- 1100 - 1115    Artificial-Life and emergent art practices: Changes in life, culture, and contemporary arts education  
Adetty Perez Miles
- 1115 - 1130    Art Education Programming(?): Computational Thinking and Making  
Ryan Patton
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## Cultural Perspectives

1130 - 1300

Jim Stynes Room A

*Chair   Frances Alter*

- 1130 - 1145    Beyond the school gate: A retrospective study involving past winners and finalists of the UNE Schools Acquisitive Art Prize (UNESAP)  
Frances Alter
- 1145 - 1200    Developing an international masters program between four countries: Nordic Visual Studies and Art Education (NoVA)  
Kevin Tavin, Mira Kallio-Tavin, Boel Christensen-Scheel
- 1200 - 1215    Cultural identifications and feelings of belongingness in visual arts education perspective. An artistic research of Finnishness at a multicultural primary school in Helsinki  
Leena Knif
- 1215 - 1230    Ethical filming and editing - a multifaceted challenge in research work  
Helena Danielsson
- 1230 - 1245    MI theory and Dyslexia: The Concepts of 2E (Twice-Exceptional) for Using Entry Point Approach for Visually Gifted Child  
Itsuro Ikeuchi
- 1245 - 1300    Approaches between transdisciplinarity, creative process and art education  
Samara Araujo
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## Tertiary education

1015 - 1300

Olympic Room B

*Chair   Jill Smith*

- 1015 - 1030    Authentic Engagement: Art Specialist Roles in Transforming Math and Science Teacher Education  
Kerry Dixon

- 1030 - 1045    The Scream' in Snow. Edvard Munch as inspiration for exemplary education of Norwegian teacher students  
Mette Gardvik, Karin Stoll, Wenche Soermo
- 1045 - 1100    Popular culture in the art classroom: Critical media-based discussions  
Elvin Karaaslan Klose
- 1100 - 1115    Program Framework and Strategies for Student Artist Formation: The De La Salle University Model  
Glorife Samodio
- 1115 - 1130    Practical Study on the Role of Traditional Japanese Ink Monochrome Painting in University Lesson: Teacher Training based on the MEXT's Government Teaching Guidelines  
Shimpei Takeuchi
- 1130 - 1145    Equally Engaged: Demystifying Tertiary Study in the Creative Arts to Equity Communities  
Emma Felton
- 1145 - 1200    The Swedish National Advisory Assessment Tool in Visual Art Education  
Tarja Karlsson Häikiö, Camilla Wu
- 1200 - 1215    Linking research and pedagogy: Empowering pre-service visual arts teachers to be culturally inclusive in thought and action  
Jill Smith
- 1215 - 1230    Innovative Program for Teachers' Training in Cultural Education  
Lourdes K Samson
- 1230 - 1300    Aesthetic Understanding Viewing Art Museums and Educational Interpretations  
Betty Lou Williams

## **Sustainability**

1015 - 1300

Jim Stynes Room B

*Chair    Les Hooper*

- 1015 - 1030    Using the Past to Inform the Present: The Intersection of the Kondoa Irangi Rock Paintings and the Twiga Women's Group Tanzania  
Jennifer Snyder

- 1030 - 1045    Touched by the Earth: Engaging in the arts through biodiversity and environment in context at Bundanon  
Mary Preece, Tonia Gray, Carol Birrell
- 1045 - 1100    Arts for Sustainability  
Sherridan Emery
- 1100 - 1115    Visual Narrative Identities and Aesthetic agency in an Arts Health Context  
Kathryn Grushka
- 1115 - 1130    Tale of a New Haiti: Elementary Children and Environmental Muralmaking for Understanding Integrative Teaching Strategies  
Beth Burkhauser
- 1130 - 1145    Place and Identity: Artists insights for Art Education  
Shelley Hannigan
- 1145 - 1200    100 Futures Now: Designing Sustainable Futures  
Les Hooper, Natalie Wright
- 1200 - 1300    ON TRACK #off\_the\_wall - Change as a method of renewal in conference formats  
Nicholas Phillipson, Sharon Tofler, Karen Profilio
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## **Workshop**

### **Mobilemovie- project**

1015 - 1230

Medallist Bar

*Chair    Nicole Wassell*

Aya Katagiri, Maria Letsiou, Bernadette Thomas

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## **Workshop**

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

1015 - 1130

Percy Beames Bar

*Chair    Genevie Baker*

Lee Fullarton, Miranda Free

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## **Workshop**

### **The iPad goes to the classroom**

1130 - 1230

Percy Beames Bar

*Chair* *Graham Nash*

Eleni Grafakou, Chrysostomos Lefteratos

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## **Workshop**

### **Solar-Plate & Mono-type Workshop**

1015 - 1230

Yarra Park Room

*Chair* *Jenny Grenfell*

Michael Fitzgerald

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## **1300 - 1400 Lunch and Poster Session**

## **1400 - 1515 Concurrent Sessions**

### **Arts based inquiry**

1400 - 1515

Members Dining Room

*Chair* *Daniel Barney*

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

1415 - 1430     InSEA Research Board Report  
Teresa Torres De Eca

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

1445 - 1500     Conceptualizing and contextualizing possibilities for arts based educational research  
Fiona Blaikie



1500 - 1515     Art based-methods for young talent coaching  
Janeke Wienk

## International perspectives

1400 - 1515

Olympic Room A

*Chair*    Donal O'Donoghue

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

1415 - 1430     A Lighthouse and Halcyon Sea  
Tonu Talve

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

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

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

## Studio practices

1400 - 1515

Jim Stynes Room A

*Chair*    TBC

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

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

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

1445 - 1500     The Unique and Specific Function of the Interaction among Drawing, Linguistic Activities and Art Appreciation  
Kazuhiro Ishizaki, Wenchun Wang

1500 - 1515 Don't reinvent the square wheel - tradition and continuity in typography  
Benjamin Thorn

### **Classroom contexts**

1400 - 1515

Olympic Room B

*Chair Kathy Mackey*

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

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

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

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

1500 - 1515 Art Teaching and Learning inside the After School Art Studios in Taiwan  
Li Yan Wang

### **Classroom contexts**

1400 - 1515

Jim Stynes Room B

*Chair Susan Wright*

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

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

1430 - 1445 Children's Graphic-Visual-Embodied Narratives: The Role of the Interlocutor in Surfacing and Enriching Meaning Making  
Susan Wright

