

"Interdisciplinary Dialogues in Arts Education"

International InSEA
Congress 2006

Viseu - Portugal
Polytechnic Institute of Viseu
1 - 5 March, 2006

InSEA (<http://www.insea.org/>) is an international organisation for arts educators, gallery and museum educators and other people with similar interests and concerns for education in the visual arts. InSEA has as its main purposes the encouragement and advancement of creative education through arts and crafts in all countries and the promotion of international understanding. InSEA was founded in 1954 and today is an international, non-governmental organisation in consultative relations with UNESCO.

'Interdisciplinary Dialogues in Arts Education' is an international congress for teachers, museum educators, curators and others involved in arts education. The congress aims to be interdisciplinary in its reflection of arts education learning contexts. It will provide a platform of dialogue between arts education and society for those who wish to question and evaluate the ways in which the arts are produced, disseminated and interpreted across a diverse range of educational contexts.

Themes of the Congress

The congress will stress the importance of arts education and its contribution to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms. The recommended themes for the congress are listed below; however presenters may submit other topics for consideration.

1. Arts Education and Contemporary Societies

Encouraging development of the arts in formal and informal contexts is one way of promoting cultural diversity. The congress invites contributions from diverse areas of artistic practice on the role of arts education in contemporary societies, which explore the relevance of arts education in relation to fostering social inclusion, group identity and greater tolerance of cultural diversity.

2. Arts Education and Peace

The founders of InSEA believed that international co-operation and the better understanding between peoples could be furthered by education through art. Their hope was that the right of individuals freely to participate in the cultural life of the community, to enjoy the arts and to create beauty for themselves in reciprocal relationship with their environment, might become a living reality. The cultural dialogue present in arts education has taken on an ever more crucial meaning in the context of globalization and of the current international political climate. What contribution can arts education make to World peace?

3. Arts and New Technologies

Throughout history artists have always been at the forefront of using and adapting the current technologies. The new global world of digital technology has opened up immense possibilities for communication and creativity. Artists and arts educators are more and more finding a place in this revolutionary imaginative and creative space. The congress invites contributions that explore innovative and interdisciplinary applications of technologies and international projects that involve cross-cultural technology-based research and practice.



InSEA EXECUTIVE COMMITTEE

Doug Boughton (President); Emil Robert Tanay (Vice President); Mary Stokrocki (Vice President); Diederik Schönau (Past President); Deborah Smith-Shank (Secretary); John Steers (Treasurer/ membership); Rachel Mason (InSEA Publications Editor).

'INTERDISCIPLINARY DIALOGUES IN ARTS EDUCATION' - INSEA 2006 CONGRESS

Organisation Committee:

Teresa Eça (APECV); Madalena Esteves Correia (Instituto Politécnico de Viseu); Emília Lopes Catarino (APECV); Ana Bela Lacerda (APECV); Margarida Marinho (APECV); Adriano Costa (APECV); Aldo Passarinho (Escola Superior de Educação de Beja); Lucília Valente (Universidade de Évora); Ana Bela Moura (ESE Viana do Castelo); Angélica Lima Cruz (Instituto de Estudos da Criança, Braga); Ormond Fannon (St Julian's School).

Advisory Committee:

Adele Flood, John Steers, Douglas Boughton, Diederik Schönau, Rachel Mason, Angelika Plank, Maria do Céu Melo, Jorge Gumbe.

Hosts:

Instituto Politécnico de Viseu; Escola Superior de Tecnologia de Viseu; Associação de professores de Comunicação e Expressão Visual (APECV); Câmara Municipal de Viseu; Instituto Português da Juventude de Viseu.

Sponsors:

ADOBE; Staedtler; EberhardFaber; Fundação para a Ciência e Tecnologia / Ministério da Ciência Tecnologia e Ensino Superior; Fundação Calouste Gulbenkian; Fundação Luso Americana; British Council.

Supporters:

Lyra; Escola Superior de Educação de Beja/ Instituto Politécnico de Beja; Instituto Jean Piaget, Comissão Vitivinícola da Região do Dão

Collaborators:

Conservatório Regional de Música Dr. José Azeredo Perdigão- Viseu; ACERT - Associação Cultural e Recreativa de Tondela, Rita Esteves Correia and Cláudia Ganhão (designers of the congress logo).

WELCOME MESSAGE

Douglas Boughton

InSEA President

It is an honor and a privilege for me to welcome delegates to Viseu to participate in "Interdisciplinary Dialogues in Art Education" which will be one of the most historically significant congresses ever hosted by InSEA. It is significant because it has been strategically scheduled to occur immediately prior to the UNESCO World Arts Education Conference in Lisbon and is designed to facilitate interdisciplinary exchange between the arts and other disciplines. For the first time InSEA will host the Presidents and representatives of ISME (The International Society for Music Education) and IDEA (International Drama/Theatre and Education Association) at an InSEA conference to facilitate meaningful dialogue about policy issues of mutual international concern to arts educators. The outcomes of this exchange in Viseu will later be elaborated in the context of the UNESCO world congress in Portugal with a view to furthering a productive vision for arts education in the 21st Century.

InSEA, ISME and IDEA each have a special relationship with UNESCO as recognized NGO's (Non Government Organizations) committed to the improvement of education through the arts internationally. Each organization boasts remarkable individual histories of contribution to the enrichment of intercultural understanding through the arts, and to the improvement of arts education around the world. The arts in education are always subject to great difficulties resulting from funding shortages (or outright poverty) and often unsympathetic government and educational policies in individual world regions. Our international arts education associations, with the support of UNESCO, have worked long and hard for more than half a century to assist arts educators to find perspective and gather mutual strength in an increasingly complicated and politicized educational landscape. It is my hope that this conference will achieve a strengthening of purpose for the central place of the arts in the lives of children through the development of a more purposeful and coordinated policy position that reflects the hopes and dreams of a united arts education perspective.

The conference program offers a rich array of possibilities for individual delegates who will attend from many countries. I hope you will take from the exchanges here in Viseu the kind of insight, inspiration, and motivation that will serve to improve the effectiveness and appropriateness of art education practice in your own cultural contexts. The right of all children to understand and freely participate in the cultural life of their world is a simple, but very difficult ambition. Occasions such as the opportunity offered here to further this goal here are rare and should be treasured.

We are all indebted to our Portuguese colleagues for the vision they have exercised in the creation of this conference. InSEA has a long history of association with teachers in Portugal and this relationship is valued for the highly professional and collegial way in which conferences have been organized on behalf of InSEA. We are particularly indebted to the conference Director Teresa Eça who has demonstrated enormous commitment and energy to this project. InSEA is also indebted to Madalena Esteves Correia, Aldo Passarinho, Emília Catarino and to the Associação de Professores de Expressão e Comunicação visual.

I wish you well for this conference and hope to share with you the pleasure of many stimulating intellectual exchanges in this wonderfully rich historic setting of Viseu.



From the InSEA Past President:
Diederik Schönau

The 2006 InSEA International Congress in Viseu marks a decisive moment in InSEA's history. This congress is organised in Portugal, in this week, because it immediately precedes the First World Summit on Arts Education, convened by UNESCO in Lisbon, next week.

InSEA originated in the wake of the Second World War, when the newly founded United Nations and UNESCO took the initiative to put the education of the young generation central in their endeavour to prevent the world of ever seeing another World War again. Already in 1948 Sir Herbert Read was asked by UNESCO to formulate his ideas about the role of art education in general education. He later became the godfather of InSEA that took his name from Read's central concept: 'education through art'.

InSEA was founded in 1954 under the auspices of UNESCO. A few years later a parallel world organisation for music education, ISME, was founded, also with the help of UNESCO. Since also the drama and dance teachers have founded their international organisation: IDEA.

In 1999 the presidents of the three art education organisations met for the first time at UNESCO in Paris, at a conference marking a renewed interest of UNESCO in arts education. This initiative has finally resulted in the forthcoming Lisbon Summit.

I am very happy that APECV in general, and Teresa Eca in particular, have spontaneously offered to organise this special InSEA International congress in Viseu. This congress is not only special because of its scope, but also because here we can meet our colleagues from other art disciplines for the first time and prepare ourselves as arts educators with common concerns for the Summit in Lisbon. But mostly it is special, as the Portuguese art educators have once again shown that they play a major role in international art education, for which InSEA can be very proud.

I hope this InSEA International Congress in Viseu will also become a landmark to you and your professional activities.

I wish you all an inspiring, art-full and happy congress.

Diederik Schönau
InSEA Past President

.....
Wednesday

2006-03-01

Auditorium 1 (A1)

9:00-11:40h

Opening Ceremony
 - *Musical performance by Conservatório Regional de Música Dr. José Azeredo Perdigão- Viseu*

Welcome: Teresa Eça, Madalena Esteves Correia
 President of InSEA: Douglas Boughton
 President of ISME: Gary McPherson
 President of IDEA: Dan Baron Cohen
 President of Escola Superior de Tecnologia: José Alberto da Costa Ferreira
 President of Instituto Politécnico de Viseu: João Antas de Barros

12:15-13:10h

Keynote 7: **Kerry Freedman**
Leading Creativity: Responding to Policy in Art Education

14:15-15:10h

Keynote 13: **John Steers**
The ever-expanding art curriculum – is it desirable, manageable and sustainable?

15:15-16:25h

Keynote 2: Inaugural InSEA **Ziegfeld**
 Lecture: **Ana Mae Barbosa**
From exhibition to classroom: a research

16:30-16:55h

P253: **Richard, Monique** (Canada)
Using narratives of technology and the body in interdisciplinary artwork

17:00-17:25h

P254: **Rickenmann, René** (Switzerland)
Didactics in art education and appropriation of cultural objects in classroom

17:30-17:55h

P267: **Sanders, James & Christine Ballengee Morris** (USA)
Visual culture and Adolescent Identity Development

18:00-18:25h

P86: **Flanagan, Maryann** (UK),
A Sociocultural Perspective on Art as the cultural mediator of Interdisciplinary Learning and Development

.....
Wednesday
.....

2006-03-01

Auditorium 2 (A2)

11:45-13:10h

**RT1: Marjorie Cohee, Dr. Jin-Shiow Chen,
Dr. Ching-Fang Lee, Dr. Li-Yan Wang**

A Critical Reflection of Anime/Manga Fandom

13:15-15:10h

**RT2: Barbara Rogers Bridges, Kerry Freedman,
Doug Boughton, Fernando Hernandez**

A Practical Approach to Visual Culture

15:15-16:55h

**RT7: Gary McPherson, Elisabeth Grierson, Fiona
Forrest.**

Creativity

17:00-17:55h

W24: Ormond Fannon, IBO

*Visual Arts in the International Baccalaureate Diploma
Programme.*

18:00-18:25h

P196: Moreno, Montoro (Spain)

*Social awareness in the face of artistic production. / Conciencia
social ante el producto artístico.*

.....
Wednesday
.....

2006-03-01

Auditorium 3 (A3)

11:45-13:10h

**RT8: Kinichi Fukumoto, Bick Har Lam, Jorge
Gumbe.**

Curriculum

14:15-15:40h

**RT17: Cathy Smilan (USA), and Robert Ploeg (The
Netherlands)**

When Elephants Enter Glass Shops

16:00-16:55h

W18: Martin, Monique (Canada)

Pride of Place

17:00-17:55h

W21: Matsumoto, Elida Maria (Japan)

The Net Of Life

18:00-18:25h

P85: Ferreira, Valéria & Tourinho, Irene (Brazil)

Adults' Literacy And Visual Experience

.....
Wednesday

2006-03-01

Auditorium 4 (A4)

11:45-12:10h

P73: Cronquist, Eva (Sweden),

*The Conceptual Idea of the Possibility of Art Leading Us to
a Deeper Understanding and Knowledge about Our Surroundings*

12:15-12:40h

P39: Buhl, Mie (Denmark)

School Pictures - school images

12:45-13:10h

P36: Blaikie, Fiona (Canada),

*Art education epistemologies and aesthetics in conflict as students
transition from high school to university fine arts programs in
Canada*

14:15-14:40h

P308: Taylor, Barbara (UK)

"en-quire"

14:45-15:10h

**P123: Hyvönen, Leena Marjatta; Ervasti Marja
and Tenhu Tapio** (Finland)

*Arts opening worlds - The primary school teacher education
program with an emphasis on arts education in University of
Oulu, Finland*

15:15-15:40h

P343: Öhman-Gullberg, Lisa (Sweden)

Film and Popular Visual Culture as a signifying practice

16:00-16:25h

P181: Martins, Mirian Celeste & Picosque, Gisa
(Brazil)

Self-inventing the art teacher

16:30-16:55h

**P84A: Dutra Corrêa, Ayrton & Matté, Simone
Witt** (Brazil)

*The Visual Arts Teacher Formation And His/Her Relation With
Research And New Technologies.*

17:00-17:25h

P40: Burns, Marka (USA)

*The Altered Book. As Seen Through The Eyes of The Artist, The
Teacher, and the Therapist*

17:30-17:55h

P166: Lokka, Antti (Finland)

Media Education in the Teacher Education

18:00-18:25h

P180: Martins, Alice Fátima (Brazil)

*Printed drawing and the formation of early level of schooling
teachers*

.....
Wednesday
.....

2006-03-01

Room 1 (S1)

11:45-12:10h

P1: Adams, Jeff (UK)

Visualisation and Memory

12:15-12:40h

P27: Barreto, Carolina Marielli (Brazil),

The arts and crafts as form of feminine professionalization

12:45-13:10h

**P32: Bernardes , Rosvita Kolb & Pinheiro de
Barcelos, Fátima** (Brazil)

*Popular Culture and the construction of knowledge: possibilities
from a transdisciplinary dialog.*

14:45-15:10h

**P261: Sahasrabudhe, Prabha & Lowe,
Arline** (USA)

Art Education In Asia - A Project Report

15:15-15:40h

P342: Zupancic, Tomaz (Slovenia)

The Final Score: Students-1; Professor-0

16:00-16:25h

P244: Quintero, Elizabeth (USA)

Advocacy through Multicultural Literature

16:30-16:55h

P346: Gratacós, Rosa (Spain)

Art appreciation for blind people

17:00-17:25h

P173: MacLean, Jan (Canada)

Perceiving the Good through Art

17:30-17:55h

P130: Jacobs, Adam

*Putting Social Creativity into a Community Centered Context: Can
the Established Storytelling techniques of Kids Creative be
adapted to fit International Audiences?*

18:00-18:25h

P151: Kroupp, Rachel (Israel); **Sumner, Kent;
O'Malley,Nell** (USA)

*The Leisure Time Activity Preferences of Children in United States
and Israel.*

.....
Wednesday

.....
2006-03-01

Room 2 (S2)

11:45-12:10h

P26: Barnard, Nancy (Cayman Islands)

Post-colonization and art education: standards, aesthetics and the place of the art museum

12:15-12:40h

P93: Fulková, Marie & Tipton, Teresa

(Czech Republic)

Strategies for Inclusion: Bringing New Discourse into Programs for Gallery and Museum Education

12:45-13:10h

P101: Gomes da Silva, Susana (Portugal)

A shoebox full of ideas: meaning-making in the art museum

13:15-13:40h

P142: Kao & Chao, Huei-Ling (Taiwan)

The Strategies of Integrating of Digital Archives into Arts and Humanities Curriculum and Instruction—Using the National Palace Digital Museum as An Example

13:45-15:10h

RT18: Hoffert, Bernard

Combating Terror: Security Through Culture

15:15-15:40h

P199: Moura, Anabela & Fernandes, Conceição

(Portugal)

Children's Literature and Citizenship construction: implementation of interdisciplinary strategies with Visual Arts

16:00-16:25h

P223: Paatela-Nieminen, Martina (Finland)

Local and global differences in picture books

17:00-17:25h

P182: Martins, Mirian Celeste; Ioschpe, Evelyn

Berg; Picosque, Gisa (Brazil)

Educational Material for "Arts in School Library"

17:30-17:55h

P183: Martins, Pedro Saragoça (Portugal)

Artistic education promoting social and educational integration in primary schools: the case of MUS-E Portugal Project

18:00-18:25h

P216: Oliveira, Sandra Regina Ramalho (Brazil)

Teaching how to teach Art in museums: an experience

.....
Wednesday
.....

2006-03-01

Room 3 (S3)

11:45-12:10h

P44: Camargo, Isaac Antonio (Brazil)

Technology motivation in art teaching

12:15-12:40h

P59: Coelho, Maria Inês de Matos (Brazil)

Culture, education, arts and digital technology promoting social inclusion and local development: perspectives of the public and civil partnerships in Brazil

12:45-13:10h

P170: Lövgren, Staffan (Sweden)

Media and communication in the school

14:15-14:40h

P222: Ovaska, Mirja Helena (Finland)

Imaginative myself

14:45-15:10h

P252: Ribeiro dos Santos, Raquel (Portugal)

When the cultural sponsor is a bank. should we learn from the Brazilian experience?