1445 - 1500 Visual Image Analysis and Teaching Research on Innovative Realism Sketch  
Li-Hsun Peng, Yi-Chen Lai

1500 - 1515     Connecting with boys, how do boys engage in the art classroom.  
Andrew Jones

**1515 - 1545     Afternoon Tea**

**1545 - 1745     Concurrent Sessions**

**Panel: Art Education - International trends: interactive discussion**

1545 - 1645

Members Dining Room

*Chair     Susan Coles*

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

International Art Education Issues: A Dialogue

Doug Boughton, Graeme Sullivan

**The Australian Curriculum: The Arts**

1645 - 1745

Members Dining Room

*Chair     Susan Coles*

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

Phil Lambert

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**Panel: Moving Beyond the Power of One**

1545 - 1645

Olympic Room A

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

**Digital literacies and medias**

1645 - 1745

Olympic Room A

*Chair     TBC*

1645 - 1700	Using digital technologies to connect future visual arts teachers to sites of learning beyond the classroom Donna Mathewson Mitchell
1700 - 1715	Making Movies in Minutes Paul Duncum
1715 - 1730	Examining the contribution of media arts in childrens learning lives: an Australian primary school case study Nicole Goodlad
1730 - 1745	The relationship between technology, theatre and education in the Pro-Degree in theatre teacher training Marineide Silva

### Tertiary education

1545 - 1745

Jim Stynes Room A

*Chair Danielle Hogan*

1545 - 1600	The Role of Higher Education in the development of Islamic Contemporary Art in Indonesia Nuning Yanti Damayanti
1600 - 1615	Indigenous Spaces of Learning of the Wharenuī Cheri Waititi
1615 - 1630	Elementary Preservice Teachers: Reconstructing Conceptions about Teaching Art through Alternative Practicum Hung-Min Chang
1630 - 1645	Cubic Reflections: An interactive cartography of the sensory, spatial and ontological dimensions of tertiary learning environments David Rousell
1645 - 1700	The Case Comparison of Figural Forms and Creative Roles of ATTA in Taiwan and Finland Tsui-Lien Shen
1700 - 1715	Visualizing and Talking about Gender Inequality and Sensitive Cross-Gender Issues in Trainée School Teachers in Visual Art Ewa Berg, Gunnilla Welwert, Feiwei Kupferberg
1715 - 1730	The Effects of Visual Arts Education Course on the Motor Development of Mentally Disabled Children Gonca Erim

1730 - 1745     Maternal craft practices as the foundation for studio arts pedagogy in Bachelor of Fine Arts programs  
Danielle Hogan

## Cultural perspectives

1545 - 1745  
Olympic Room B  
*Chair Sarah Jameson*

1545 - 1600     Gangnam Style and Global Visual Culture  
Ryan Shin

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

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

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

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

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

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

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

## Classroom contexts

1545 - 1645  
Jim Stynes Room B  
*Chair Anna Kelly*

1545 - 1600     Grey Matters: From a school's vision to a learner's instinct  
Sawn Hwang



- 1600 - 1615    Experiencing difference - artists residencies in schools  
Anna Kelly, Maree Clarke
- 1615 - 1630    Visual Literacy and Mondrian School as Icon in Nowadays Art Education  
Dace Paeglite
- 1630 - 1645    Contemporary Art in the curriculum and practice in Sara Hilden Academy  
Heli Tiainen

### **Panel : A Conversational Approach to Teaching**

1645 - 1745  
Jim Stynes Room B  
Teresa Torres De Eca, Allan Richards, Sol Moren

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### **Workshop**

#### **Using workshop as a method for change and democratic sustainability through attention and participation**

1400 – 1515  
Medallist Bar  
*Chair Anne Smith*  
Susanne Westerberg, Mattias Gunnarsson



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### **Workshop**

#### **Color Displacement**

1400 - 1515  
Percy Beames Bar  
*Chair Deb Child*  
Rose Mary Aguiar Borges

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### **Workshop**

#### **Art and music appreciation in an educational context**

1400 - 1515  
Yarra Park Room  
*Chair Jill Edwards*  
Karen Junqueira

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## **Workshop**

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

1545 - 1745

Medallist Bar

*Chair Kim Wootton*

Jannie Pretorius



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## **Workshop**

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

1545 - 1745

Percy Beames Bar

*Chair Shelley Hannigan*

Mikl Longstaff

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## **Workshop**

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

1545 - 1745

Yarra Park Room

*Chair Anne Smith*

Kanae Kato, Yoko Okada



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## **The Leon Jackman Memorial Public Lecture**

1815 – 1930

Clemenger Theatre, National Gallery of Victoria

St Kilda Road

*Chair Gina Panebianco*

Art Education & Public Galleries

Heather Whitely Robertson

# Program **Wednesday 9 July**

## Keynote Presentation

0830 - 0945

Members Dining Room

*Chair Kim Snepvangers*

Connection to Country, Culture and Place:

Four women share their knowledge of the diversification of arts practice and education respective to national and international projects

Maree Clarke with Emma Barrow, Shannon Faulkhead and Kimberly Moulton

## 0945 - 1015 Morning Tea

## 1015-1300 Concurrent Sessions

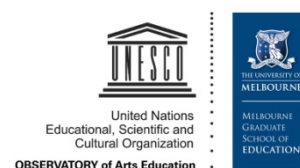
### Panel: Arts Education Recent Research

1015 - 1115

Members Dining Room

*Chair David Sudmalis*

Susan Wright, David Sudmalis, Tanya Vaughan, Brian Caldwell, Felicity McArdle



### Cultural perspectives

1115 - 1300

Members Dining Room

*Chair TBC*

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

Tania Tickyj

1130 - 1145 Cultural, aesthetic and pedagogical context of women artisan in Brazil

Leda Maria De Barros Guimaraes

1145 - 1200 Been there, not done that yet: Rethinking popular themes in multicultural art education

Manisha Sharma

- 1200 - 1215 Do You See/Know What I See? International/Intercultural Communication through Art  
Christine Liao
- 1215 - 1230 Cultural Framework: An Energizing Force For Education  
Hazel Bradshaw Beaumont-Young
- 1230 - 1245 Transformative learning: Ecologies of practice in art and design education  
Kim Snepvangers, Robyn Bannon
- 1245 - 1300 How do we maintain Arts Education/Accessibility in Diverse Contexts within the Museum Sector  
Lynda Cullen

## Cultural perspectives

1015 - 1200

Olympic Room A

*Chair* Fiona Blaikie

- 1015 - 1030 Preservation of Native Andean Cultural Heritage and Art Forms  
Amanda Alexander
- 1030 - 1045 Rhetoric, Ideology and Aesthetics: Premodern Fine Art as Popular Visual Culture  
Paul Duncum
- 1045 - 1100 Toward a Culturally Responsive Pedagogy: A Visual Culture Approach to Teaching Modern Design History  
Hung-Min Chang
- 1100 - 1115 Fan Art, Youth Creativity and Socio-Aesthetic Potentials: Exploring Anime/manga Fan Culture in China, Hong Kong and Taiwan  
Jin-Shiow Chen
- 1115 - 1130 The clothed body as art: An arts informed study of Mean Girls' performances of an aesthetics of hegemony  
Fiona Blaikie
- 1130 - 1145 Culture, creativity and art education - Parents perspective on environmental factors that influence creativity  
Marte Gulliksen

1145 - 1200     Artworks in Residence: How young children respond to adult created artworks  
Julie Wren

### Panel: Findings from the 2013 InSEA Survey

1200 - 1300  
Olympic Room A  
Melody Milbrandt, Ryan Shin, Kevin Hsieh, Teresa Torres De Eca

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### Digital literacies and medias

1015 - 1300  
Jim Stynes Room A  
*Chair    TBC*

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

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

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

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

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

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

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

1200 - 1215     Teaching Education: Learning technologies and build identities in contemporary art  
Lucia Gouvea Pimentel

- 1215 - 1230 Teaching that which they already know : cyber media literacy and new media art  
Manuelle Freire
- 1215 - 1230 Student Feedback on the Art Blog  
Helena Danielsson, Kerstin Ahlberg
- 1245 - 1300 School subjects undergoing change - digital applications in creative work in art and music subjects in lower and upper secondary education  
Hans Ortegren

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## Contemporary issues

- 1015 - 1230  
Olympic Room B  
*Chair Glen Coutts*
- 1015 - 1030 Action Research of Gender issues into Middle Grades Visual Art Education.  
Ming-Wu Chou
- 1030 - 1045 Cultural Heritage as Scene of Public Interventions and Cultural Conflicts  
Heidi Wirilander
- 1045 - 1100 Transgender and Transpecies Renderings: The change that is permanently needed  
Marta Kawka
- 1100 - 1115 The Images and Identity Project - presentation of the book  
Carl-Peter Buschkuehle, Rachel Mason
- 1115 - 1130 Multicultural Teacher Students studying Culture Identity and Internationalism by means of Visual Art and Music  
Marja-Liisa Kraft, Marjo Autio-Hiltunen
- 1130 - 1145 Museum education: The visual culture and the educational role in the historical exhibitions beyond the museums wall  
Valeria Alencar
- 1145 - 1200 Indicators of cultural notions in children´s drawings: How the results could be made to bear fruit in art education  
Nicole Berner, Christiane Schmidt-Maiwald, Cornelia Schnatterer
- 1200 - 1215 Driven by Context: Applied Visual Arts in the North  
Glen Coutts, Timo Jokela



1215 - 1230 A Wishing Tree at the Street Games Festival  
Gonca Erim

## Panel: Mens' places and spaces considered through art and art making

1230 - 1300  
Olympic Room B  
Donal O'Donoghue, Wesley Imms

## Community arts

1015 - 1300  
Jim Stynes Room B  
*Chair Les Hooper*

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

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

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

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

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

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

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

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

1215 - 1230 Citizens of Tomorrow: Media arts education and youth engagement  
Ching-Chiu Lin, Kit Grauer, Martin Lalonde, Juan Carlos Castro, Jill Baird

- 1230 - 1245     Developing culturally-diverse and culturally-sensitive approaches to art education: lessons from the museum sector.  
Moir Simpson
- 1245 - 1300     Social change through service learning  
Ahran Koo

## Workshop

### Creating storylines: Using memory work to (re)examine the biographies of visual arts educators

1015 - 1300  
Medallist Bar  
*Chair    Melissa Bedford*  
Donna Mathewson Mitchell

## Workshop

### Building Community Through Murals

1015 - 1300  
Percy Beames Bar  
*Chair    Kim Wootton*  
Hasmik Cochran, Norma Silva



## Workshop

### An Empty Space for a Whole Body Experience

1015 - 1300  
Yarra Park Room  
*Chair    Shelley Hannigan*  
Marcia Strazzacappa

**1300            Collect Lunch Boxes**

**1315            Site Tours Depart**

# Program Thursday 10 July

## 0830 - 0945 Concurrent Sessions

### Studio practices

0830 - 0945

Members Dining Room

*Chair TBC*

0830 - 0845 Green... no longer just a colour!  
Jenny Buchanan

0845 - 0900 Abstract Comics  
Kym Tabulo

0900 - 0915 A Research on Investigating the Modules of Innovation in Fashion Design Education of Taiwanese Women Designers under the Influence of Western Culture  
Li-Hsun Peng, Chia-Hsin Hsueh

0915 - 0930 The Tale of Two Creatives: The Maturing of Integrated Visual Communication  
Terre Layng Rosner

0930 - 0945 Visualizing A Day Of My Life -An One Year Experimental Study  
Jo Chiung Hua Chen Chen

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### Practices and pedagogies of the educator

0830 - 0945

Olympic Room A

*Chair Mark Selkrig*

0830 - 0845 Draw something to mean something: The role of communications in drawing games  
Yichien Cooper

0845 - 0900 Places and Ways of Artist Teacher  
Tara Page

0900 - 0915 Ca-r-t: changing through acting-reflecting-teaching artistically  
Dai-Rong Wu

- 0915 - 0930 Cultural Identity @ Art Education: Ways of effective teaching  
Yu-Ting Hsu
- 0930 - 0945 Are we stifling their creativity? Provoking arts learning conversations with educators  
Mark Selkrig, Christine Bottrell
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## Public learning

0830 - 0945

Jim Stynes Room A

*Chair Amanda Andlee Poland*

- 0830 - 0845 Spytoons, Outsider Art, and the Amazing Case of Brian  
Mark Graham
- 0845 - 0900 From Cabinets to Museums  
Susan Maygar
- 0900 - 0915 More than just an art exhibition  
Anne Smith
- 0915 - 0930 Social Inclusion as Benign Actions in Neoliberal Art Museum Education  
Nadine Kalin, Rina Kundu
- 0930 - 0945 The Artist in the Museum: drawing research and learning through practice  
Amanda Andlee Poland, Tony Curran
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## Classroom contexts