15:15-15:40h

P165: Liu, Kuang-Hsia (USA)

*Using Computer Technology among Pre-service Art Teachers:
Implications for Teaching Digital Art in Taiwan*

16:00-16:25h

P25: Barbosa, Carla & Mourão, Fernanda

(Portugal)

A Music School's Cross-Curricular Project

16:30- 16:55h

P192: Mitchell, Liz; Austin, Julie; Coutts, Glen

(Scotland)

Creative Contexts for Learning: An Area of Professional Development for Trainee Secondary Teachers in Scotland

17:00-17:25h

P191: Milbrandt, Melody (USA)

A Collaborative Model for Art Education Teacher Preparation

17:30-17:55h

P207: O Donoghue, Donal (Ireland)

Finding our way and building our identities as teachers of art

18:00-18:25h

P214: Oliveira, Marilda de Oliveira & Lampert,

Jociele (Brazil),

Visual Arts Teacher

.....
Wednesday

2006-03-01

Room 4 (S4)

11:45-12:10h

P5: Albano, Ana Angélica (Brasil)

The art studio and the Pandora's Box

12:15-12:40h

P71: Coutinho, Solange Galvão & Miranda, Eva Rolim (Brazil)

Young children drawing from memory, observation and with the stimulation of a mental image: a trans-cultural study between England and Brazil

12:45-13:10h

P49: Carvalho, Sandra Helena Escouto de (Brazil)

Initial series teachers' cultural formation and its implications for Art teaching

13:45-14:10h

P212: Oliveira, Elisabete (Portugal)

Complexity And Creativity At The Continuous Formative Orientation/Valuation In Education Through The Arts

14:15-14:40h

P198: Moura, Anabela & Simões, Fátima (Portugal)

Questioning The Assumptions Of Using "Learning To Learn" (Competencies): A Project At Middle School Level In Portugal

14:45-15:10h

P119: Hsu, Hsiu-Chu (Taiwan)

The Research of the Art Teacher Educational Policies and the Related Curricula

16:00-16:25h

P224: Paeglite, Dace (Latvia)

Looking at the Teaching of Visual Arts through the Prism of National Identity

16:30-16:55h

P108: Guimarães, Leda; Bastos, Flavia; Vesta, Daniel (Brazil)

TRIALOGUE: an intercultural comprehension in community-based art education

17:00-17:25h

P140: Kamanos, Anastasia (Canada)

The sand diaries: narrative

17:30-17:55h

P206: Nicholson, Michelle & Grushka, Kathryn (Australia)

Interdisciplinary Arts Curriculum, Cultural Diversity and Social/Cultural Meaning Making

.....
Wednesday
.....

2006-03-01

Room 5 (S5)

11:45-12:10h

P72: Creus, Amalia Susana (Argentina)

The art studio and the Pandora's Box

12:15-12:40h

P81:Egas, Olga (Brazil),

Visual culture: challenges for the teaching of arts - a brazilian experience

12:45-13:10h

P106: Grushka, Meyer (Australia)

Cosmopolitanism, Visual and Cultural Consumers, Visual Communicators and Global Citizenship Dispositions. An investigation of Visual Art making in an Australian Educational Context as a site of legitimate critique of self, contemporary society and ethical understandings

13:15-13:40h

P171:Macaya, Albert (Spain)

Visual arts, language and reasoning: a case study

14:15-14:40h

P283: Silverman, Jonathan (USA)

Postcards from another's home: visual dialogues for cultural tolerance

14:45-15:10h

P210: Okuyama, Misako (Japan)

Culturally Diverse Women Artists

15:15-15:40h

P19: Autio-Hiltunen, Marjo (Finland)

Cultural Heritage Education

16:00-16:25h

P247: Rauscher, Beatriz Basile da Silva (Brazil)

Images of the cut

16:30-16:55h

P187: Medeiros, Afonso & Orthf, Geraldo (Brazil)

The Sino-Japanese ideography as visual culture

17:00-17:25h

P188: Medina, Cristóbal Ruiz (Spain)

Technology and meta-language

17:30-17:55h

P48: Capellini, filho & Pizzingrilli, Odino & Biedermann, Silvia (Brazil)

The EMIA-Art School for Beginners at Santo André

18:00-18:25h

P213: Oliveira, Maria do Ceu Diel (Brazil)

Teory of Memory, Rethorics and Art

.....
Wednesday

2006-03-01

Room 6 (S6)

11:45-13:40h

Combined Arts Education Policy Working Committee (meeting)

15:15- 18:25h

Old World Council (meeting)

.....
Wednesday

2006-03-01

Instituto Português da Juventude (IPJ)

(please take the bus in the entrance to go to IPJ)

13:15-14:40h

W19: Martins, Daniela (Brazil) & **Fernandes, Ana**
Claudia (Portugal)

Art-Therapy And The 6 Senses

18:45-19:30h

Official reception by the Mayo of Viseu in the
Paço do Fontelo (old Bishops Palace near IPJ)
Wine tasting (Dão region)

14:45-16:25h

W6: Borges, Rose Mary Aguiar & Szejnman,
Vitória Levy (Brazil)

Zumbi- African Aesthetics Through Clay Masks

19:30-21:00h

Opening of the Exhibitions at IPJ

19:30h

Musical performance by **Conservatório Regional**
de Música Dr. José Azeredo Perdigão- Viseu

16:30-18:25h

W11: Gantzidou, Yianna Theocharous & Efie
Ioakim (Cyprus)

Communicating with the art of Wassily Kandinsky with primary
school children

Autographs session: New books and journals about art
 education from Brazil

.....
Wednesday

2006-03-01

Outside

Being Dona Clotilde: Performance by Márcia Strazzacappa, lunch time

.....
Thursday
.....

2006-03-02

Auditorium 1 (A1)

9:00-9:25h

P121: Huhmarniemi, Maria (Finland)

Web-aided Learning in Place Specific Art

9:30-9:55h

P162: Liao, Pei Ling & Wang, Shei-Chau (Taiwan)

*Collaboration of Interdisciplinary Curriculum in College Students:
An innovation of Interactive Multimedia Project*

10:00-10:25h

P53: Chao, Cheng-Feng Kao (Taiwan)

Interpreting Visual Culture Literacy

10:30-10:55h

P262: Sales, Heloisa Margarido (Brazil)

*RESIDUES AND RECYCLING: Art in the crafting of new ethical
parameters*

11:15-12:10h

Keynote 6: Adele Flood and Anne Bamford

Manipulation? Simulation? Stimulation? Art Education?

12:15-13:10h

Keynote 9: Fernando Hernandez

*Reviewing visual literacy approaches and their place for a
multiliteracies*

13:45-14:40h

Keynote 16: Durgadas Mukhopadhyay

Folk Arts for Environment Education

14:45-15:40h

Keynote 11: Gary McPherson

*Challenges and contradictions in our quest to understand
children's motivation to study arts subjects in schools*

16:00-16:55h

Keynote 15: Ann Kuo

*Education for the 21st Century: Ecological Art Education and a
Holistic Framework for Education*

17:00-17:25h

P51: Chanda, Jacqueline (USA)

Learning from Images: A Source of Interdisciplinary Knowledge

17:30-17:55h

P55: Chen, Hung-yi (Taiwan)

*Community-based Art Discourses and Language Factors: A Tree-
Planting Art Project as an Example*

18:00-18:25h

P63: Collados, Esther (Spain)

*The planning of a case study on how to learn different
representational codes in the museum*

.....
Thursday

2006-03-02

Auditorium 2 (A2)

9:00-10:55h

RT10: Jurema Luzia Sampaio-Ralha, Martha Maria Prata-Linhares, Anna Rita Ferreira de Araújo, Gisele Torres.Martini (Brazil)

Journals in art education

11:15-11:40h

P304: Tapias, M. Dolors (Spain)

Teaching practice based research in visual arts

11:45-12:10h

P290: Soares, Ivana & Lopes, Ana Elisabete (Brazil)

Modeling Clay and Yourself - The Ceramics process as an Inclusive Mediation

12:15-12:40h

P296: Stokrocki, Mary (USA)

Interdisciplinary Arts Education Connects Disciplines and Cultures

12:45-13:10h

P291: Soganci, Ismail Ozgur & Kirisoglu, Olcay (Turkey)

Seizing The Day: Prospective Art Educators In Turkey And New Concepts In Art

13:15-15:10h

RT11: Carla Padró, Jaanika Peerna, Betty Lou Williams, Eleni Grafakou, Norinne Betjemann, Hadwig Kraeutler, Fiona Forrest.

Museum and Gallery Education and Cultural Entitlement

15:15-15:40h

P7: Alsina, Miquel; Vallès, Joan; Godoy, Joan de la Creu (Spain)

Sponsoring sculptures and creating their music

16:00-16:25h

P292: Sozen, Mustafa (Turkey)

Sharing The Differences In The Education Of Art

16:30-16:55h

P293: Stamm, Eliana & Boff, Carmen Eloah (Brazil)

The art as a structuring axis of the curriculum of Aldeia do Sol School

17:00-17:25h

P294: Stewart, Robyn Anne & Campbell, Christine (Australia)

Cultural Brokerage and Regional Arts: Developing an Enabler Model for Cultural and Economic Sustainability.

17:30-17:55h

P78A: Del Río Diéguez, María & Belén Sanz-Aránguez, Mónica Cury Abril (Spain)

"in progress"

18:00-18:25h

P13: Apostólico, Kátia (Brazil)

Arts Plasticity In The Social InclusionProcess: "The Continuous Dialogue In The Transformation Of Materials"

.....
Thursday
.....

2006-03-02

Auditorium 3 (A3)

9:00-10:55h

**RT5: Glen Coutts, Timo Jokela, Mirja Hiltunen,
Glenda Nalder, Maria Huhmarniemii.**

Arts, Environment and Community

11:15-11:40h

**P163: Lima Cruz, Angélica; Dias, Maria Flôr;
Lessa, Elisa** (Portugal)

"Cabeçudos and Cabeçadas" – Town differences

11:45-12.10h

P2: Aguiar, Kalyna de Paula (Brazil)

Project Lives Theatre

12:15-12:40h

P74: Cruz, Hugo Alves (Portugal)

Drama as a ground for parental education

12:45-13:10h

P246: Ramsay, Lorna (Canada)

*Hearing the Loneliness Through Aesthetic Education: Narratives in
Music Education and Arts-Based Research*

16:30-16:55h

P79: Derican, Tamer & Salur, Nilgun (Turkey)

Basic Art Education For Hearing Impaired Students

17:00-17:25h

P164: Lisboa, Ana (Brazil)

The artist, the creative process and the cultural mediation

.....
Thursday

2006-03-02

Auditorium 4 (A4)

9:00-9:55h

W1: Altman, Roberta (USA)

*Using Museums and the Natural Environment in an
Interdisciplinary Approach with the Arts in Place-Based Learning*

10:00-10:55h

W2: Amaral, Lilian (Brasil)

Mediations: Public Art, Urban Daily Life, Social Reconstruction

11:15-11:40h

P139: Kalin, Nadine; Grauer, Kit;

Meszaros, Cheryl and Baird, Jill (Canada)

*Fields of Co-existence: Visual Journaling within the Context of
"Museum as Public"*

11:45-12:10h

**P42: Calbó, Muntás; & Juanola, Roser; Masgrau,
Mariona** (Spain)

Education: an interdisciplinary challenge for Heritage and Life

12:15-12:40h

P236: Pimentel, Lucia (Brazil)

Brazilian Art Education influences

12:45-13:10h

**P43: Callejón, M^a Dolores; Aznárez, José Pedro;
Granados, Isabel M^a** (Spain)

"A healthful" art for all

13:45-15:40h

RT13: Lucilia Valente, Elisabete Oliveira,

**Madalena Leitão, Isabel Bezelga, Isabel
Branco, António Pedro, Cristina
Chafirovitch, Ana Paula Proença.**

*Curriculum and its transforming power - emerging issues in
education through arts in Portugal*

16:00-16:25h

**P288: Smilan, Cathy; Sammis, Rosanne; Nobel,
Karen** (USA)

Global Curriculum in Art Education

16:30-16:55h

P56: Cheng, Yuk Lin (China)

*Globalization and Glocality in Chinese Art Education - a historical
perspective*

17:00-17:25h

P61: Cohen Evron (Israel)

*Art Educators' Positions towards the On-going Violent Conflict in
Israel*

17:30-17:55h

P186: McKenna, Betsy & Macrides, Mark (USA)

*Promoting the arts through the creation of a place based
educational environment*

Thursday

2006-03-02

Room 1 (S1)

9:00-9:55h

W3: Aune, Alison (USA) & **Maya, Francisco da Costa** (Portugal)

Teacher Training: Metamorphosis of Peace: An Artist Based Approach to Curricular and Pedagogical Practice

10:00-10:25h

P20: Aviles Martos, Manuela (Spain)

Old age and creative capacity: How is it considered? How is it experienced?

10:30-11:10h

P22: Azevedo (Brazil)

Little Art School Movement in the Brazil through looking of the art educators Noemia de Araújo Varela e Ana Mae Barbosa

11:15-11:40h

P172: Mackey, Kathy (Australia)

The photographic gaze : representations of the contemporary tourist and urban landscape as classroom stimulus

11:45-12:10h

P257: Roldán, Joaquín (Spain)

Photography-Based Research in Art Education

14:45-15:10h

P92: Fukumoto, Kinichi; Eça, Teresa; Lopes, Emilia; Weingart, Petra; Ebner-Federlein, Barbara; Paatela-Niemenen, Martina; Hiillos, Leena; Ilhan, Ayse Cakir ; Acer, Dilek; Prevodnik, Marjan; Prevodnik, Marjana; Samson, Lourdes K.; Marcelo, Dina; Ohtsu, Masako; Ewing, Sandra; Brock, Lindsay; Mie Buhl, Johansen (Japan, Portugal, Germany, Finland, Turkey, Philippines, Slovenia, United Kingdom, Denmark) **Inger**

Art lunch project : an International Collaboration among Art Educators/Teachers

15:15-15:40h

P240: Prevodnik, Marjana (Slovenia)

Improving art teaching knowledge and skills through cooperating in the International Art Lunch Project

16:00-16:25h

P289: Snowber, Celeste (Canada)

The mentor as artist: a poetic exploration of teaching aesthetically

16:30-16:55h

P34: Bezelga, Isabel; Espiridião, Alexandra; Carvalho, Inês (Portugal)

"A Feira do Imaginário"- Community directed work, developed through the practice of the arts in the community

17:00-17:25h

P37: Bonfanti, Maria Celina Barros Mercurio (Brazil)

From Fairy Tales To Rubens Matuck Poetry: A Trajectory Of Representations About The Environment, Art And Education

17:30-17:55h

P65: Contreras, Hilda Flandez (Chile)

Atmospheres of color for new learnings in the school..

18:00-18:25h

P251: Reis, Ricardo; Partidário, Pedro; Fernandes, Sandra (Portugal)

Reading Art - Public Art as an instrument of apprenticeship

.....
Thursday

2006-03-02

Room 2 (S2)

9:00-9:55h

W7: Broughton, Lindsay Robert Peter & Quon, Jane (Australia)

New media art as Ecological

10:00-10:25h

P23: Aznárez López, José Pedro; M^a Dolores Callejón Chinchilla & M^a Luisa López Gómez (Spain)

The museum for children: Discovering a sleepy resource

10:30-11:10h

P89: Fragateiro, Fernanda & Honrado, Miguel (Portugal)

Caixa Para Guardar O Vazio

11:15-11:40h

P129: Ishikawa, Makoto (Japan)

Museum Collections and School Curricula: Collaborations between Art Museums and Schools

11:45-12:10h

P9: Alves, Luís Fernando Matos (Portugal)

Potential Contribution of Art Museums to Art Education

12:15-12:40h

P346A: Sampaio, Santos (Brazil)

Stage make up as transformer agent-art and education

13:15-13:40h

P346B: Samoraj, Mariusz (Poland)

The Green School Visits: Aesthetic Education, Living Culture, and Ecological Study in Poland

13:45-15:40h

RT9: Ulla Lind, Angelica Lima Cruz, Helena Costa Araújo, Maria José Magalhães, Adetty Ramos Pérez De Miles

Gender and Feminist Studies

16:00-16:25h

P301: Suzan Duygu Bedir Eristi (Turkey)

Investigate the Culture Through Interactive Art Education

16:30-16:55h

P105: Kalin, Nadine & Kind, Sylvia (Canada)

Invitations to understanding: Explorations in teaching art to young people

17:00-17:25h

P147: Kim, Hyungsook (Korea)

'Sasaeng(drawing from life)' and the Modern Art Institution in Korea

17:30-17:55h

P10: Amaral, Maria das Vitorias (Brazil)

Reencounter of the Times of Artist-women from Brazil

18:00-18:25h

P202: Nardin, Heliana Ometto (Brazil)

Object and installation - itineraries of creation and understanding in plastic arts

Thursday

2006-03-02

Room 3 (S3)

9:00-9:55h

W9: Elster, Angela & Simon, Peter (Canada)

Learning Through the Arts

10:00-10:55h

W10: Flensburg, Ingelise; Mie Buhl, Helene

Illeris (Denmark)

Visitors - a practical workshop

11:15-11:40h

P141: Kankkunen, Tarja Anita (Finland)

Doing 'multimedia ethnography' about gender

11:45-12:10h

P35: Biazus, Maria Cristina (Brazil)

Project ApreDi: Hypermedia in Art teaching

12:15-12:40h

P41: Buschkühle, Carl-Peter (Germany)

Multimedia in artistic projects

12:45-13:10h

P52: Chang, Wei-Chung (USA)

Are we talking about the same technology in art education?