0830 - 0945

Olympic Room B

*Chair Ian Brown*

- 0830 - 0845 Want Change? Think Differently: changing arts education by re-theorising the literacy  
landscape  
Ian Brown
- 0845 - 0900 Gender Shift - Engaging Boys in the Visual Arts  
Vincenza Doran, Steven Lewis

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

## Classroom contexts

0830 - 0945

Jim Stynes Room B

*Chair    Marnee Watkins*

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

## Arts based inquiry

0830 - 0945

Medallist Bar

Chair Alexandra Cutcher

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

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

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

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

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

## Workshop

### A Fun Way of Drawing More With Less

0830 - 0945

Percy Beames Bar

Chair Nerida Morrish

Kheng Kin Yap



## Workshop

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

0830 - 0945

Yarra Park Room

Cath Appleton



0945 - 1015 Morning Tea



## Keynote Presentation

1015 - 1130

Members Dining Room

Chair *Su Baker*



What it means to be human in the present day

Patricia Piccinini

**1130 - 1300 InSEA General Assembly**

**1300 - 1400 Lunch**

**1400 - 1600 Concurrent Sessions**

## Artists Panel: Diversity: How artists address contemporary issues and ideas

1400 - 1500

Members Dining Room

Chair *Barbara Bolt*

Artists: Patricia Piccinini, Dean Bowen and Lauren Berkowitz

## Curriculum

1500 - 1600

Members Dining Room

Chair *Adrian Montana*

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

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

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

1545 - 1600 Conjunction or Disjunction: A comparative analysis of Design in the Art curriculum in Australia and the UK  
Adrian Montana

## Panel: Diversity and Collaboration Through Art, Towards a Common European Framework of Reference on Visual Literacy by ENViL

1400 - 1500

Olympic Room A

*Chair* Diederik W Schonau

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

### International perspectives

1500 - 1600

Olympic Room A

*Chair* Alma Tooke

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

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

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

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

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### Arts based inquiry

1400 - 1600

Jim Stynes Room A

*Chair* Graeme Sullivan

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

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

1430 - 1445 Displacing or doing similar things with just a slightly different attitude  
Sol Moren

- 1445 - 1500      Reflexive Arts-Based Research: Photography and the Food System  
Abram Kaplan
- 1500 - 1515      The Art of Research  
Graeme Sullivan
- 1515 - 1530      Diversity through art in early childhood teacher education: Fostering a sense of belonging, being and becoming through a/r/tography  
Geraldine Burke, Corinna Peterken, Clare Hall, Rosemary Bennett
- 1530 - 1545      CREMA - Community of Research in Education, Music, and the Arts  
Marja Ervasti, Tapio Tenhu
- 1545 - 1600      Protecting the specificity of image-based art forms in visual culture learning and teaching  
Hirotooshi Yaginuma
- 

### Cultural perspectives

- 1400 - 1500  
Olympic Room B  
*Chair    David Roy*
- 1400 - 1415      To use comics and graphic novels as educational media for intercultural learning in a multicultural context  
Margareta Wallin Victorin
- 1415 - 1430      Museum Context to New Audience Experiences -collaboration, caring and sharing  
Leena Hannula
- 1430 - 1445      Indigenous learning through art: Ecologies of practice  
Kim Snepvangers
- 1445 - 1500      Meyerhold, Myth and Truth in Acting: Sustaining Drama Education  
David Roy

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

- 1500 - 1600  
Olympic Room B  
Kerry Thomas, Kathrine Kyriacou, Melinda Hodges, Sally Leaney, Karen Profilio
-

## Learning spaces

1400 - 1600

Jim Stynes Room B

Chair Wesley Imms

- |             |  |
|-------------|--|
| 1400 - 1415 | The Occupation of Art Museum Educator in the Time of Occupy Museum<br>Nadine Kalin   |
| 1415 - 1430 | Blended Learning and Art Education : Student participation collaborative authentic assessment projects<br>Jenny Grenfell                                     |
| 1430 - 1445 | Contested space between policy and pedagogy: teaching-artists in the third space<br>Rosalind Paterson  |
| 1445 - 1500 | Using Mobile Media and Visual Art to Engage At-Risk Youth With Their Educational and Civic Environments<br>Martin Lalonde, Juan Carlos Castro, David Pariser |
| 1500 - 1515 | Eyes Without a Face: Modest Designers and Visual Technologies in Art Education<br>Aaron Knochel  |
| 1515 - 1530 | Change/interchange in virtual learning environments<br>Flavia Pedrosa Vasconcelos  |
| 1530 - 1545 | Capturing diverse audiences through art making and learning in a regional art museum<br>Rhonda Chrisanthou   |
| 1545 - 1600 | I want to draw myself spinning' - dance play and drawing telling as semiotic meaning making tools to enhance learning<br>Jan Deans                           |

## Workshop

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

1400 - 1600

Medallist Bar

Chair Deb Child

Jonathan Silverman



## Workshop

### The MITATE workshop, again 2014

1400 - 1600

Percy Beames Bar

*Chair Lee Fullarton*

Kazuji Mogi, Chihiro Tetsuka, Maho Sato, Nobuyuki Ueda,



## Workshop

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

1400 - 1600

Yarra Park Room

*Chair Adam Staples*

Tim Spencer

## 1600 - 1630 Afternoon Tea

## 1630 - 1800 Concurrent Sessions

### Pecha Kucha Session 1

1630 - 1800

Members Dining Room

*Chair Geraldine Burke*

- |             |  |
|-------------|--|
| 1630 - 1637 | Tradition and Transformation: Using contemporary Chinese art in the secondary Visual Arts classroom<br>Luise Guest |
| 1637 - 1644 | A Quick Introduction to A/r/tography<br>Rita Irwin   |
| 1644 - 1651 | Baby and Bathwater<br>Helen Kostiuk  |
| 1651 - 1658 | Transition from the academic education to contemporary uncertainty<br>Patricia Raquiman, Miguel Zamorano           |



1658 - 1705	Inside/outside masks: Dialoguing diversity through the context of self and other Jonathan Silverman
1705 - 1712	Everything is possible! - what can happen when the content in art education is equal to a visual culture that young people live in and take part of in their everyday life. Hanna Ahrenby
1712 - 1719	Developing education partnerships between schools and contemporary art museums Melissa Bedford
1719 - 1726	Creating a Space for Children in the Art Gallery - Designing art galleries for children's physical, emotional, and intellectual needs Moir Simpson
1726 - 1733	Into the Sun: the sounds of silence Jayson Cooper
1733 - 1740	City as a Culturally Quilted Pedagogical Territory Leda Maria De Barros Guimaraes
1740 - 1747	The possibility of portraiture, preserving learning programs at the National Portrait Gallery Australia Victoria Firth-Smith

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## Collaborations

1630 - 1800

Olympic Room A

*Chair Alexandra Cutcher*

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

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

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

1715 - 1730 The value and relevance of collaborative processes in Contemporary art and how such processes support experiential learning  
Shufang Ye

- 1730 - 1745     Connecting, combining, coupling and context: The collaborative visual journal as a site for developing artist/researcher/teacher identities  
Alexandra Cutcher, David R. Modler
- 1745 - 1800     Collaborative Practice in creative arts and creative arts education  
Colleen Morris
- 

## Contemporary issues

1630 - 1800

Jim Stynes Room A

*Chair*    Linda Knight

- 1630 - 1645     Tilt to be confirmed  
James Sanders
- 1645 - 1700     Social inclusion through the Visual Arts: The context of the Margins.  
Lindsay Farrell
- 1700 - 1715     Storytelling for Social Justice  
Linda Knight
- 1715 - 1730     To perform and transform knowledge through artistic methods in visual art education  
Tarja Karlsson Häikiö
- 1730 - 1745     Cultural Preservation and Empowerment Through Art Education in Diverse Contexts  
Ronald Jay Christensen
- 1745 - 1800     Knowing Me, Knowing You: Enhancing Emotional Literacy Through Visual Arts  
Margaret Nixon
- 

## Diversity

1630 - 1800

Olympic Room B

*Chair*    TBC

- 1630 - 1645     Inclusive Art Education in Primary Schools; Perceptions of Pupils with Special Educational Needs and Their Teachers in Turkey  
Munevver Meltem Yige
- 1645 - 1700     The Research of Applying Somatosensory Devices into Sound Art Applications for Musical Learning of the Visually Impaired  
Peng Hao-Weng

- 1700 - 1715     Mainstream and Marginal: A Framework for Equity Where STEM Meets Art  
Kerry Dixon, Abram Kaplan
- 1715 - 1730     The past, present, and future of education for the gifted in art in South Korea  
Joohee Kang
- 1730 - 1745     Addressing diversity through arts-based learning: Teaching social justice through Shaun Tan's wordless graphic novel *The Arrival* with diverse student populations  
Ashley Dallacqua, Mindi Rhoades, Sara Kersten, Johnny Merry, Mary Catherine Miller
- 1745 - 1800     Curriculum Renewal and the implementation of the Australian Curriculum; Quality in Arts education practice  
Kathryn Hendy-Ekers, Helen Champion
- 

## Pecha Kucha Session 2

1630 - 1715

Jim Stynes Room B

*Chair   Anne Smith*

- 1630 - 1637     Extreme Theories of Art Education meet Liminal Practices: A Visual Narrative  
Mark Graham
- 1637 - 1644     It's a Small Small World 'Kawaii (cute)' and Miniature: How do children understand a difference of the real thing and the representation?  
Itsuro Ikeuchi, Yuri Makino
- 1644 - 1651     Bridging Finnish and Brazilian art education through dialogue of personal experiences and interpretative drawing  
Flavia Maria de Brito Pedrosa Vasconcelos
- 1651 - 1658     Visual & Tactile  
Ivona Biocic Mandic
- 1658 - 1705     Artistic expression in negotiating and representing my cultures and gendered identities within 'borderlands' and 'spaces'  
Nishta Rosunee
- 1705 - 1712     Making 'Excellence' streams that work for Art Kids  
Paula Trotter, Allie Wright

## Contemporary issues

1715 - 1800

Jim Stynes Room B

*Chair Anne Smith*

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

1730 - 1745 Songlines of the Yarra  
Suzana Klarin

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## Workshop

### Creative Avenues towards Art Learning in the Philippines

1630 - 1800

Medallist Bar

*Chair Graham Nash*

Estrellita Rito



## Workshop

### Natural History Drawing for the 21st Century

1630 - 1800

Percy Beames Bar

*Chair Rebecca Tudor*

Susan Maygar



## Workshop

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

1630 - 1800

Yarra Park Room

*Chair Genevieve Baker*

Cath Appleton



# Program Friday 11 July

## 0830 - 1030 Concurrent Sessions

### Learning spaces

0830 - 1030

Members Dining Room

Chair TBC

- |             |  |
|-------------|--|
| 0830 – 0845 | Images, places and actions in diverse contexts: A case for alterity and dialogic perspectives<br>Marineide Silva   |
| 0845 - 0900 | Museum Family Programs: A Pedagogy based on the Principles of the Art of Tea in Japan and Implications for the Development of Democratic Communities<br>Miyuki Otaka |
| 0900 - 0915 | Urban Aboriginal Youth: Presence and Identity in the Museum<br>Jill Baird  |
| 0915 - 0930 | Training museum docents in the dialogic approach<br>Richard Lachapelle   |
| 0930 - 0945 | Development of Non-Visual Art Education for Blind on Creation, Appreciation and Theory in Taiwan<br>Hsin Yi Chao   |
| 0945 - 1000 | The state of play: Do young children visit art museums in Aotearoa New Zealand?<br>Lisa Terreni  |
| 1000 - 1015 | Our Museum in the Diverse Social Context: A Participatory Action Research Study of Art Museum Project for Lifelong Learning<br>Wenchun Wang, Kazuhiro Ishizaki       |
-