13:15-13:45h

P127: Isa, Badrul (Malaysia)

Museum Artefacts And Indigenous Art Objects As A Source Of

Learning In Visual Art Education In Malaysia

14:15-15:40h

RT12: Aldo Passarinho, Monica Mendes; Kevin

Mathieson , Angelika Plank

New Technologies

16:00-16:25h

P298: Strazzacappa, Marcia (Brazil)

Being "Dona Clotilde" – when the clown takes the place of the art teacher

16:30-16:55h

P259: Rusanen, Sinikka (Finland)

Reflecting the professional identity of an art educator

17:00-17:25h

P260: Räsänen, Marjo (Finland)

Inspiration, illustration or a way of knowing - classroom teacher students' conceptions of arts and interdisciplinarity

17:30-17:55h

P245: Raita, Marika (Finland)

Becoming and being an art teacher: Personal narratives about a professional identity of an art teacher

18:00-18:25h

P281: Silva, Silvia Maria Cintra & Almeida, Célia

Maria de Castro (Brazil)

Repercussions Of Art Teachers' Cultural Repertoire

.....
Thursday

2006-03-02

Room 4 (S4)

9:00-9:55h

W12: Gude, Olivia (USA)

Chicago Street Murals: A Collaborative Community Practice

10:00-10:55h

W13: Hoedekie, Nelson (Belgium)

Face (in) the Mirror

11:15-11:40h

P134: Johansson, Fredrik (Sweden)

Interdisciplinary studies in a Swedish public school, When art and crafts transforms the classroom

11:45-12:10h

P117: Hooper, Les (Australia)

Living City: education for better urban futures

12:15-12:40h

P70: Coutinho, Rejane G. (Brazil)

Strategies for developing the role of art exhibitions within art education

12:45-13:10h

P128: Ishii, Masayuki & Fukumoto, Kinichi
 (Japan)

The Meaning of Visual Environment of the Japanese Junior High School Students and Its Implication for Art Teaching

14:15-15:40h

RT15: José Simões de Almeida Jr , orge
Antonio e Silva; Marleine Paula Toledo

Theatre Education

16:00-16:25h

P278: Scott, Nadine Althea Theda (Jamaica)

Caribbeanizing the CAPE Art & Design Examination: Challenges and Successes

16:30-16:55h

P18: Au, Eliza (Hong Kong)

An exploratory study of the curriculum and assessment practices in preparing for portfolio assessment in visual arts in Hong Kong

17:00-17:25h

P75: Cunliffe, L. (UK)

Nurturing strategic Intelligence in Art Education through Using Assessment to Improve Self-regulated Learning

17:30-17:55h

P78: Deng, Li & Li Qun (China)

Student assessment mode of the High School Fine Arts Appreciation module based on internet

18:00-18:25h

P277: Schöna, Diederik W. (The Netherlands)

Developmental Assessment in Education: Making Assessment a Joint Responsibility

.....
Thursday
.....

2006-03-02
.....

Room 5 (S5)

9:00-9:55h

**W15: Lidon Beltran, Carmen Mir; M.Bernal;
R.Piñero; J.Panera; M.Gasco (Spain)**

Expo Virtual "Selfconstructing"

10:00-10:55h

W17: Marmelo, Vitor (Portugal)

Oficina de Design: Learning Management Collaborative System

11:15-11:40h

**P197: Mount, Andrew (UK) & Werner, James
(USA)**

Tools of Suppression as Tools of Expression.

11:45 -12:10h

P30: Belet, Dilek (Turkey)

*Teachers' Opinions On Expressions Of Values And Images Of Visual
Culture In The Primary School Students' Writings*

12:15-12:40h

P8: Alvarez, Dolores (Spain)

*Blended Learning in Art Education: new ways of improving visual
literacy*

12:45-13:10h

**P16: Arvedsen, Karsten & Illeris, Helene
(Denmark)**

Between ART EYE and ANTHRO EYE

14:15-15:40h

**RT16: Howard Hollands, Victoria de Rijke,
Rebecca Sinker; Gavin Baldwin, Linda
Whitworth; John Whomsley, Lisa Wigham,
William Low; Rod Harbinson.**

What's in a Field?

16:00-16:25h

P204: Nash, Graham (Australia)

Migrating Australian Art Education

16:30-16:55h

P58: Christopoulou, Martha (UK)

Visual Culture Education: A Learning Mode Towards Life?

17:00-17:25h

P64: Colman, Alison (USA)

*Visual Culture and Tactical Media: Teaching Elementary Students
to Think Critically about Marketing and Branding through
Collaborative Art*

17:30-17:55h

P309: Taylor, Dennis L. (USA)

American Art Educators Responses to Hurricane Katrina

18:00-18:25h

P282: Silveira, Carlos & Teresa Hagen (Brazil)

Art Education: A Tool For Global Transformation

.....
Thursday

2006-03-02

Room 6 (S6)

9:00-12:10h

Old World Council (meeting)

13.45-15:40h

IJETA Editorial Board meeting

.....
Thursday

2006-03-02

Lab Info

9:00-10:25h

W23: Ormezzano, Graciela & Santos, Rosângela (Brazil)

"Aesthetic Education And Fractals At Shool"

14:15-16:25h

Workshop:

Adobe(r) School Collection 3.0 New version!

.....
Thursday

2006-03-02

Instituto Português da Juventude (IPJ)

(please take the bus in the entrance to go to IPJ)

10:00-12:00h

W5: Bello, Márcia Beatriz (Brazil)

The Art of Public Speaking: improving your skills

16:00-17:25h

W26: Peerna, Jaanika (USA)

Shaping with time, space and human presence

14:15-15:40h

W25: Pammenter, Dave & Prentki, Tim (UK)

Personal Stories as Political Intervention

17:30-18:00h

P62: Cohn, Greice & Leandro, Anita (Brazil)

The video-installation as an educational instrument in art teaching

.....
Thursday

2006-03-02

Outside

13:15-14:40h:

W22: Moreira, Vinicius; Mota, Renata, Santos, Flavio dos (Brazil)

Dinner party: O Forno da Mimi

20.30 h

Transposition of ritual manifest in front of the dinning room

.....
Friday
.....

2006-03-03

Auditorium 1 (A1)

9:30-10:25h

Keynote 10: Rachel Mason

The politics of identity in contemporary fine art: implications for critical pedagogy and social justice education

10:30-11:40h

Keynote 12: Prabha Sahasrabudhe

Design For Learning Through The Arts

11:45-12:10h

P257A : Royol, Jean-Pierre (France)

L'art-thérapie c'est prendre sa parole en main!

12:15-12:40h

P275: Schendel, Petra (Sweden)

Experiences from a field study at the CDP

13:45-15:10h

Keynote 3: Dan Baron Cohen

Intercultural literacy: towards an arts-based pedagogy of transformance for the creation of democratic multicultural communities

15:15-16:25h

Keynote 5: José Manuel Fernandes

Portuguese cities over the World

16:30-16:55h

P250: Reimann, Daniela (Germany)

Applying Innovative Models of Media Art Education at school and university level by Developing Interactive Environments for Play

17:00-17:25h

P46: Cao, López Fernández (Spain)

What can art therapy offer to human development ?

17:30-17:55h

P33 : Bezelga, Isabel (Portugal)

Les expressions artistiques comme dispositifs d'éducation à la diversité culturelle dans le curriculum de formation initiale des enseignants

18:00-18:25h

P57: Choi, Sunghee (Korea)

Collaboration in art museums: Visitor-friendly and Visitor-respectful Approaches

.....
Friday

2006-03-03

Auditorium 2 (A2)

9:00-11:40h

RT14: Graça Mota, Alison Aune, René Rickenmann, Rodrigues da Costa, Ronveaux

Teacher Education

11:45-12:10h

P339: Yanes, Córdoba (Spain)

Visual Narratives And Multimedia Technology

12:15-12:40h

P295: Stewart, Robyn Anne (Australia)

Mindful Practice: research and interdisciplinary dialogues in the creative industries

12:45-13:10h

P312: Topaz, Esther (Israel)

The Paradox of Art Education in a contemporary societies

13:15-13:45h

P313: Tourinho, Irene & Martins, Raimundo
(Brazil)

Between Circumstances and Controversies: Proposals for a visual arts critical pedagogy

14:15-14:40h

P150: Koivurova, Anniina (Finland)

Compulsion for Happy Endings. How do the 13 year old students test and confirm their aesthetic views in art education

14:45-15:10h

P324: Utuari, Solange & Paulo, Rosa Monteiro
(Brazil)

Stetic Crossing between Art and Mathematics: A Interdisciplinar Experience in Teacher Education Courses

15:15-15:40h

P110: Haanstra, Folkert (The Netherlands)

The good art teacher: views of teachers and their students

16:00-16:25h

P145: Kerinska, Nikoleta (Brazil)

Three-dimensional design of intelligent virtual creatures based on the Brazilian type

16:30-16:55h

P329: Vergnano, Solange de Souza (Brazil)

Art and Environment: the conceptual work of Frans Krajcberg in plastic creation workshops

17:00-17:25h

P338: Wang, Shei-Chau (Taiwan)

A Review of the Historical Development of Electronic Portfolio Assessment for Visual Arts in Higher Education

17:30-17:55h

P330: Vieira da Cunha, Susana (Brazil)

Setting of childhood

18:00-18:25h

P299: Stuhr, Patricia; Morris, Christine

Ballengee; Vesta, Daniel (USA)

Visual Culture and Social Justice

Friday

2006-03-03

Auditorium 3 (A3)

9:00-9:25h

P238: Prentki, Tim (UK)

Conversations with the Devil

9:30-9:55h

P177: Makino, Jessica (Brazil)

Music for life

10:00-10:25h

P190: Michaelides, Pepy (Cyprus)

'We have music! Don't worry, be happy!'

10:30-10:55h

P178: Marcondes, Marleine Paula & Ferreira de Toledo (Brazil)

Didascaly function in "The Jew", by Bernardo Santareno

11:15-11:40h

P321: Ulkuniemi, Seija Maarit (Finland)

EXPOSED LIVES. Dialogues between Viewers and Installations

Examining the Genre of Family

11:45-12:10h

P315: Trafí, Laura; Rifà, M.; Giménez, Xavier (Spain)

Researching the production of visual narratives in an education project based on the understanding of Robert Frank's photographs

12:15-12:40h

P337: Wu, Dai-Rong (Taiwan)

Supermarkets as Contemporary Art Museums of Everyday Life: Visual Culture Perspective

12:45-13:10h

P326: Vande Zande, Robin (USA)

The Advantages of a Rooftop Garden and a Riverwalk

14:15-14:40h

P217: Oludele, Babalola Sunday (Nigeria)

Music As An Instrument Of Peace In Political Impasse

14:45-15:10h

P340: Yekini-Ajenifuja, Isaac Adeniyi (Nigeria)

Need For Search And Sustainability Of Indigenous Music Schools

15:15-15:40h

P211: Olatokun , Oyeniyi (Nigeria)

The Five Verbal Arts/Yoruba Music

16:00-16:25h

P208: Oikelome, Albert, Oseghaede (Nigeria)

The Role Of Music In National Development; The Nigerian Experience

16:30-16:55h

P209: Okunade, Adeoluwa Ayokunle (Nigeria)

Visuals And Sound: An Integral Feature Of African Music

17:00-17:25h

P335: Whetham, Paul; Lau, Margaret; Lovett, Nadia ; Morgan, Aerinn (Australia)

Facing the Future: The role of the arts in mental health

17:30-17:55h

P336: White, Margaret (Australia)

Drawing Australia

18:00-18:25h

P331: Villarroel Rosende Gladys; Vergara

Astudillo Hugo; Muñoz Del Campo Marco (Chile)

Valoration and diffusion of the architectonic patrimony of playa ancha trough papirustechinic: an artistic pedagogical experience

.....
Friday

2006-03-03

Auditorium 4 (A4)

9:00- 9:25h

P154: Laitinen, Sirkka Tuulikki (Finland)

Children visualizing their experiences amidst the catastrophe

9:30-9:55h

P201: Nalder, Glenda Lyle (Australia)

Reclaiming and sharing the sacred and the spiritual and social harmony through Public Art Projects and Education on sites of conflict and contestation

10:00-10:25h

P200: Mousumi De, Andree Woodcock and Alan Hunter (UK)

Of Military Tanks and Barbie Dolls: As-Salaam- An Art for Peace Project.

10:30-10:55h

P195: Rodrigo Montero, Javier (Spain)

Activist research, mestiza pedagogy and art education: within and beyond community in transversal agencies

11:15-11:40h

P229: Pavlou, Victoria (Greece)

Children's iconographical representations in the aftermaths of traumatic events such as war

11:45-12:10h

P83: Emme, Michael (Canada)

Darkroom Hermeneutics: Photography as Metaphor and Method in Qualitative Research

12:15-12:40h

P126: Irving, Dale (Australia)

Removing the barriers

12:45-13:10h

P149: Kim, Nanyoung (Korea)

Biological ground of aesthetic experience updated

13:45-14:40h

W152: Kroupp, Rachel (Israel)

Environmental and Cultural Characteristics Reflected in Drawings by Ethiopian-Born Israeli Children

14:45-16:55h

W16: Linnap, Peeter; Sarapuu, Helis; Kalamees, Vallo (Estonia)

Art Education and Contemporary Societies

17:00-17:25h

P194: Molina, Javier Abad (Spain)

The Pleasure of Being through Aesthetic Experience. Contemporary Arts and Childhood

17:30-17:55h

P272: Sato, Maho (Japan)

An Investigation into the Relationship between Creativity and Skilled Knowledge in Craft Education

18:00-18:25h

P279: Shtelman, Rina (Israel)

Martin Buber on Dialogue in Education and Art

.....
Friday
.....

2006-03-03

Room 1 (S1)

9:00-9:25h

P156: Lane, Stephen (USA)

Design and Implementation of Studio Art Programs at the China Central

9:30-9:55h

P158: Leal, Elizabeth G. (USA)

Arts Education and Contemporary Societies: Two Arts Integration Models for PreK-12 Focused on Children's Knowledge Acquisition, Social Interaction, and Cultural Understanding (Theory and Praxis)

10:00-10:25h

P161: Levan (Georgia)

Arts Education in Georgia

10:30-10:55h

P174: Maeso, Francisco (Spain)

Political Alternation And Educative Models In Spain

11:15-11:40h

P179: Marin, Ricardo (Spain)

'Visual Arts-Based Educational Research' And Research In Art Education. What can the visual arts teach about the research of the learning in visual arts and cultures?

11:45-12:10h

P6: Alm, Erik (Sweden)

Swedish eyes meet Polish eyes

12:15-12:40h

P28: Bedford, Dorothy & Labitsi, Vasiliki (UK & Greece)

Stories For Children: A Tool For Cultural Education

12:45-13:10h

P47: Caparros, Begonia (Spain/ USA)

Exploring the use of movement and art with orphan children in Kampala, Uganda

14:45-16:25h

W20: Mason, Rachel & Labitsi, Vasiliki (UK)

Writing Workshop For The International Journal Of Education Through Art

16:30-16:55h

P327: Vassiliadou, Maria (Cyprus)

Overcoming the Green Line. Art for bicomunal understanding in Cyprus.

17:00-17.25h

P215: Oliveira, Rosa (Portugal)

Adventures in the world of creativity: Integrated Art Projects at University of Aveiro

17:30-17:55h

P225: Palacios Garrido (Spain)

Building the city: seeing and acting through art education from an interdisciplinary perspective

18:00-18:25h

P228: Patterson, Donna; Brown, Ann Kipling; Yakel, Norm (Canada)

The Horizon : A Meeting place for people and the arts

.....
Friday

2006-03-03

Room 2 (S2)

9:00-9:25h

P157: Larkou, Fotini (Cyprus)

An Investigation into the Contribution of Art Heritage Teaching to the Development of Cultural Understanding and Tolerance in Cypriot Primary Schools

9:30-9:55h

P159: Leite, Maria Isabel (Brazil)

Children, Elders And Museum: Memory And Discovery

10:30-10:55h

P185: Martins, Mirian Celeste; Bonfati, Maria Celina Barros Mercúrio; Demarchi, Rita de Cássia; EGAS, Olga; Fioravanti, Maria Lucia Bighetti; Santiago, Maria Cecilia do Amaral Campos de Barros, Schultze, Ana Maria (Brazil)

Evoking connections between art and public: mediation wires

11:15-11:40h

P205: Nazor, Dijana (Croatia)

Coffers Through Centuries

11:45-12:10h

P102: Gomes, Valdirene Ferreira & Queiroz, Daniela (Brazil)

"Weaving our history and embroidering new paths"

12:15-12:40h

P111: Hammond Boys QSM, Shona & Macedo Lima, Solange (NewZealand)

The Sacred House of Childhood

12:45-13:10h

P138: Kakourou Chroni, Georgia (Greece)

Relating to the statues in my town

13:15-13:45h

P271: Santos, Isabel (Portugal)

How can museums and galleries be used to develop Early Years (3-5) children's knowledge and understanding of art? - a starting point

14:45h-15:40h

W33: Vitola, Ilze & Kupca, Ilze (Latvia)

Learning to see, percept and create humour and irony - games and provocations with Maris Bishofs' artistic images

16:00-16:25h

P45A: Campaña Pallarés, Laia

The Museums And The Community

16:30-16:55h

P334: Weingart, Petra (Germany)

Schule @Museum - A Museum - Guide from Children and for Children

17:00-17:25h

P287: Skjellstad, Kjell Muller (Norway)

Peace education through the performing arts: Projects-processes-possibilities

.....
Friday
.....

2006-03-03

Room 3 (S3)

9:00-9:25h

P322: Unalan, Halit (Turkey)

*The Views Of Students Related To Computer Based Teaching
Practices In Art Education*

9:30-9:55h

P320: Ueyama, Hiroshi (Japan)

3DCG as Expression in Art Education

10:00-10:25h

P311: Tomsic, Beatriz & Tacol, Tonka (Slovenia)

Visual Art Education And New Technologies

10:30-10:55h

P297: Strametz, Barbara (Austria)

New media images - new gender self images?

11:15-11:40h

P226: Park, Eundeok (Korea)

Multimedia Contents on the Visual Communication Design

11:45-12:10h

P31: Benzer, Fatih (USA)

Role of Internet in Promoting Interdisciplinary Arts Education

12:25-12:40h

P54: Chen, Jin-Shiow (Taiwan)

Young Woman Manga Fans' Passions and Ideals for Love

12:45-13:10h

P144: Kent, Lori (USA)

The Electronically Engaged Mind: Implications for Art Ed

13:15-13:40h

**P193: Mogi, Kazuji; Fukumoto, Kinichi;
Nagamori, Motoki; Abe, Toshifumi; Naoe,
Toshio; Sato, Yuuka** (Japan)

*Implications of Media-Technology-Based Workshops for Art
Education for All*

14:15h-16.55h

**W14: Irwin, Rita; Gouzouasis, Peter; Grauer, Kit;
Leggo, Carl; Springgay, Stephanie** (Canada)

Investigating Curriculum Integration, the Arts and Diverse Learning

17:00-17:25h

P338A: Wan, Yuh-Yao (Taiwan)

*Changing Eternity: Dialogues between New Technology and
Indigenous Art*

.....
Friday

2006-03-03

Room 4 (S4)

9:00-9:25h

P265: Samson, Lourdes (Philippines)

Construction of Meaning in Children's Art

9:30-9:55h

P221: Oud, Willy (Netherlands)

Eight Art Magnet Schools in The Hague

10:00-10:25h

P220: Osakar, Lozano (Spain)

Final Year Projects at the Faculty of Fine Arts: A New Approach to Educational Processes

10:30-10:55h

P219: Orthof, Pereira Lima (Brazil)

Art and Criticism on the Campus: "Campus Musa"

11:15-11:40h

P218: Ormezzano, Graciela (Brazil)

"Aesthetic Perception And Visual Art Education"

11:45-12:10h

P12: Ang (Singapore)

"To play, or not to play, that is the question": Examining the paradigmatic tension between effective art education and a competitive educational framework.

12:15-12:40h

P107: Gude, Olivia (USA)

Postmodern Principles for Evolving Contemporary Art Education: Spiral Workshop

14:45-15:10h

P109: Göthlund, Anette (Sweden)

Where do you look? What do you see?

15:15-15:40h

P338C: Wögerbauer, Johanna (Austria)

Video and Film in Teaching Practice

13:45-14:10h

P316: Trimis, Eli (Greece) & **Savva, Andri** (Cyprus)

The in depth approach method in art/visual culture learning: A longitudinal study report in reviewing and redefining its scope and nature

14:15-14:40h

P254A: Roca, Josip (Croatia)

"Cultural Heritage in Modern Teaching of Arts"

16:30-16:55h

P116: Hollindale, Susan (Australia)

Curriculum in a socio- cultural context: Visual Art in the Queensland (Australia) senior secondary classroom.

17:00-17:25h

P310: Teck, Myrna (USA)

"Understanding Jewish Art"

17:30-17:55h

P309: Taylor, Dennis L. (USA)

American Art Educators Responses to Hurricane Katrina

18:00-18:25h

P319: Ucker, Lilian & Martins, Raimundo (Brasil)

Art Teaching and School Space: How do I see it, how can I imagine it?

Friday

2006-03-03

Room 5 (S5)

9:00-9:25h

P148: Kim, Junghee; Lee, Jooyon; Ahn, Keumhee;
(Korea)

*A study on the understanding of art in the case of Korean
pre-service elementary teachers: focused on the usage of art
terminologies*

9:30-9:55h

P276: Schultze, Ana Maria (Brasil)

*The education of the look through the photographic images - a
Brazilian experience*

10:00-10:25h

P203: Nash, Graham & Mackey, Kathy (Australia)

*The culture of mobile phones as new take on the Gaze:
pedagogies and Arts practice in the Australian classroom*

10:30-10:55h

P184: Martins, Raimundo (Brazil)

*Visual Culture and Subjectivity: Image as mediation between
individuals and daily life in educational contexts*

11:15-11:40h

P160 : Lenskaya, Natalia (Russia)

*Quelques repères pour l'initiation à la culture en Russie et en
France*

11:45- 12:10h

P124: Illeris, Helene (Denmark)

*Young people and aesthetic experiences: 'performative visual
events' as a way of learning through contemporary art*

12:15-12:40h

P167: Lopes, Ana Elisabete (Brazil)

*Shared Looks - the photographic act an alterity and dialogism
experience*

12:45-13:10h

P80: Dietrich, Jochen (Germany)

Living the life of others

13:15-13:40h

P341: Zander, Mary Jane (USA)

Changing paradigms: "Visual Culture and Classroom talk"

13:45-15:10h

RT3: Marjan Prevodnik, Liz Mitchell, Member
from the Hong Kong Institute of Education

Art Education Motivation

15:15-15:40h

P318: Türkkan, Burçin (Turkey)

*The Primary School Teachers' Opinions On Their Manner Of Using
Visual Culture In Art Education*

16:00-16:25h

P305: Taube, Maria (Sweden)

LOVE – children's painting in Mozambique and Sweden

16:30-16:55h

P227: Park, Jeong Ae (Korea)

Critical Thinking and Visual Culture Education

17:00-17:25h

P306: Tavin, Kevin (USA)

*If you see something, say something: Visual culture and the "war
of terror" in the U.S.*

17:30-17:55h

P345: Morton Gómez, Victoria Eugenia (México)

Towards an interdisciplinary understanding of Arts Teaching

.....
Friday

2006-03-03

Room 6 (S6)

9:00-12:10h

European Regional Council (meeting)

14:45-18:25h

Combined Arts Education Policy Working
Committee (meeting)

.....
Friday

2006-03-03

Lab Info

14:15-16:25h

Workshop:

Adobe(r) School Collection 3.0 New version!

.....
Friday

2006-03-03

Instituto Português da Juventude (IPJ)

(please take the bus in the entrance to go to IPJ)

14:15-16:55h

W34: Susana Silva (Portugal)

New Circus in Education Through Art

Gala dinner: Hotel Montebelo 20.30 h

Musical performance by Conservatório Regional de Música Dr. José Azeredo Perdigão- Viseu

.....
Saturday
.....

2006-03-04
.....

Auditorium 1 (A1)

9:00-9:25h

P303: Tabrani, Primadi; Setiawan, Pindi;

Hasanah, Ayu (Indonesia)

Arts Education for a better tomorrow

9:30-9:55h

P17: Atkinson, Dennis (UK)

School Art Education: Mourning the Past and Opening a Future

10:00-10:55h

Keynote 1: Ashfaq Ishaq

Prosperity and Peace through Art

11:15-12:10h

Keynote 8: Elizabeth Grierson

Creativity and Culture: The redefining of knowledge through the arts in education for the local in a globalised world.

14:15-14:40h

P82: El-Sayed, Hoda Ahmed Zaki (Saudi Arabia)

Cultural entitlement strategy through a review of artistic behaviour

14:45-15:10h

P115: Hoffert, Bernard (Australia)

Creation and Definition: Creativity, Research and Innovation.

15:15-15:40h

P125: Imms, Wesley David (Australia)

*Addressing boys' social, emotional, and academic well being.
Where are the arts?*

16:00-17:25h

**John Steers (InSEA), Doug Boughton (InSEA),
Diederik Schönau (InSEA), Fernando Hernandez
(InSEA), Rachel Mason (InSEA), Ana Mae
Barbosa (InSEA), Kinichi Fukumoto (InSEA), Ann
C. S. Kuo (InSEA), Gary McPherson (ISME); Tintti
Karppinen (IDEA; FIDEA); Dan Baron Cohen
(IDEA).**

Panel: *Report of the Combined Arts Education Policy Working
Committee*

17:30-18:25h

InSEA General Assembly

18:30-19:30h

- **Musical performance by Conservatório
Regional de Música Dr. José Azeredo
Perdigão-Viseu**
- **Panel for Evaluation of the Congress**
- **Closing Ceremony**
- **Recital by Coral Juvenil de Mortágua**

.....
Saturday

.....
2006-03-04

Auditorium 2 (A2)

9:00-9:25h

P314: Tourinho, Irene (Brazil)

School is not a single child... Social commitment and institutional partnership for an 'ongoing' visual learning

9:30-9:55h

P273: Savva, Andri (Cyprus) & **Trimis, Eli** (Greece)

The in depth approach method: Young children's art/visual culture learning in the context of chorotopos.

10:00-10:25h

P230: Peng, Li-Hsun and Lou, Jeng-Jia (Taiwan)

Third Space Identity of Eileen Gray and Sonia Delaunay: A Perspective of Two Taiwanese Educators

10:30-10:55h

P175: Maio, Fernanda (Portugal)

Art and cultural politics: changing locations

11:15-11:40h

P169: Loponte, Luciana Gruppelli (Brazil)

Artist teaching profession: art, aesthetics itself and feminine subjectiveness

11:45-12:10h

P274: Savvaidou - Kampouroupoulou, Mary & Persa Fokiali (Greece)

KRITIKA: An Interdisciplinary Project in Art and Sustainable Development

13:45-14:10h

P45: Camina, Victor (Spain) & **Gaspar Marcelo, Calvete** (Portugal)

Nature, Culture and Design on the Development of Olive Oil Containers

14:15-14:40h

P80A: Dilek Kiratli, Sirin Benugur Tufan (Turkey)

Introducing The Time Concept Through Art Education at Preschool Students

14:45-15:10h

P328: Vázquez, Virtudes Martínez (Spain)

Providing policies for the elderly

15:15-15:40h

P323: Utuari, Solange; Santiago, Rosemary Aparecida; Vieira, Sílvia Valéria; Nunes Ferreira, Claudemir, Pascoal Ferrari. (Brazil)

The mine, the yours and the ours Histories

16:30-16:55h

P344: Örtengren, Hans (Sweden)

Evaluating Projects in Art Pedagogy

17:00-17.25h

P345: Gutiérrez Nieto, Juan Carlos (Colombia)

Nuevas escrituras y lecturas en la educación artística

.....
Saturday
.....

2006-03-04

Auditorium 3 (A3)

9:00-9:25h

P263: Salles, Nara (Brazil)

The teaching of art in Alagoas / Brazil

9:30-9:55h

P243: Quintero, Elizabeth & McVarish, Judy
(USA)

Art, Literature, Math, & Identity

10:00-10:25h

P241: Puccetti, Roberta (Brazil)

The three-dimensionality and the formation

11:15-11:40h

P133: Jodar, Asunción (Spain)

EMBROIDERY FROM LIFE. The artworks and the pedagogic activity of Trinidad Morcillo (1891-1982), woman, artist and art professor in the first part of the XXth century in Spain.

11:45-12:10h

P239: Prevodnik, Marjan (Slovenia)

Self-efficacy beliefs - a construct from the theory of motivation - as a source which every art teacher should know

12:15-12:40h

P280: Silva, Jorge Anthonio (Brazil)

The Architecture Of The In-Sensible

13:45-16:25h

**CS31: Suominen, Anniina; Springgay, Stephanie
Kallio, Mira; Church, Caryl**
(Finland/USA/Canada)

Arts education and the re-negotiation of (trans)national subjectivities

16:00-16:25h

P14: Marcellán Baraze , Idoia; Uria; Edurne (Spain)

From artists to art educators: Problems and strategies for the approach of Fine Arts students to art education

16:30-17:00h

P25A: Marcellán Baraze, Idoia (Spain)

Media culture as an aesthetic experience. Arguments

.....
Saturday

2006-03-04

Auditorium 4 (A4)

9:00-9:25h

P234: Pestana, Myriam & Sampaio, Silvana

(Brazil)

Arts teachers Long-Life Learning

9:30-9:55h

P235: Pillotto, Silvia Sell Duarte; Mognol,

Leticia, C. ; Stamm, Eliana (Brazil)

The Art In The Children Education Context In The Joinville Region

– Santa Catarina – Brasil

10:00-10:25h

P237: Pohjakallio, Pirkko (Finland)

Art Education, why?

10:30-10:55h

P76: Tomasevic Dancevic, Mirjana (Croatia)

How children communicate through drawing portraits

11:15-11:40h

P242: Pullinen, Jouko (Finland)

Following a Master - Visual Dialogue Seen from a Hermeneutical

Perspective

11:45-12:10h

P4: Aires, Ana Levy (Portugal)

"Learning is making up senses: performing practices in teacher's training"

12:15-12:40h

P11: Andrew, David Patrick (South Africa)

Making sure it doesn't add up - Artists and Learners as

Multimodal Agents in Selected South African Classrooms

12:45-13:40h

P29: Beer, Ruth & Irwin, Rita (Canada)

The City of Rich Gate: Research and Creation within Community-Engaged Art Practices

13:45-14:10h

P168: López Pérez, Elisaberta (Spain)

Encountering memories: a place to be born again

14:15-14:40h

P270: Santiago, Maria Cecilia de Barros (Brazil)

An aesthetic experience with people that have some low vision disease :an approach with the life

14:45-15:10h

P269: Santiago Navarro (Spain)

Alzheimer's: Researching The Disease Through Sculpture

15:15-15:40h

P249: Reily, Lucia (Brazil)

Using art creatively in speech and hearing therapy sessions

16:00-16:25h

P94: Furniss, Gillian (USA)

The Art Process of Children with Autism as Visual Communication

16:30-16:55h

P88: Foretich, Italo Sabadini & Barrientos,

Gastón Subiabre (Chile)

Art's Workshops To People Suffer Schizophrenia

.....
Saturday
.....