## Curriculum

0830 - 1030

Olympic Room A

Chair Gabriella Pataky

- |             |   |
|-------------|---|
| 0830 - 0845 | Diversity in the design education - Action research, examples from the praxis, based on extensive international experiences<br>Gabriella Pataky                                   |
| 0845 - 0900 | The Role of Visual Arts Power standards: Richland School district experience<br>Yichien Cooper  |
| 0900 - 0915 | Reconfiguring the Post-colonial Global - Towards An Ethico-onto-epistemological Approach to Art and Curriculum<br>Bee Kim Koh   |
| 0915 - 0930 | Developing a theoretical basis for a modern handicraft education curriculum in Austria<br>Anna Weiler   |
| 0930 - 0945 | It's the Form - Towards an artistic art education<br>Carl-Peter Buschkuehle   |
| 0945 - 1000 | The Research for Teaching and Curriculum of Art in Secondary School for the theme of Image Culture<br>Yunchun Xu  |
| 1000 - 1015 | First Literacies: Art, Creativity, Play, Constructive Meaning-Making<br>Felicity McArdle, Susan Wright  |
| 1015 - 1030 | Contextual Analysis of Issues in Curriculum Policy Formation and Implementation: A Study on Arts and Humanities Curriculum Guidelines in Taiwan<br>Huei-Ling Chao, Cheng-Feng Kao |

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

0830 - 0930

Jim Stynes Room A

Mindi Rhoades, Ashley Dallacqua, Sara Kersten, Mary Catherine Miller, Johnny Merry

## Classroom contexts

0930 - 1030

Jim Stynes Room A

*Chair* Brittany Harker Martin

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

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

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

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

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## Arts based inquiry

0830 - 1030

Olympic Room B

*Chair* TBC

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

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

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

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

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

0945 - 1000 Art as social practice  
Ross Schlemmer

- 1000 - 1015 Sculpture and Ceramic Education and Entrepreneurial Potentialities in Nigeria.  
Anthony Okonofua
- 1015 - 1030 Why do Japanese children color the sun red?  
Atsushi Sumi

## Cultural perspectives

0830 - 1030

Jim Stynes Room B

*Chair Kevin Tavin*

- 0830 - 0845 Toward stupidity: When visual culture runs up against itself  
Kevin Tavin
- 0845 - 0900 Finnish Basic Arts Education in crafts: contemporary crafts for children  
Päivi Takala
- 0900 - 0915 Art Education to Cultivate a Base of the Spirit of Freedom (I): Its History and Contemporary Issues in Japan  
Mikiya Taniguchi, Takashi Aida, Nobuhiko Fujihara, Tokuyuki Nishimura,
- 0915 - 0930 Aboriginal Art Education Embodied in Value Creation of Restaurant Brands  
Chen-Yi Huang
- 0930 - 0945 A Tentative Creative Silk Painting Experience Inspired by Indigenous Diamond Textile Patterns from Taiwan  
Xiuyue Zhang
- 0945 - 1000 The Construction of Taiwanese Aesthetics Through Arts and Humanities Textbooks  
Hong-An Wu
- 1000 - 1015 Crafts at school in Finland. Joyless Work - education or Affordances and Self-expression?  
Ulla Kiviniemi
- 1015 - 1030 Studio Practice and Arts Education in India  
Mrinal Kulkarni

## Workshop

### Distance Learning Opportunities at the Museum of Fine Arts, Boston

0830 - 0930

Medallist Bar

*Chair Anne Smith*

Willamarie Moore

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## Workshop

### Symbolic meanings of colors. Action-drawing

0930 - 1030

Medallist Bar

*Chair Adam Staples*

Tonu Talve



## Workshop

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

0830 - 1030

Percy Beames Bar

*Chair Carmel O'Neill*

Pamela Stewart

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## Workshop

### 'Cultivating Your Creativity'

0830 - 1030

Yarra Park Room

*Chair Shelley Hannigan*

Kimberly Baker

**1030 - 1100 Morning Tea**

## 1100 - 1215 Concurrent Sessions

## Studio practices

1100 - 1215

Members Dining Room

*Chair Ewa Berg*

1100 - 1115 Messism in Painting

Samina Nafies

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

Ruth Beer, Kit Grauer

1130 - 1145 The Art of Representation

Dorothea Lemeh, Amy McLaughlin

1145 - 1200 The concrete and symbolic importance of room for learning

Ewa Berg, Helena Malm

1200 - 1215 Heralding Changes in Abstract Art

Kym Tabulo

## Classroom contexts

1100 - 1215

Olympic Room A

*Chair Deborah Filbin*

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

Kanae Minowa

1115 - 1130 Identity Mediation in the Secondary Visual Arts Classroom

Peter Vietgen

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

Deborah Filbin

1145 - 1200 Professional diversity of early childhood educators in the field of visual arts education

Tiina Pusa, Sinikka Rusanen, Seija Mäenpää

- 1200 - 1215    The Art Teacher in Cyber-culture: The new roles of teaching in distance learning  
Isabel Mota Costa
- 

### Tertiary education

1100 - 1200

Jim Stynes Room A

*Chair    Felicity McArdle*

- 1100 - 1115    Intrinsic Motivation and Flow Condition on the Music Teacher's Performance  
Gabriela Torres
- 1115 - 1130    Art and young children: preparing quality teachers  
Felicity McArdle, Kit-Mei Betty Wong
- 1130 - 1145    Ecodesign and Visual Arts: Bridges between university and ecological issues  
Flavia Maria de Brito Pedrosa Vasconcelos
- 1145 - 1200    Training art and design primary specialists to work in multicultural classrooms.  
Anne Chowne
- 

### International perspectives

1100 - 1200

Olympic Room B

*Chair    TBC*

- 1100 - 1115    Researching the role of popular iconography and of the book form as text in contemporary Indian art education  
Manisha Sharma
- 1115 - 1130    Intercultural Art Education Exchange between Finland and Taiwan: Constructing Glocal Places through Social Media  
Li Yan Wang, Martina Paatela-Nieminen
- 1130 - 1145    Save the date! Diversity is our treasure - so let's start with preserving our personal art educational stories right now...  
Bernadette Thomas
- 1145 - 1200    The History, Test Item Analysis, and Admission Effectiveness of College Entrance Examination Art-skill Test in Taiwan  
Cheng-Feng Kao, Huei-Ling Chao
-

## International perspectives

1100 - 1200

Jim Stynes Room B

*Chair TBC*

- |             |  |
|-------------|--|
| 1100 - 1115 | Exploring the Issues of Aesthetic Education in the Curriculum of Cultural Creativity<br>Yung-Shan Hung |
| 1115 - 1130 | Development Project for Contemporary Art Education Art Navigator 2<br>Kaisa Marketta Urpo-Koskinen     |
| 1130 - 1145 | A Slovenian phenomenon - painted beehive front panels<br>Rasta Fasmon                                  |
| 1145 - 1200 | The Hospital: A possible place for Education through Art<br>Marcos Vinicius Magalhaes                  |
- 