2006-03-04

Room 1 (S1)

9:00-9:25h

P96: Ganis, Venus (Australia)

The Place of Nature in Arts Practice

9:30-9:55h

P135: Jokela, Timo (Finland)

*Environment an community activities in Northern Landscapes and
communitites*

10:00-10:25h

P143: Kenneday, Elizabeth (USA)

Art, Ecology, and the Giant Sequoia Project

10:30-10:55h

P146: Kettel, Joachim (Germany)

Artistic Research in the Mountains

11:45-12:10h

P21: Aydin, Elif Gül (Turkey)

The importance of art education in early childhood

12:15-12:40h

P38: Bredariolli, Rita Luciana Berti (Brazil)

How Brazilian Art Education became modern

12:45-13:10h

P60: Coelho, Roseane (Brazil)

*Adult Life, Working Dilemmas: A Life History Approach To
Subjectivity Construction*

13:15-13:45h

P67: Corazza, Ronnie & Albano, Ana (Brazil)

The Sementinha Project

14:15-15:40h

**RT4: Emil-Robert Tanay, Tintti Karppinen ,
Miroslav Prsta_i_, Joseph Moreno, Emil-Robert
Tanay, Carlo B. Ebeo**

Arts Therapies & Peace Education

.....
Saturday

2006-03-04

Room 2 (S2)

9:00-9:25h

P255: Rocha, Joaquim Luís Coimbra (Portugal)
Art understanding in Portugal and Brazil: Preliminary findings

9:30-9:55h

P256: Rocha, Teresa Almeida (Portugal)
The artistic education and the aesthetic development

10:00-10:25h

P233: Perez Miles, Adetty (USA)
*Nelson Pereira dos Santos's Film, Como Era Gostoso o Meu Frances
 and the Cultural Narratives of Sebiopepe and La Malinche:
 Counter-Hegemonic, Pro-feminist Co-options, Tensions,
 Negotiations, and Reversals*

10:30-10:55h

P131: Jaffe, Naomi (Israel)
Objects as starting point for creating bridge between cultures

11:15-11:40h

P268: Santana, Pio & Schultze, Ana Maria (Brazil)
The mediation in the museum and the results in the classroom

11:45-12:10h

P77: Degtyareva, Tatiana (Russia)
*Rethinking 'Image In Frame' In European Art In The Light Of
 Modern Scientific Theories On Order And Chaos*

12:15-12:40h

P112: Hausman, Jerome (USA)
Found Objects and Happy Accidents As Factors For Teaching of Arts

12:45-13:10h

P232: Pereira, António Serafim (Portugal)
The methodologies in the analysis of the work of art

13:45-14:10h

**P325: Valente, Lucilia; Craveiro Lopes, M^a João;
 Peixoto, Adelina** (Portugal)
*"Re-Enchanting The World Transforming Consciences :The Role Of
 Expressive Therapies In An Education For Peace"*

14:15-14:40h

P231: Pepin, Pierre (Canada)
*Introducing multimedia process sciences and technology through
 Art Curriculum for Educators in High Schools, Colleges and
 Universities*

14:45-15:10h

P68: Corredera, Laura Morejón (Spain)
*Everything for the degree: struggle between teaching needs and
 learning wishes*

15:15-15:45h

P113: Hervitz, Sergio (Israel)
Art Spiegelman's Graphic Novel Maus as Text of Testimony

16:00-16:25h

P122: Hutzel, Karen (USA)
Community Arts: Community Development through Arts Education

16:30-16:55h

P114: Hiltunen, Mirja Liisa (Finland)
How to understand community based art education in Lapland?

17:00-17:25h

P81A: Dinham, Judith & Wright, Peter (Australia)
*Partnering with the community to develop student-teachers'
 understanding of art's cultural connections*

.....
Saturday
.....

2006-03-04

Room 3 (S3)

9:00-9:25h

P284: Simeon, Ogunbona Olubayo (Nigeria)

Computer Technology As A Means Of Music

9:30-9:55h

P264: Sampaio-Ralha, Jurema Luzia de Freitas
(Brazil)

*Use Of VRML In E-Learning For Art Education: Possibilities And
Conditions Of Use In Brazil.*

10:00-10:25h

**P189: Merillas, Olaia Fontal & Flórez, Rosa Eva
Valle** (Spain)

With more than one sense

10:30-10:55h

P118: Hsiao, Hui-Chun (Taiwan)

*Narrative as an interface for understanding world/self in a
simulation game environment*

11:15-11:40h

P97: García, Georgina (Mexico)

Dia program-the development of intelligences through art

11:45-12:10h

P95: Galea, Jose Antonio Aguilar (Spain)

Art, Education And New Technologies. Ceramic Shell Casting

12:15-12:40h

P15: Arriaga, Amaia (Spain)

*School and Art Museum relationships: Looking for a collaborative
model*

12:45-13:10h

P91: Fritzsche, Marc (Germany)

art://computer

14:15h-15:40h

W4: Baron Cohen, Dan (IDEA) & Manoela Souza
(Brazil)

*Transformance: transforming classrooms into intimate theatres of
solidarity, cooperation and the performance of personal and
community self-determination.*

16:00-16:25h

P120: Huerta, Ricardo (Spain)

Making video, teachers as creators

16:30-16:55h

P99: Gerardo; Tojal, Lurdes; Torrado, Clara
(Portugal)

Theory and Practice, Projects for Animation (6- to 12-years old)

17:00-17:25h

P100: Gino, Maurício Silva & Ronaldo Luiz
(Brazil)

The Metaphors and the Cinematographic Animation

.....
Saturday

2006-03-04

Room 4 (S4)

9:00-9:25h

P258: Ruismäki, Heikki & Antti, Juvonen (Finland)

The good, the bad and the ugly memories from the school Art subjects education. The teaching of art subjects in narratives of kindergarten teacher students

9:30-9:55h

P137: Kairavuori, Seija (Finland)

Ways of knowing in visual art education

10:00-10:25h

P136: Juvonen, Antti & Ruismäki, Heikki (Finland)

The many meanings of art. Student's experiences of art subjects

10:30-10:55h

P103: González- Vida, Maria Reyes (Spain)

Contemporary Art And Identity Construction In Children

11:15-11:40h

P90: Franz, Teresinha Sueli (Brazil)

Towards A Critical Pedagogy Of Art In The Third Sector

11:45-12:10h

P69: Costa, Fabíola Cirimbelli Búrigo (Brazil)

Aesthetic Space in school context

12:15 -12:40h

P3: Aguirre, Imanol (Spain)

Visual and musical imageries of young people. Strokes for a cartography of aesthetic experience and education

13:45-15:40h

RT6: Rachel Mason, Roehampton University;

Tatiana Degtyareva, Roehampton University (Russia); **Martha Christopoulou**, Roehampton University (Greece); **Isabel Santos**, Roehampton University (Portugal); **Miia Collanus**, University of Helsinki (Sweden); **Veronica Larrain**, University of Barcelona (Spain)

Contribution of research to European art education systems

.....
Saturday

2006-03-04

Room 5 (S5)

9:00-9:25h

P248: Rautakorpi, Tiina (Finland)

Mentoring in creative society

9:30-9:55h

P266: Sanchez, Janina (Brazil)

Intercultural curriculum, art as cultural symbolic system and the school of whites

10:00-10:25h

P132: Jagodzinski, Jan & Hipfl, Brigitte (Canada)

The Need for a Post-aesthetic Art: Criticism of Visual Cultural Art Education

11:15-11:40h

P98: Gaul, Emil (Hungary)

Taste Of Youth And Education Of Taste

11:45-12:10h

P82A: Duh, Matjaz (Slovenia)

The Use Of Computers In Teaching Fine Arts At The Primary

12:15-12:40h

P84: Emme, Michael J. & Kirova, Anna (Canada)

The Fotonovela as a frame for Immigrant Children's Reflections on Life in a New School

12:45-13:10h

P87: Flensburg, Ingelise (Denmark)

Local Pictures

10:30-10:55h

P337A: Gumbe, Jorge (Angola)

Ritual As Content For Cultural Learning Through Art In Angolan Primary Schools

13:45-14:40h

W28: Ruebsaat, Susanna (Canada)

Symbol Maker, Story Teller: How Psyche Tells Her Tale

14:45-15:45h

W29: Santos, Natalina (Portugal)

Twenty-five years serving Education and culture in Madeira"

.....
Saturday
.....

2006-03-04

Room 6 (S6)

9:00-10:55h

New World Council (meeting)

11:15-13:40h

Combined Arts Education Policy Working
Committee (meeting)

.....
Saturday
.....

2006-03-04

Lab Info

14:15h- 16:25h

Workshop:

Adobe(r) School Collection 3.0 New version!

.....
Friday
.....

2006-03-03

Instituto Português da Juventude (IPJ)

(please take the bus in the entrance to go to IPJ)

14:15h-16:55h

W32: Talve, Tonu; Jürjendal, Robert; Urb, Arvo (Estonia)

Talve Fragile Live Art-lesson

.....
Saturday
.....

2006-03-04

Outside

13:15h

Caminhos Da Romaria
Folk music

15:40h

"Grupo de Caretos de Lazarim"
- a Carnival performance by people from Lazarim

Theatre evening: Teatro Viriato - Viseu "A Cabra ou quem é Sílvia"

20.30 h

Because the theatre is very small we only have 150 tickets to offer,
please ask for the tickets in the reception desk in the 1st March.

.....
Sunday
.....

2006-03-05

Tour 5 March 2006: From Viseu to Lisbon

08.30h Departure Viseu



10:00h

Coimbra (*walking tour*)



14:30h

Batalha monastery



15:30h

Alcobaça monastery



16:30h

Óbidos (*walking tour*)

20.30h Arrival Lisbon

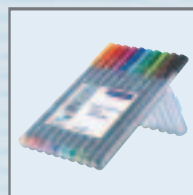
triplus®

forma ergonómica para uma escrita sem cansaço



Forma triangular

Corpo em forma ergonómica triangular - recomendada pela Universidade Técnica de Munique - para escrever, desenhar, colorir ou sublinhar sem esforço e sem cansaço.



A Caixa STAEDTLER

Suporte prático - montagem rápida e fácil. Resistente, protege os produtos durante o transporte.



DRY SAFE

Os objectos de escrita podem ficar destapados durante dias sem secar (excepto triplus textsurfer).



A STAEDTLER garante-lhe:

- um elevado padrão de conforto na escrita
- resultados perfeitos
- qualidade superior

KEYNOTES



Keynote 1 Ashfaq Ishaq

Prosperity and Peace through Art

Date: 2006-03-04 **Hour:** 10.00h-10.55h **Room:** A1

Abstract:

Since its founding in 1997, the International Child Art Foundation (ICAF) has made a unique contribution to global advocacy for art education, art and science partnership, and education through the arts. More importantly, ICAF has demonstrated how the arts can be applied to achieve important social objectives. ICAF programs guide schools to encourage children's creativity, instill empathy and understanding, and inspire creative global leadership. Under ICAF's umbrella, teachers bring the world of arts and cultures to their classroom, providing students an opportunity to experience and appreciate the varied manifestations of human creativity that make earth – one of nine planets of a remote galaxy – still the most wondrous place in the whole universe.

Bio:

Dr. Ashfaq Ishaq founded the International Child Art Foundation (ICAF) in 1997 and serves as executive director of this Washington, DC based nonprofit organization. He also serves as executive chairman of ICAF e.V., a charity registered in Munich, Germany. Dr. Ishaq has a diverse professional background as entrepreneur, economist, educator and civil society leader. He opened his first business at the age of thirteen, and years later established an international project development company in Washington, DC. He started his career as an economist at the World Bank, investigating entrepreneurship and small business development. He later joined the faculty at the George Washington University and was occasional guest lecturer at the U.S. Foreign Service Institute. A multidisciplinary thinker with a global perspective, Dr. Ishaq's writings have appeared in diverse publications, including Finance & Development, ShoolArts Magazine, the Institutional Investor and the Journal of Conflict Resolution. He is co-author of Success in Small & Medium Scale Enterprises, Oxford University Press, 1987. In 1998, he launched ChildArt, and serves as the editor of the magazine. He is a pioneer in placing children's art and creativity on the global agenda. He developed the Arts Olympiad for ICAF, the world's most prestigious and popular global arts program for children. Every four years he hosts the world's largest international children's festival on the National Mall in Washington, DC. Dr. Ishaq is making a unique contribution to children and education. He organized the first-ever educational symposium for the Qatar Foundation in Doha, Qatar on the arts and science partnership (www.InnovationsInEducation.org). He is a featured speaker at major international conferences on children issues, including the World Summit on Media for Children and Adolescents. He received a Ph.D. in Economics from the George Washington University, a Masters in Public Administration from the University of Punjab, and a BA in economics and statistics from Government College, Lahore, Pakistan. His very first award was for an art competition at the age of eight. In 2001, he was awarded the Hesselbein Community Innovation Fellowship by the Peter Drucker Foundation (now Leader to Leader Institute). In September 2004, based on a presentation he made on peace through art in Seoul, Korea, ICAF won the World Culture Open 2004 award for exemplary humanitarian service. Dr. Ishaq is Advisory Board Member of the World Psychiatry Association (WPA). He is also member of the Advisory Board for the 10th Cyber Therapy Conference to be held in Basel, Switzerland in June 2005. He is member of the International Academy of Digital Arts and Sciences and serves as a judge for the Webby Awards.

**Keynote 2****Inaugural InSEA Ziegfeld Lecture by Ana Mae Barbosa
Ana Mae Barbosa*****From exhibition to classroom: a research*****Date:** 2006-03-01 **Hour:** 15:15-16:25h **Room:** A1**Abstract:**

In 2003 The Cultural Center Bank of Brazil (São Paulo, created in 2001) decided to make a research to know about the reception of the printed material they produced for the program "Dialogues and Reflection" with art teachers. The CCBB-SP wanted to know what the teachers were doing in their classroom with the material that comprised a printed pamphlet (16 to 18 pages) discussing art issues related with the major exhibitions (4 by year) plus images in transparencies to facilitate their projection for the students. A good design of this material was a concern of the researches. It got a high prize at the Biennial of Design in 2004.

The designers of the research Ana Mae Barbosa, Rejane Coutinho and the Company La Fabricca decided to research 5th grade's teachers because they have Art Education Diploma and their students are leaving aside the generalist system for the system of specialized teachers. Seventy teachers from different schools applied to participate of the research. They were divided in four groups. A focal group of 10 who received the material; had to attend to one of the encounters about the exhibition; to attend to a mensal meeting with a specialist on writing memories and reports with whom they kept in communication for the whole year. They received the visit of an observer each 15 days. Besides, they had guaranty of a visit of their students to the exhibitions, transportation by special bus and meals.

The group 2 (10 teachers) didn't have guaranty of the visit of the students neither transportation nor meals.

Group 3 ((20 teachers) only received the material and had to attend to the meetings about the exhibitions.

Group 4 only received the material.

The analyses of the research made by Ana Mae Barbosa, Rejane Coutinho and Heloisa Margarido Sales was based in the written reports of the teachers, the reports of the field observer, answers to a questionnaire and the art works of the students sent by the teachers at the end of the academic year.

It took us one year to analyses all the data and to write a book with the findings. All the teachers of group 1 persuaded colleagues of other areas to work with them.

Therefore interdisciplinarity was the tonic of G 1's work, the group that achieved better results.

The factors that contributed for better results.

1. the quality of the material itself leading to interdisciplinary work.
2. the mediation encounter with the teachers on each exhibition
3. the visit of the students which depended of transportation provided by the Cultural Center
4. the visit of the observer facilitating relationships with the director and giving support to the teachers
5. the written projects and description of the classes work was not so important

The teacher who presented best results in group 2 never presented a project and never wrote an e-mail about her classes.

I am going to present the work of four teachers of G1 and G2 .

The book analyzing the research is Artes Visuais : da exposição à sala de aula. São Paulo : Editora EDUSP, 2005.