## Curriculum

1100 - 1215

Medallist Bar

*Chair Ruth Mateus-Berr*

- |             |  |
|-------------|--|
| 1100 - 1115 | Baby Steps Towards Change: Visual Culture in the Classroom.<br>Paul Duncum                           |
| 1115 - 1130 | Placeable: Place-based Curriculum and Mobile Learning in the Museum<br>Aaron Knochel                 |
| 1130 - 1145 | Fluid Identities: Changes in Art & Design Education in Austria<br>Ruth Mateus-Berr, Julia Poscharnig |
| 1145 - 1215 | Art as a Medium for Change through the Vitality of Positive Psychology<br>Christine Wheatley-Dawson  |
-



## Various Themes

1100 - 1215

Percy Beames Bar

Chair TBC

1100 - 1115 Open Book: Implications of Shared Histories in the Doctoral Supervisor/ Candidate relationship

Alexandra Cutcher, Marion Piper

1115 - 1130 To do or not to do? Trends in longitudinal data concerning new Visual Art teachers' art making, including impact on production, quality of teaching, and employment retention.

Wesley Imms

1130 - 1215 Inspire: A model for engaging and innovative teacher-led professional development days that support best practice in art education

Kathrine Kyriacou, Sally Leaney, Wendy Ramsey

## Keynote Presentation

1215 - 1330

Members Dining Room

Chair Kathryn Grushka



Department of Education and  
Early Childhood Development

The 'forgotten Article': transforming lives, developing literacies and the emergence of culture and identity through art.

Ian Brown

**1330 - 1400 Lunch**

**1400 - 1500 Closing Ceremony**

**Handover to next Congress hosts, Republic of Korea**

# Posters

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

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

## P01

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

Cath Appleton

## P02

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

José Maximiano Arruda

## P03

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

Daniel Barney

## P04

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

Beth Burkhauser

## P05

Gallery as Classroom

Hannah Chapman

## P06

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

Peter Gregory

## P07

Multimodal and aesthetic expressions in higher education

Margaretha Haggstrom

## P08

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

Satoshi Ikeda

## **P09**

The Crisis of Fine Art in Higher Education in KOREA

Se-Eun(Serra) Kim

## **P10**

Multicultural Research Perspectives in Arts Education

Wanda Knight

## **P11**

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

Ahran Koo

## **P12**

Arts and Education for Underprivileged People

Ahran Koo

## **P13**

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

Jooyoon Lee

## **P14**

Teacher's Competences in Art Education

Eunjeok Lee

## **P15**

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

Su-Kyung Lee

## **P16**

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

BiLan Liao

## **P17**

Without Constraints - changing the way we approach talented art students

Elli Lightbody

## **P18**

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

Anneli Martin

## **P19**

UTS ART Education and Outreach

Alice McAuliffe

## **P20**

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

Tsai-Chi Shao

## **P21**

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

Heidi Wirilander

## **P22**

Transferring the Cultural Heritage to Next Generations via Visual Arts Education

Seçil KARTOPU

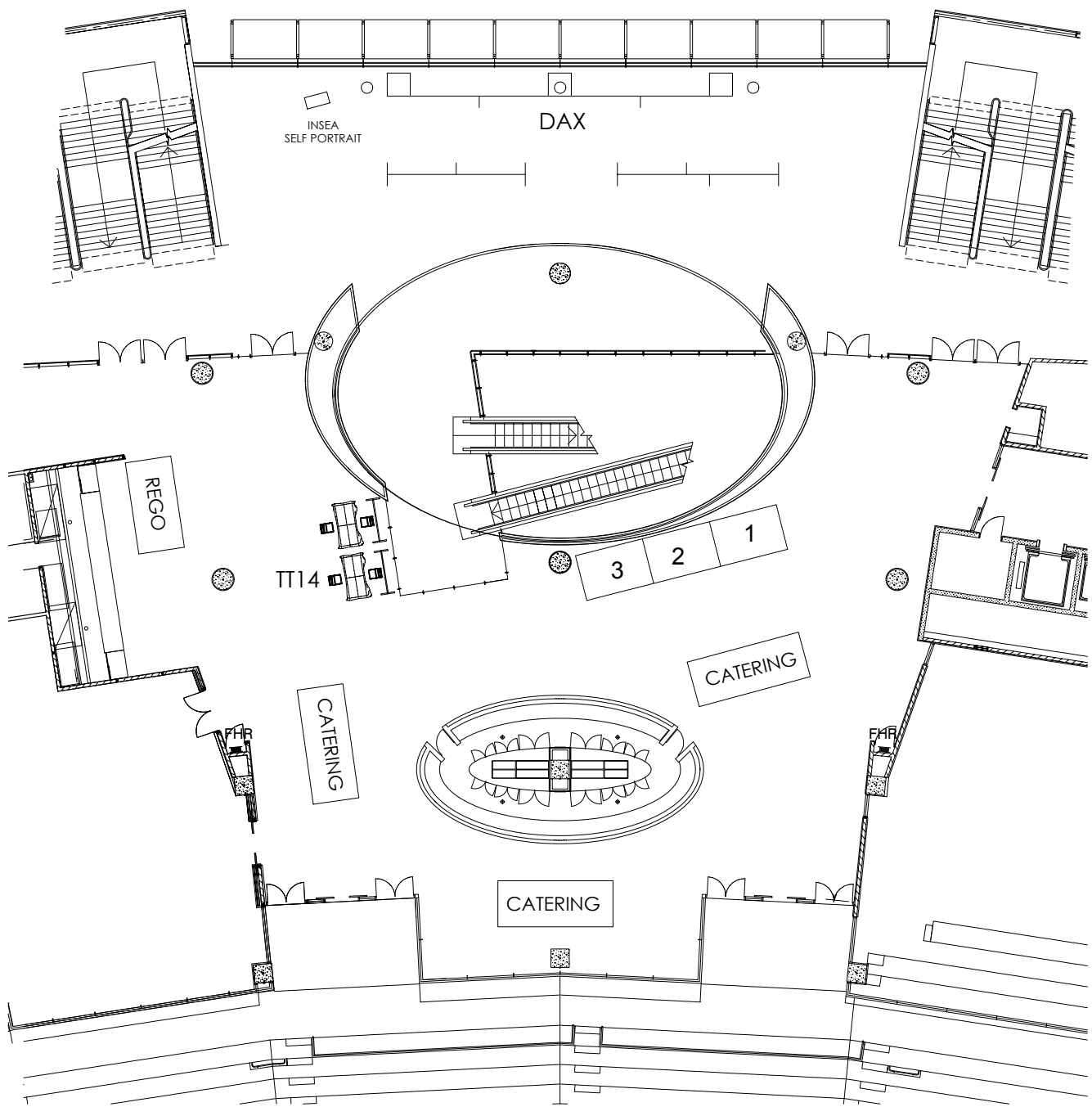
## **P23**

Multicultural Art Education for Social Integration in Art Museum

Jeunghhee Kim

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# Exhibition Floor Plan



# Exhibitors



## Eckersley's Art & Craft

### Booth Number: 02

Contact: Leon Tiu

Suite 101/ 7 Bay Drive

Meadowbank NSW 2114

Australia

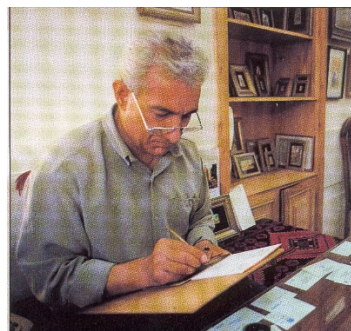
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## FALLAHI MINIATURIST

### Booth Number: 01

Contact: BEHZAD FALLAHI

Saadi st. 5 - Imam Sq. - Esfahan - IRAN

8146813659

Phone: 0098 313 2226733

Fax: 0098 313 2231439

Email: [fallahi@sabaa.com](mailto:fallahi@sabaa.com)

Web: [www.miniatureart.org](http://www.miniatureart.org)

Hossein Fallahi born in 1938 Started painting Persian miniature in 1951.

He started his own workshop in 1981 and founded Fallahi miniaturist in 1995

Now his son Behzad Fallahi following father's art.



The 35<sup>th</sup> World Congress | Spirit ∞ Art ∞ Digital |

# InSEA 2017

Daegu, Republic of KOREA

## InSEA 2017 Daegu Organization Committee

### Booth Number: 03

Contact: Dr. Se-Eun Serra Kim

270 Sinbanpo-ro, BanpoXi apt. 122-2402 Seocho-gu

Seoul

Republic of KOREA (South Korea)

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Email: [mysketch@hotmail.com](mailto:mysketch@hotmail.com)

InSEA 2017 Daegu Organization Committee (KOREA) represents the host.

It is leading a future art education with the theme of Spirituality ∞ Art ∞ Digital.



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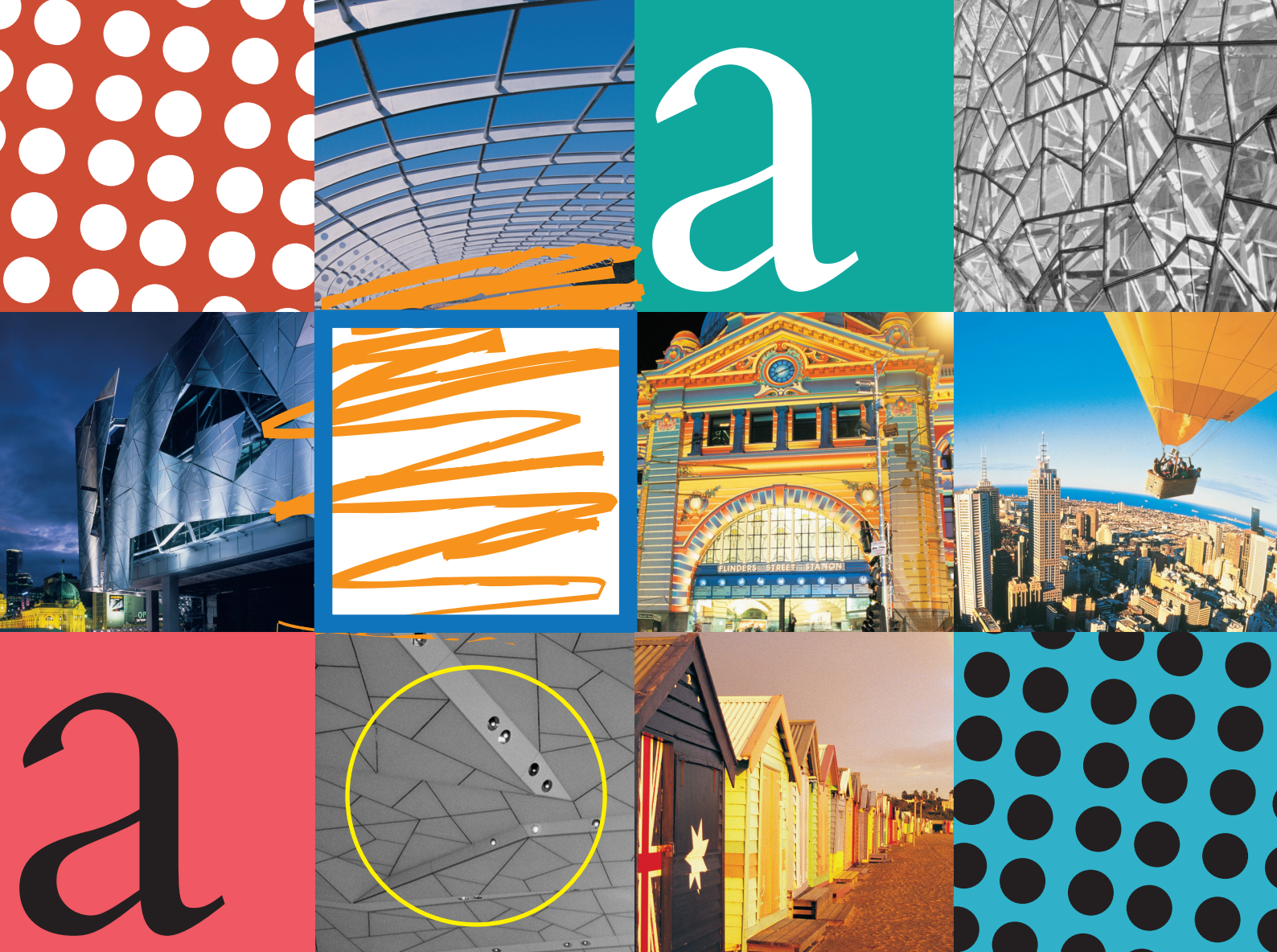
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