Bio:

Dr. Ana Mae Barbosa is full professor of Graduate Studies in Art Education at the University of São Paulo and University Anhembi Morumbi Brazil; ex President of INSEA (1991-1993).Also directed the Museum of Contemporary Art of São Paulo 1987-1993. She published 17 books on Art and on Art Education and numerous articles in national and international books and journals. She got the National Prize on Art Criticism –APCA-1989, the Edwin Ziegfeld Award –USSEA-1992 , the Herbert Read Award -INSEA–1999 , the High Achievement Award , Miami University ,USA,2002 and the Comenda Nacional de Merito Científico, given for the first time to an art educator ,by the Presidente da Republica Federativa do Brasil , 2005



Keynote 3

Dan Baron Cohen

Intercultural literacy: towards an arts-based pedagogy of transformance for the creation of democratic multicultural communities

Date: 2006-03-03 **Hour:** 13.45h-15.10h **Room:** A1

Abstract:

This slideshow presentation analyses a two-year arts-as-education project with an entire school of socially and economically marginalised young people and their teachers within the landless movement in Brazil. The process demonstrates how storytelling, dance-drama and dialogic sculpture can be used to cultivate solidarity, personal and collective motivation, community cultural self-awareness and participatory democracy, as a pedagogy of formation and transformation within all education. This pedagogy tends to face two main challenges. How to deal with resistances from more traditional teachers who are unwilling to participate in the process? And how to create a final aesthetic product that maintains a process of collective experimentation, and can be individually and collectively graded? The 'collective book' that was finally written in the form of a community mosaic on the wall of the school offers insights for all educators dealing with the challenges of intercultural conflict, mutilated self-esteem, community fragmentation, and the building of a democratic multicultural society.

Bio:

Dan Baron Cohen studied English Literature at Oxford University where he did doctoral research into theatre education, supervised by Terry Eagleton and Raymond Williams. He is a performance-based arts-educator and cultural activist who has lived and been collaborating with social movements in Brazil since 1998. His recent book *Cultural Literacy* defines an arts-based Freirian pedagogy inspired by collaborations with Ngũgĩ Wa Thiong'o and Edward Bond, and sustained collaborations with communities in northern England, northern Ireland, the Middle East, and Africa. He is the president of IDEA (International Drama/Education and Theatre Association), a member of the International Committee of the World Social Forum, and a member of the Scientific Committee of UNESCO's forthcoming international conference on Arts Education.



Keynote 5

José Manuel Fernandes

Portuguese cities over the World

Date: 2003-03-03 **Hour:** 15.15h- 16.25h **Room:** A1

Abstract:

Portuguese cities over the World Portuguese cities developed and created their own character, within a specific urban culture, from Middle Ages (12th to 14th centuries) to the Overseas Expansion of the 15th and 16th centuries. The typical Portuguese city was then coastal, maritime, commercial and bipolarised (formed by the residential "uptown" and the active "downtown"). Its urban structure was linear, based on a main street (the "rua direita") and on a sequence of small squares (the "largos") where were located the main urban functions. This organic city, as other cities of its time, was beautiful: a grid carefully adapted to the hills and valleys, the vernacular residential architecture and the medieval and classic monuments designing the profiles of squares and streets, facing bays, seas and islands. The overseas expansion gave to this city a global geographic dimension (from the Atlantic Ocean to the Far East) and a long building experience of almost 600 hundred years (from 1415 in Ceuta, Morocco to the handover of Macao, China, in 1999). We can today visit the urban result of this cultural adventure: a kind of Landscape City, which has a special quality of space and architecture, a refined balance between nostalgic semi-rural areas and traditional built sectors - as some of them are World Heritage sites classified by UNESCO: Angra in Azores (Atlantic Ocean islands), Mozambique Island in East Africa, Goa Old City in India, Galle in Sri Lanka, Macao in China, Olinda, Bahia and São Luís in Brazil, are some of the best examples of the Portuguese Sea borne City. Being colonial settlements, they allowed different human communities to trade and live together the western urban experience. In this small-scale sites, the quality of local landscape, space and architecture is one of the most interesting aspects we can study and understand today: this historic cities can teach us how to organize a good urban environment, with high aesthetic standards, and a quality of sustainability.

Bio:

José Manuel Fernandes born in Lisbon 1953. Architect in 1977, by the Lisbon School of Architecture. PhD in 1993 in History of Architecture and Urbanism. Since 1980 publishing articles and books about architecture and urban issues.

**Keynote 6****Adele Flood and Anne Bamford****MANIPULATION? SIMULATION? STIMULATION? ART EDUCATION?****Date:** 2006-03-02**Hour:** 11.15h- 12.10h**Room:** A1**Abstract:**

Things are never what they seem to be, or what they believe themselves to be. Accordingly, the world likewise is never what it seems. It presents itself as one thing but its something else – and so once again there's a game of illusion"

(Baudrillard.1997)

Today we lag behind the events, reality has disappeared behind the acceleration of things, simulacra guarantees the continuation of the real. Signs that used to represent things have become drained of their meaning and there is no absolute truth, merely different versions of events or things. We now live in a world without originals and Baudrillard suggests we now must capture forms and make them relate to each other rather than liberating them.

If we are to accept Baudrillard's view of the world, we must first accept that consumption has become the basis of social order. We find in this worldview, that advertising has become the new vehicle for moral responsibility in a society where hedonistic desire for satisfaction is the predominant morality. People are no longer ranked by race, gender or class but rather by the objects they possess. These objects or possessions are the signifiers of social standing and replace all other means of societal division. Lives are ordered in terms of personal trajectories, investing the private domain through active manipulation of signs. Objects only gain meaning through these signifying relations. Objects have been converted to a systematised status of signs.

This presentation will address how we, as art educators, must help those we teach understand how the imagery and text of the virtual world is manipulated. By informing and educating individuals to understand these processes and products we can provide them with a clearer view of the imagined and constructed world, thereby enabling them to articulate their own visions through ever growing and changing technologies.

Bio:

Dr Adele Flood, an experienced educator and researcher is on the council of the Australian Institute of Art Education and on the council of International Society of Education through Art. In her Doctoral thesis *Common Threads* she investigated ideas of artistic identity, narrative and memory with a focus on identity and agency. Adele is a practicing artist; her most recent exhibition titled "HOLA" was based upon her travels to Mexico and exhibited at the Collingwood Gallery, Melbourne, Australia. in March 2005. Adele is a Senior Education Development Advisor at Swinburne University of Technology, Melbourne, Australia and is responsible for teaching quality and enhancement across the University.

Professor Anne Bamford is Director of the Engine Room at Wimbledon College of Art, University of the Arts, London. Anne has been recognised nationally and internationally for her research in emerging literacies and visual communication and is the author of the UNESCO global impact of the arts research compendium *Through her research*. Anne has pursued issues of innovation, assessment, social impact and equity and diversity. She has also researched extensively cyber bullying and its effect on adolescent identities. Anne was awarded the Institute for Educational Research, Outstanding Educational Research Award for 2002 and is a recipient of the UTS Excellence in Teaching award, and a nominee for the Australian Award for University teaching. Anne Bamford can be contacted on anne.bamford@uts.edu.au



Keynote 7
Kerry Freedman

Leading Creativity: Responding to Policy in Art Education

Date: 2006-03-01 **Hour:** 12.15h-13.10h **Room:** A1

Abstract:

International policy is having a heavy impact on creativity in art education. This impact has both positive and negative implications for the future of the professional field. In this lecture, I will discuss some of the important dimensions of recent policy that are influencing art teaching and learning and some of the exciting ways that art educators are responding to negative impacts of policy in order to benefit their students' learning about the creative, the imaginative, and the inspired.

In order for creative or imaginative thinking to emerge in art classrooms, we must challenge students through interests or concerns that are relevant to them. Otherwise, we are just requiring students to make things. As I will illustrate, professional practice that promotes creativity now requires leadership, by both teachers and higher educators, which incites creative action on the part of students.

Bio:

Professor Freedman has worked as an administrator at the university level. For several years, she was a member of the Administrative Council of the School of Education and Human Development at the University of Minnesota. At the university-wide level, she has been a representative to the Faculty Senate, a member of the Committee on Student Advising and the Faculty Seminar on Internationalizing the Curriculum, and an invited participant in the University of Minnesota President's Forum on Teaching and Learning. For fifteen years, Professor Freedman served as a member of the Educational Advisory Board and other boards of the Walker Art Center in Minneapolis, internationally recognized as an educationally innovative art museum. She has been a member of the Doctoral Dissertation Fellowship Awards Committee of the J. Paul Getty Trust and is on several editorial boards for journals in art and education. Professor Freedman is a Distinguished Fellow of the National Art Education Association. Published BOOKS: 2003 Freedman, K. *Teaching Visual Culture: Curriculum, Aesthetics, and the Social Life of Art*. New York: Teachers College Press. 1998 Freedman, K. & Hernandez, F. (Eds.). *Culture, Curriculum, and Art Education: International Perspectives*. SUNY Press. [A Spanish edition of this book has been published. Granada, Spain: Pomare Corredor (BCN). (Trans. by Miguel Pereyra.)] 1996 Efland, A., Freedman, K. & Stuhr, P. *Postmodern Art Education: An Approach to Curriculum*. NAEA. [A Finnish edition of this book has been published. Helsinki, Finland: University of Art and Design (UIAH). (Trans. by Virpi Wuori.)] [A Spanish edition of this book is in press. Barcelona, Spain: Ediciones Paidós Iberia.] 1996 Norberg, A., O'Neill, J., & Freedman, K. *Transforming Computer Technology*. Johns Hopkins University Press

**Keynote 8****Elizabeth Grierson*****Creativity and Culture: The redefining of knowledge through the arts in education for the local in a globalised world.*****Date:** 2006-03-04 **Hour:** 11:15h-12:10h **Room:** A1**Abstract:**

In November 2002 I was a participating delegate from Aotearoa New Zealand at the UNESCO Regional Meeting for Experts in Art Education in the Pacific Region held in Nadi Fiji. The Action Plan from the meeting urged that the arts in education resonate across the Pacific Ocean, like the frigate bird 'kasaqa', as a symbol of commonality in the Pacific, a navigational spirit of creativity and culture. As professionals we are called to stay aloft as birds of navigation and work for the revitalisation, consolidation and communication of the creative arts in education not only in the Pacific Region, but also throughout the global world. The Action Plan from the Pacific Regional Meeting made recommendations to include (1) the establishment of a mode of regional thinking on the arts in education whereby positive action and change will be implemented through drawing on expertise available in the Region; (2) the networking and linking between institutions, universities, social and cultural organizations and agencies that are dedicated to the development of the arts in education; (3) the mobilisation of strategic research projects to determine specific practices and particular needs of art education at all levels of schooling and tertiary, as well as different community locations and modes of practice. The paper discusses three projects I have been involved with during the four years between the 2002 Pacific Regional Meeting in Fiji and the 2006 UNESCO World Summit in Lisbon. Each of the projects mobilizes these recommendations into a form of action towards the revitalisation, development and sustainability of the local in a global context. The focus is on the redefining and communicating of artistic/scientific thinking, interdisciplinarity and cultural diversity through creative education.

Bio:

Elizabeth Grierson is Professor of Art & Philosophy, and Head of the School of Art at RMIT University Melbourne (Australia), Adjunct Professor at Auckland University of Technology (NZ), Fellow of the Royal Society of Arts (UK), Advisor to the Global Studies Association (UK), recently elected to the World Council of International Society of Education Through Art for Asia-Australia-Pacific Region, and immediate past President of ANZAAE Aotearoa NZ Association of Art Educators (President 2001-2005). With a PhD on the politics of knowledge in the field of visual arts in education, and MA in NZ Art History, Elizabeth has worked in the history, theory and philosophy of art in New Zealand and Australia as well as being an exhibiting artist in NZ. She is Editor of ACCESS: Critical Perspectives on Communication, Cultural & Policy Studies, Consulting Editor for Educational Philosophy and Theory, and Australian Art Education, and has been editor of two art journals in New Zealand: Art News Auckland and ANZAAE Journal. Elizabeth's research focuses on art as a site of knowledge, the philosophy and practice of creative education, and issues of cultural identity with attention to the politics of globalisation. She has published on art education and visual culture, philosophy of subjectivity in learning, UNESCO work in the Pacific region, the art academy and globalisation, and is currently working on a book called Navigations: Art and Globalisation.

Keynote 9**Fernando Hernandez*****Reviewing visual literacy approaches and their place for a multiliteracies*****Date:** 2006-03-02 **Hour:** 12.15h-13.10 **Room:** A1**Abstract:**

The field of Visual Arts Education has always had as one of its main purposes to contribute to the improvement of people's visual capabilities. Nowadays educational authorities, media corporations, academics from different fields (from communication studies to art history) and art educators are searching for the most appropriate school curriculum in order to offer the necessary knowledge and skills to be competent in the current visual society. In order to contribute to this debate, in this presentation four tendencies on visual literacy will be reviewed: those based on the perceptual, media, visual culture and performative approaches. The conclusive remarks will be an invitation to pay attention to the role of visual literacies in Art Education in the emerging educational multiliteracies realm.

Bio:

Fernando Hernandez: Professor in the Unit of Art Education at the Fine Arts Faculty of the University of Barcelona. For fifteen years he has been the co-ordinator of the Program on Initial Teacher Education for Art Education at Secondary Schools. He works on the approach of Art Education as a Cultural Knowledge, where the development processes of critical understanding play an essential role. He is the co-ordinator of an Inter-universities Doctoral program on "Visual Arts and Education: a constructionist approach", where several researcher projects are carried out on how primary and secondary students and teachers understand Art Education issues and notions, particularly those around Visual Culture. In this field he is the director of a master course on 'Studies on Visual Culture'.

**Keynote 10****Rachel Mason*****The politics of identity in contemporary fine art: implications for critical pedagogy and social justice education*****Date:** 2006-03-03 **Hour:** 09:30h-10.25h **Room:** A1**Abstract:**

Artists in Britain, as in many other parts of the world, are exploring issues of cultural identity and diversity in their work. This visual presentation will feature the work of women artists from diverse cultural backgrounds living and working in London. These artists, who describe themselves ethnically in relation to their parents' countries of origin, develop and teach art projects in a range of community settings. Their life stories, artwork and educational projects will be analysed for what they can tell us about the nature of socially responsive contemporary art in Britain and the implications of this for critical pedagogy and social justice education will be explored

Bio:

Rachel Mason is Professor of Art Education at Roehampton University where she directs the Centre for Art Education and International Research. She has an international reputation for her research and publications in comparative art education and multiculturalism. She is a former president of the National Society for Education in Art and Design (NSEAD) and Vice President of InSEA. Her most recent book (co-edited with Larry O' Farrel) is *Issues in Arts Education in Latin America* and she is editor of the *International Journal for Education through Art*.

**Keynote 11****Gary McPherson*****Challenges and contradictions in our quest to understand children's motivation to study arts subjects in schools*****Date:** 2006-03-02 **Hour:** 14:45h-15:40h **Room:** A1**Abstract:**

The international Societies that we represent have, over many years, advocated the importance of arts subjects in the education of all children. Arts subjects are seen by us to be fundamental to a quality education and an essential component of all children's education. In contrast, the lack of valuing of arts subjects in schools is evidenced by the low numbers of students who undertake our subjects in school systems around the world. This is particularly true in music, where the percentages of students in the final years of school are often in single figures. The stark reality is that too few students participate in arts subjects in the upper forms of secondary school. In making educational choices, students are influenced by their beliefs about their ability and by their interest in different subjects. Often their decisions are also shaped by their parents' aspirations and teachers' predictions about their future performance. All those who work within an educational context, and especially arts subjects, have witnessed the way that students' decisions are affected by their perceptions of, and beliefs about, the subjects themselves, perceptions concerning their intrinsic merits, and their inherent difficulty and value, especially for achieving high grades. My goal in this presentation will be to frame some of the complex issues which continue to challenge arts education and which often impede our ability to involve more students by explaining research I have undertaken in Australia, Hong Kong and the United States that attempts to understand how students themselves feel about their arts participation and how their beliefs and attitudes are shaped by their own experiences in arts subjects.

Bio:

Professor Gary McPherson is the President of the International Society for Music Education, and the Marilyn Pflederer Zimmerman Endowed Chair of Music Education at the University of Illinois. Before moving to the United States, he served as Course Coordinator for Music Education at the University of New South Wales and from 2002-2004 as the foundation Professor of Creative Arts at the Hong Kong Institute of Education. Professor McPherson has published extensively on various aspects of arts education, and has a particular interest in children's motivation to study and participate in arts subjects in schools. Among his many publications are a new edited volume for Oxford University Press entitled: *The Child as Musician: A handbook of musical development*.



Keynote 12

Prabha Sahasrabudhe

Design For Learning Through The Arts

Date: 2006-03-03 **Hour:** 10.30-11.40h **Room:** A1

Abstract:

Design for Learning through the Arts is a collage of ideas culled from literature on art education, on artistic growth, on learning, on curriculum and on culture. This paper Design for Learning through the Arts offers a few critical conceptual considerations and explores set specific influencing factors which need to be considered when involved in designing a curricular frame for learning through the arts. This article is addressed to the InSEA audience, particularly with reference to the increased and more visible UNESCO activity in international art education. . The paper is in two parts, One: a discussion of five conceptual considerations which must be brought to bear on policy decisions and program initiatives UNESCO and the arts in education community might undertake. These include - arts in education, interdisciplinary in curriculum, relationship of art and cognition; learning in the arts - the issue of transfer of learning from arts to other subjects and the broader question - What do children learn in the arts? Two: a proposed curriculum framework - a curriculum design for learning through the arts interweaving ideas on teaching and leaning, articulating an evolving way of thinking about art in schools and matching these approaches to art curriculum from pre-primary to higher secondary levels of schooling and with the phases of children's artistic development. This discussion of the phases pays attention to the two other factors i.e. children's orientations to their learning, and the life world they live in (see- columns in the design-diagram).

Bio:

Prabha Sahasrabudhe is an adjunct Professor Emeritus of Art Education at Teachers College, Columbia University, New York. Currently, he is the Director/Secretary of the Center for International Art Education Inc.(CIAE), a not-for-profit corporation housed in the Department of Arts and Humanities at Teachers College. CIAE represents the department's interests and efforts in international art education.



Keynote 13

John Steers

The ever-expanding art curriculum – is it desirable, manageable and sustainable?

Date: 2006-03-01 **Hour:** 14.15h-15.10h **Room:** A1

Abstract:

This paper examines some of the claims made for visual culture education in the context of globalisation. Some reservations are expressed and some suggestions are made for a broad intercultural curriculum. Keywords: Visual Culture Education; Globalisation; Intercultural Curriculum;

Bio:

Dr John Steers was appointed General Secretary of the National Society for Art Education (now the National Society for Education in Art and Design) in 1981 after fourteen years teaching art and design in secondary schools in London and Bristol. He was the 1993-96 President of the International Society for Education through Art and has served on its executive committee in several capacities between 1983 and the present. He has served also on many national committees and as a consultant to government agencies. He has published widely on curriculum, assessment and policy issues. He is a trustee of the Higher Education in Art and Design Trust and the Chair of the Trustees of the National Arts Education Archive, Bretton Hall. He is also a visiting Senior Research Fellow at Roehampton University, London.

Keynote 15**Ann Kuo*****Education for the 21st Century:
Ecological Art Education and a Holistic Framework for Education*****Date:** 2006-03-02 **Hour:** 16.00h-16.55h **Room:** A1**Abstract:**

Ecological Imbalances and disruptions to the environments in recent years have forced people to recognize the urgent need for protecting the earth. As early as in the 1960s, environmentalists began to see that the earth was ill. They believed the only way to address ecological disasters on a global scale was through education. To ensure sustainable development of the planet, citizens of the global village must have correct understanding and appropriate treatment of the environment. Art education is of course an important part in the educational context. Art education not only facilitates communication between people, but also builds connections between man and nature. Artists express their concerns for the well-being of people and the environment by creating Earth Art and exploring nature as a site for artistic expression. Such ecological artworks, with visual acuity and affective sensibility, reach out to the audiences to raise environmental awareness. They call for harmonious coexistence between man and nature, and respect for every form of life, and inspire actions that help ensure a sustainable balance between development and conservation. This paper explores ecological art education from a humanistic perspective, and suggests a direction for art education in the new century.

Bio:

Dr. Ann C.S. Kuo is a professor in the Graduate Institute of Fine Art at National Taiwan Normal University in Taipei, Taiwan. She received the Ph.D. degree from the University of Illinois, Champaign in 1986. An experienced teacher, University art educator, administrator and artist, Dr.Kuo is dedicated to fostering international collaboration and exchanges in art education. Her research has focused on theory and practice in art education in a cross-cultural perspective, multiculturalism and art education policy development. She is the founder and president of the Taiwan Art Education Association (TAEA) and has been very active in arts advocacy in Taiwan as well as other Asian nations. She has published widely, has been a keynote speaker and presenter at numerous international and national conferences and workshops, and has exhibited her work in many individual and group exhibits. Dr. Kuo's contributions to international art education have been recognized through numerous international and national awards, including 2002 El Bassiouny Award from InSEA in recognition for her outstanding contributions to InSEA, the 1997 Edwin Ziegfeld Award from United States Society for Education Through Art in honoring her for distinguished international leadership in art education, the 1999 Outstanding Contribution and Achievement Award in the domain of art education from Ministry of Education in Taiwan, the 1998 Cultural Education Award for her distinguished Achievement in the development of International Art Education from the Ministry of Education in Taiwan, and the 1997 Special Achievement Award for her leadership and achievement in the field of Art Education from the National Art Association in Taiwan. Dr. Kuo is committed to the development of Arts and Arts Education related organizations through encouragement of active membership among art educators throughout the world, collaborative cross-cultural projects involving students and teachers from various nations, and further development of international policy in art education sensitive to cultural diversity.

Keynote 16**Durgadas Mukhopadhyay*****Folk Arts for Environment Education*****Date:** 2006-03-02 **Hour:** 13:45-14.40h **Room:** A1**Abstract:**

The goal of environmental education is to develop a world population that is aware of and concerned about the environment and its associated problems and which has the knowledge, skills, motivations and commitment to work individually and collectively towards solution or current problems and the prevention of new ones. One of the major problems in the Indian education system is the education of out of school children, including the drop-outs, and those who were never enrolled in schools. This had resulted in the emergence of a series of attempts to develop various alternative approaches, as people's interest in and concern for environmental issues cannot grow unless they are informed and educated about their environmental issues of developmental and other programs. Folk arts can be effectively integrated with modern electronic media if certain basic precautions are taken. The producer should be sympathetic, talented, having some knowledge and experience of rural people. Peculiarly enough the basic structure of popular Hindi Cinema in India is similar to the organic structure of different folk art forms in India. Women are the important carriers of oral tradition. Secular themes and environmental messages are interpolated easily into these ritual folk performance for environment education and awareness..

Bio:

Professor Durgadas Mukhopadhyay was a Contract Professor in the Faculty of Theatre and Television in University of Rome. He is Consultant to UNESCO, UNEP, UNDP and UNICEF. He is grantee of Ford Foundation for documentation and research on Mask Dances of India. He has taught in London, Paris, Amsterdam, Cagliari and Sassari Universities. He was the Organizer of the Session on "Anthropological Approaches to Traditional Performing Arts" of Xth World Congress of Anthropology. He is a Member of UNIMA, IFTR, CID, SIBMAS, ISA, International Commission of Visual Anthropology etc. He participated and presented a Paper in the IFTR Conference in Maryland University, USA. He has translated Sanskrit treatises on Arts like Gitagovinda, Natyashastra into contemporary English. He has organized nearly 400 performances of folk theatre and dance. He has written, and produced plays in English, Bengali, Hindi and Sanskrit. He has written nearly fifteen books and 300 articles on art and culture. He has produced twenty one films on cultural and anthropological subjects for Indian TV Networks, RAI Television and Swiss Television. He has received Korean Foundation Fellowship for research work on Mask dances. He has documented folk arts in Tajikistan. He has written seven books on Indian Classical Dances. He has written books on "Culture, Performance, Communication", "Folk Arts and Social Communication" and "Tribal Life and Culture"

John Steers (InSEA), Doug Boughton (InSEA), Diederik Schönaus (InSEA), Fernando Hernandez (InSEA), Rachel Mason (InSEA), Ana Mae Barbosa (InSEA), Kinichi Fukumoto (InSEA), Ann C. S. Kuo (InSEA), Gary McPherson (ISME); Tintti Karppinen (IDEA; FIDEA); Dan Baron Cohen (IDEA).

Panel:***Report of the Combined Arts Education Policy Working Committee*****Date:** 2006-03-04 **Hour:** 16.00h-17.25h **Room:** A1

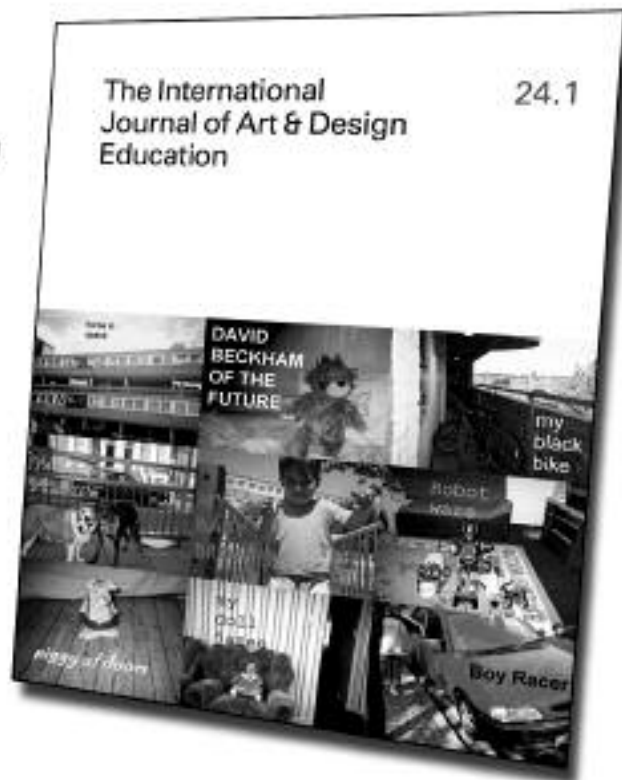
The International Journal of Art & Design Education

Published on behalf of the National Society for Education in Art and Design (nsead)

Principal Editor: Dennis Atkinson
Co-Editors: Jeff Adams, Paul Dash,
Steve Herne and Tara Page

The International Journal of Art & Design Education provides an international forum for the dissemination of ideas, practical developments, and research findings in art and design education. The Journal is a primary source for independently refereed articles about art and design education at all levels.

The International Journal of Art & Design Education reflects and welcomes a wide range of theoretical and practical approaches especially those that debate the social and cultural values which inform art and design education, offer illustrated case studies, analyse and exemplify specific art, craft and design practices in all sectors of education, and that critically engage with the past, present and future of art and design education.



For further information about the Journal, please visit www.blackwellpublishing.com/jade

FREE TRIAL OFFER FOR InSEA CONGRESS DELEGATES!

*Full online access to **The International Journal of Art & Design Education** for 30 days.*

Follow these simple steps to access your free trial through Blackwell Publishing's online journals delivery service, Blackwell Synergy.

Step 1 – Go to www.blackwellpublishing.com/freetrial for instructions on how to access the free trial.

Step 2 – When prompted, enter the following code in the Access Token field, exactly as it appears here:

Access Token: JADEINSEA06

Click on 'continue'

Step 3 – You now have full access to the articles in **The International Journal of Art & Design Education** for 30 days. Please click on the journal title to access the articles and to sign-up for email table of contents alerts.

Step 4 – Next time you log-on, you can access the journal by going to www.blackwell-synergy.com and entering your username and password at the top of the page, and then clicking log-in. You will automatically be granted access until the expiry date.

www.blackwellpublishing.com/jade

 **Blackwell**
Publishing

Blackwell
Synergy 

ROUND TABLES

RT1 Theme: A Critical Reflection of Anime/Manga Fandom

Chairperson: Marjorie Cohee

Panel Members: Dr. Jin-Shiow Chen, Dr. Ching-Fang Lee, Dr. Li-Yan Wang

Date: 2006-03-01

Hour: 11.45h-13.10h

Room: A2

Abstract:

Along with the expansion of Japanese anime/manga industry, anime/manga fan culture has spread globally. Many sub-groups of anime/manga fandom have prospered in economically developed countries like Taiwan and the United States. However, anime/manga fandom is a community held together by online and physically real connections of individuals who share interests in anime/manga and who often engage in expressive art making activities based on those interests. Online sites allow fans from diverse geographies to contact one another, exchange ideas about anime/manga, and develop collective notions about the appropriate aesthetic characteristics and meanings of images and expressive activities. Local anime/manga conventions function as essential machinery to strengthen social impulse among fans of a given region and intensify distinct features of their socio-cultural identity. This presentation gives an overview of the social-aesthetic expressions and socio-cultural activities of anime/manga fans online and at conventions, and raises questions of how these might be perceived and appreciated by outsiders of the fandom community. Drawing from explorations of anime/manga fan activities and interactions online and at site-specific conventions in Taiwan and the United States, the participants of this round table will address issues relevant to the following questions: 1. What is anime/manga and what do we mean by anime/manga fandom or fan culture? What kinds of fan-based visually expressive activities occur within the fandom community? What are the general visual aesthetic characteristics of these expressions? [Marjorie Cohee Manifold] 2. While narrowly defining technology as computers and computer software, the Internet, cell phones, or other visual / textual devices, how might these contribute to youth's fan art production and distribution? In taking a broader definition of technology, how do technological inventions, such as clothing and costume, define personal and social identities? Overall, how do youth involved in fan communities re-create their social selves and challenge our perceptions of presentation and disguise? [Li-Yan Wang] 3. It has been suggested that anime/manga conventions may be viewed as ritualistic phenomena. If this is so, how does the concept of 'Collective Effervescence' (Durkheim)-that is, of the power of the experience to synchronize participants in joyous accord of a cultural identity-happen in the anime/manga conventions and what effect does it make to the community? [Jin-shiow Chen] 4. If museum without walls and exhibitions are not static settings and if we see cosplaying displays as performance art or exhibition-in-motion, what might this kind of performance or exhibition convey to audiences of non-fandom members? How might the environmental characters of the exhibition/performance site influence non-fandom members' interpretation and appreciation of the performance or dynamic exhibition? [Ching-Fang Lee] Pictures of youth anime/manga fan artists' works and fannish activities will be presented with our panel discussion. The presentation will guide you to consider issues of youth anime/manga fandom, the fantasies, aesthetic concerns and socio-cultural values of student fans. Members of the audience will be invited to discuss what implications these expressive activities might hold for art education?

RT2 Theme: A Practical Approach to Visual Culture

Chairperson: Barbara Rogers Bridges

Panel Members: Kerry Freedman, Doug Boughton, Fernando Hernandez

Date: 2006-03-01

Hour: 13.15h-15.10h

Room: A2

Abstract:

This roundtable, "A Practical Approach to Visual Culture" will outline and provide material and examples from the author of the teacher's guide and companion website recently published with Kerry Freedman's and Doug Boughton's visual culture text book "Children's Art Education: A Practical Approach to Visual Culture".

RT3 Theme: Art Education Motivation**Chairperson:** Marjan Prevodnik**Panel Members:** Member from the Hong Kong Institute of Education; Liz Mitchell.**Date:** 2006-03-03**Hour:** 13.45h-15.10h**Room:** S5**Abstract:**

(Art) Student Motivation - A Critical Issue for the (Art) Education of tomorrow.

How to motivate academically unmotivated students is being regarded as one of the most critical issues for the quality of education in the 21st century. I believe we all agree that this above statement is valid for art education too. We can say for sure from our teaching experiences that more and more children, young people and students seem to divert their attention and energy away from the school (or from art lessons) and learning as they grow older. What can art teachers and art educators learn from numerous theories and research findings about motivation, stemming from behaviourism, psychoanalysis, cognitivism, humanism, control theory and other psychological schools? And what can we learn from the reflection of our experience and the experience of our colleagues art educators? What does research tell us about the complex relationship between intrinsic and extrinsic motivation, between self-efficacy beliefs construct and expectancy-value theory? We do value intrinsic motivation in art education, but we very often rely on external incentives and rewards, if only we think of art competitions and contents, praise, assessment, tokens etc. What are, for example, long-term effects of them? How to activate and develop situational and more permanent personal interests, connected to values and personality traits in our pupils? Topics: . characteristic of children and youth art motivation . the nature of motivation for art learning and creating . general theories of motivation and their applicability in art education context . examples of successful art room teaching practices . empirical evidence from art education motivation researches . international projects on Art Education Motivation . art competitions and contests for children, young people and students (advantages and disadvantages) . research methodology for Art Education Motivation . what does the term 'motivation' actually mean? Has it several meanings? Could we define it for the art education purposes? . what are the differences between terms motivational strategy, technical, source .? . teacher characteristics (i.e. art teacher's personal qualities and (creative) competencies) as a motivational strategy variable) . art classroom climate (i.e., stimulating learning environment) as a motivational strategy variable? . instructional motivational strategy variables (i.e., art teaching strategies) . etc.

RT4 Theme: Arts Therapies & Peace Education**Chairperson:** Emil-Robert Tanay**Panel Members:** Tintti Karppinen , Miroslav Prsta_i_, Joseph Moreno, Emil-Robert Tanay, Carlo B. Ebeo**Date:** 2006-03-04**Hour:** 14.15h-15.40**Room:** S1**Abstract:**

On Arts, Education, Bioethics And Interdisciplinarity.

The disciplinary and interdisciplinary analytic approach demonstrates the need for supporting the development of "art language" in the education systems, as well as the need for expression through other mediums of artistic creativity (music, drama, poetry, dance...), the goal being complex development of the human character and fundamental freedoms in an individual. Due to the fact that visual, musical and theatrical child expression offer endless possibilities of reconceptualisation of the role of an art teacher, music teacher or drama teacher in the identification, prevention and therapy of traumatic states of children, it is important that the teachers are art educated so that they are able to introduce new dimensions and alternative meanings into the curriculum. The following topics have been made for this purpose: • the aesthetics of child art expression in subjective messages of the child regarding its traumatic experience in relation to war (prof. E.R. Tanay) • creativity, symbolic expression, diagnostics and therapy (prof.dr. M. Prsta_i_) • etnomusictherapy – On Music in Group Therapy & Psychodrama (prof. J.J. Moreno) • International Drama / Theatre and Education Association Finland (Tintti Karppinen) These topics will be presented in the framework of contemporary moral and ethical principles with the purpose of development and support of new holistic approaches to education. The child and individual art expression will be, for example, also examined in the context of possible moral and ethical messages within the framework of contemporary globalisation trends and man's existential tensions. A wider discussion will also be inspired by the framework of the already mentioned topics regarding the necessity of introducing new levels of aesthetic experience in children during their education as a predisposition of the development of successful forms of communication between the individual and his surrounding. The roles of art in the war and post-war context will be debated and documented. Main discussion questions: • How do different levels of trauma manifest themselves in the art expression of a child? • In what way are symbolic expression, diagnostics and child therapy connected? • What are the links between music in group therapy and psychodrama? • What is the role of international drama, theatre and upbringing in Finland? Tintti Karppinen (IDEA, FIDEA); prof.dr.Miroslav Prsta_i_, Member of the European Consortium for Art Therapy Education; Member of New York Academy of Sciences; Department of Motoric Disturbances, Chronic Diseases and Art Therapies, Faculty of Education and Rehabilitation Sciences, University of Zagreb; prof.dr.Joseph Moreno, Music Therapist, Institute for the Creative and Art Therapies, Maryville University Saint Louis, USA; Emil-Robert Tanay, professor in Art Education, Department of Art Education, Academy of Fine Arts, University of Zagreb;

RT5 Theme: Arts, Environment and Community**Chairperson:** Glen Coutts**Panel Members:** Timo Jokela, Mirja Hiltunen, Glenda Nalder, Maria Huhmarniemii**Date:** 2006-03-02**Hour:** 9:00h-10:55h**Room:** A3**Abstract:**

Terms such as environmental art; site-specific art, public art, eco-art and community arts have become common in the last 40 years or so. A full investigation of the relationship between arts practice, communities and the environment would require a conference in itself, but this panel sets out to explore some of the issues surrounding these areas of arts practice from the perspective of the participant panel of experts. The terms 'environmental art' and 'public art' are problematic, they can embrace everything from the massive works of artists such as Robert Smithson (Spiral Jetty), Michael Heizer (Double negative) or Walter deMaria (Lightning Field) to Andy Goldsworthy's 'leaf works', Richard Long's 'walks' or temporary interventions and street performance. Some of the art works, particularly the massive earth works of the late 1960s, are permanent works and others such as those of Long and Goldsworthy are more ephemeral, but all raise questions about the relationship between arts, environment and community. Perhaps even more problematic and contentious is the area of community arts. What do we mean when we talk about Community arts? In contrast to the work of an environmental or public artist, the artist who chooses to work with communities works more as facilitator than director of the work. Community arts often embrace more than one arts discipline; dance, performance, video and sound can all be used. A key feature in this area of arts practice is that the 'artist' is not necessarily seen as the originator, maker and producer of the artwork. Rather, the community artist is animateur, facilitator or instigator; in short, the participation and ownership of a community are central issues in community arts. Questions for discussion: 1. What should be the relationship between the artist, the environment and a community in which she or he works? 2. What are the ethical considerations of environmental and community arts? 3. What can those who work in the various arenas of community arts, environmental and public art learn from each other? 4. How do we evaluate the quality of environment and community projects? 5. Should there be a connection between environmental or community arts and sustainability? These questions are intended to start discussions and dialogue, they are not intended to be exhaustive or prescriptive. Glen Coutts, Department of Sport, Culture and the Arts University of Strathclyde in Glasgow Scotland.

Glen Coutts, (University of Strathclyde, Glasgow, UK), Timo Jokela (University of Lapland, Finland); Mirja Hiltunen (University of Lapland, Finland); Glenda Nalder (Faculty of Education, Griffith University, Australia); Maria Huhmarniemii (University of Lapland, Finland); Durgadas Mukhopadhyay (India).

RT6 Theme: Contribution of research to European art education systems**Chairperson:** Rachel Mason

Panel Members: Tatiana Degtyareva, Roehampton University (Russia); Martha Christopoulou, Roehampton University (Greece); Isabel Santos, Roehampton University (Portugal); Miia Collanus, University of Helsinki (Sweden); Veronica Larrain, University of Barcelona (Spain)

Date: 2006-03-04**Hour:** 13:45h-15.40h**Room:** S4**Abstract:**

Whereas provision for doctoral degrees is expanding throughout Europe art education research in art education is widely regarded as irrelevant and has yet to become a coherent field. Reasons for this may include the persistence of the artist teacher model in European school systems and antipathy towards social science research methodologies. In this panel discussion doctoral degree candidates undertaking research programmes in British, Spanish and Swedish higher education institutions will share information about the impact of their respective learning environments on their conceptions of research and respond to the question: To what extent is art education policy and practice in these countries informed by theory and research?

RT7 Theme: Creativity**Chairperson:** Gary McPherson**Panel Members:** Elisabeth Grierson, Asfaq Ishaq , Martin Thomas, Fiona Forrest.**Date:** 2006-03-01**Hour:** 15.15h-16.55h**Room:** A2**Abstract:**

Is it appropriate to think about creativity in terms of developmental issues? If so, what general framework might be appropriate for individual arts disciplines as well as more generally across arts subjects? 2. In what ways are creative processes similar or different across arts subjects? 3. Where is arts education heading with regard to our approaches and conceptualization of creativity and creative activities? Are our current conceptions of creativity acceptable or adequate, and how these change in the future? 4. How are arts subjects dealing with the changing emphases across school systems internationally, which place more emphasis on creative thinking across the curriculum? What might we learn from approaches in other disciplines which either contradict or confirm our approach in the arts?

Gary McPherson (University of Illinois, USA); Elisabeth Grierson (Auckland University of Technology/ New Zealand); Asfaq Ishaq (ICAF); Kerry Thomas (The University of New South Wales/Australia); Fiona Forrest (Head of Education in national office- Arts Council England South West).

RT8 Theme: Curriculum**Chairperson:** Fukumoto, Kinichi (Japan)**Panel Members:** Kinichi Fukumoto, Bick Har Lam, Jorge Gumbe.**Date:** 2006-03-01**Hour:** 11:45h-13.10h**Room:** S4**Abstract:**

From a global perspective, there have been growing moves to place arts education at the heart of school education in the 21st century. At the UNESCO General Conference in 1999, an "appeal for the promotion of arts education and creativity at schools" was launched, which proposed to make arts education that includes poetry, art, music, drama, dance and cinema mandatory in school education. In line with such moves, many countries are working to implement educational reform with the recognition that arts education is essential for fostering creativity. However, visual art education is still in stake in many ways. Art has been recognized trifles in many decades. Children's imagination and skills needed seem to have been neglected. Art educators and teachers should advocate visual art has a vital force for the creative power of each nation's strength that leads to the harmonious condition of the world. Issues in curriculum reform of visual art in schools are therefore indispensable for our future. Through this round table talk, the issues of art curriculum will be shared in different perspectives. The main questions will cover the following; If there is any national curriculum standards, how do teachers incorporate the curriculum guidelines to their own lesson plans and processes? Teenager's culture is rapidly changing. How do teachers motivate students in the secondary school art lessons and to accommodate their own needs and cultural transmission? How does curriculum of each country reflect contemporary art movement? What could be the basics or minimum essentials in art education in the time of art education crisis? Based upon the above discussion, the ways for the international ties in art education will be inquired.

Kinichi Fukumoto (Hyogo University of Teacher Education, Japan); Bick Har Lam (InSEA Hong Kong); Jorge Gumbe (CAEIR, Angola).

RT13 Theme: Curriculum and its transforming power - emerging issues in education through arts in Portugal**Chairperson:** Lucilia Valente**Panel Members:** Elisabete Oliveira, Madalena Leitão, Isabel Bezelga, Isabel Branco, António Pedro, Cristina Chafirovitch, Ana Paula Proença.**Date:** 2006-03-02**Hour:** 13.45h-15.40h**Room:** A4**Abstract:**

The foundation of the Section of Art Education within the Portuguese Society of Sciences of Education aimed to open a space for discussion, investigation and intervention in artistic education at Portugal. One particular concern of the Section is the curricular issues of artistic education emerging from the different school levels and Higher Education. In this round table some members of this Section propose to look at the artistic expression in the curriculum emphasising the human development dimension which is transversal to the five areas which we propose to analyse namely: 1. The contribution of non formal artistic experiences in teacher training at Higher Education - a case of social theatre (by Lucilia Valente, Cristina Chafirovitch and Ana Paula Proença). 2. The generalist artistic education at the 1st and 2nd cycle of Basic Education (by Madalena Leitão and António Pedro Dias). 3. The 3rd cycle and the specialized artistic education in the area of theatre and drama (by Isabel Bezelga). 4. The vocational artistic education at Secondary School (by Isabel Branco) 5. The role of research in the implementation of education through arts at school and in teacher training (by Elisabete Oliveira). Key concepts as integration of the arts, social theatre, interdisciplinarity and disciplinarity in long life education at formal and informal contexts will be discussed. , We intend to question the problems arising from an intervention at the community which aim transformation as well as the development of an holistic approach through integral artistic expression.

Bio:**Isabel Branco, Escola Artística António Arroio**

2002: Doctor of Philosophy, University of Southampton..

1989: Master of Arts, Universidade da Georgia, Georgia, USA".

Working in the vocational artistic reform – secondary level – Portuguese Education Department

Research working areas: artistic education, curricular change, school innovation and school educational practices**António Pedro Dias, Escola Superior de Educação de Castelo Branco**

Teacher of Musical Education and Musical Didactics

He got an Elementary School Teaching degree by Escola Superior de Educação de Castelo Branco and a Musical Education degree by Escola Superior de Educação da Guarda. Member of the musical group MUSICALBI, a group whose main concern is to collect and spread Portuguese folk songs.

Madalena Veiga Leitão, Escola Superior de Educação de Castelo Branco

Drama teachers training of kindergarten and elementary school levels

A degree in Theatre by the Escola Superior de Teatro e Cinema, Lisboa

Master and PhD in Theatre Studies by the University of Paris III
Research working areas: Children Studies and Social-moral Education.**Isabel Bezelga, Educational Department – Universidade de Évora**

teaches drama in the teaching training programme and didactics at Theatrical Studies

trained as Educator through Art and degree in Theatre and Education by Escola Superior de Teatro e Cinema, Lisboa; Master

in education by Universidade de Évora

Research working areas: artistic multicultural education. Researcher at Research Center Paulo Freire of the University of Évora, where she is preparing Ph.D in the area of social theatre.**Lucilia Valente, Arts Department, Theatre Section - Universidade de Évora**

Ph.D degree in Uk in the area of Dramatherapy, trained as Educator through Art by Conservatório Nacional.

Professor in charge of the theatre in education programme
Researcher coordinator of a project in the area of Social Theatre at Paulo Freire Research Center of the University of Évora.**Cristina Chafirovitch**

Actress and artistic director of the Theatre Company 3 em Pipa at Odemira, Alentejo. Researcher of the Paulo Freire Center, is currently researching for her Ph.D in the area of Social Theatre. Collaborator at the Theatre Section of the University of Évora

Ana Paula Proença

trained as Educator through Art, Master in Creativity at the University of Santiago de Compostela. Director of the Artistic Center "Abre-te Sésamo" at Braga. Creative Arts collaborator at the University of Évora and University of Minho. Researcher of the Paulo Freire Center and is currently researching for her Ph.D in the area of Social Theatre.

Elisabete da Silva Oliveira

elisabeteo@netcabo.pt

Ph D. Lisboa University Teacher. Painter. InSEA W. Councillor, '88-'97 and InSEA '94 org.. Sec. Sch. Teacher-National Curriculum Planner. Teacher of 400 Visual Ed Teachers. Author of 60 articles. APECV & SPCE-Ed & Art Co- Founder.

RT9 Theme: Gender and Feminist Studies**Chairperson:** Ulla Lind**Panel Members:** Angelica Lima Cruz, Helena Costa Araújo, Maria José Magalhães, Adetty Ramos
Pérez De Miles**Date:** 2006-03-02**Hour:** 13.45h-15.40h**Room:** S2**Abstract 1:**

This is a panel for studies of gender and feminism theory in Art Education. We invite discussions of the following topics: - Discourse analyses of what gender discourses dominate different educational settings, textbooks, instructions or works of art in different media and designs? - Implications for the classroom: How to make education sensitive to gender perspectives? - Historical perspectives on the field of gender equality and art education. What has been achieved and what remains to be done? - Praxis orientated studies with feminist theoretical relevance. How to unmask the making of gendered students, teachers and art educational features? - Poststructuralist, deconstructive inquires about subject formation and identity, as performances of shifting positioning in the processes of learning in art education. What can Poststructuralist Feminist Theory do for Art Education Learning, Researching and Teaching? This is a presentation about what difference Poststructuralist feminist theory can make in processes of learning in a masters program in Art education teacher training. I make some reflections on these theoretical tools as teacher and researcher with examples from students' work. This includes deconstructive reflective talk about subject formation and identity - as performances of shifting positions in different discourses that are produced in the artistic process as well the research process. The masters program in art education at Konstfack, the Swedish National College of Art, Craft and Design, has since its inception in 1996 followed the model developed at the undergraduate level. The program places equal emphasis on cultural theory, research methods and artistic work. The final examination consists of both a research-based thesis and an artistic project that address the same question and inform each other in their results. Each student has two advisers, one for the thesis and one for the art project.

Ulla Lind

Abstract 2:

Discourses And In/Visibility Of Women In Art And Education.

The presentation in this panel will focus ways of making women invisible (or almost invisible) in art and educational settings. At the same time there is also a concern on the ways other discourses emerge, already influenced by feminist perspectives. Women's artistic work have been historically hidden either in terms of their production or in terms of their authorship. At a time when mainstream art values are questioned studying art production by women it is a contribution for present knowledge about hiddenstream art forms where artistic theory and practice are still regulate by power financially structured in which women are barely represented. It will also be focused the implications for the classroom of the ways to make education sensitive to gender perspectives and how crucial themes of women's lives have been silenced or mis/represented in art and education.

Angélica Lima Cruz – IEC UM Helena Costa Araújo – FPCEUP Maria José Magalhães – FPCEUP (Portugal)

Abstract 3:

Bodies That Know: Interventions by U.S. Feminist of Color & Artist/Scholars.

In the last decades of the twentieth century U.S. feminist scholars, art historians, and visual artists mounted deconstructive feminist critiques to examine systems of power and knowledge production rooted in patriarchy and Western ways of knowing. In this investigation, I juxtapose feminist debates in the academy with that of feminist concerns in the art world. I specifically focus on how feminist of color in the U.S. mobilized feminist pedagogies through their prolific writings and incessant contestation of hegemonic privilege and power. Correspondingly, I analyze how feminist artists used their body in art to reframe question of how knowledge is constructed, and what counts as knowledge. I propose, these feminists talked back, challenging Western, formalist, and patriarchal ways of determining meaning and value in visual culture. Outcome: To share how the efforts of feminist scholars/artists can be used in art education to address gender issues, cultural diversity, and collaboration across cultures, gender, race, and social class.

Adetty Ramos Pérez de Miles

Ulla Lind (The International Society for Education through Art, Sweden); Angelica Lima Cruz- IECUM; Helena Costa Araújo – FPCEUP; Maria José Magalhães - FPCEUP (Portugal); Adetty Ramos Pérez de Miles (USA)

RT10 Theme: Journals in art education**Chairperson:** Jurema Luzia Sampaio-Ralha**Panel Members:** Martha Maria Prata-Linhares, Anna Rita Ferreira de Araújo, Gisele Torres.Martini (Brazil)**Date:** 2006-03-02**Hour:** 9.00h-10.55h**Room:** A2**Revista Digital Art& -** <http://www.revista.art.br/apresentacao.htm>**RT11 Theme:** Museum and Gallery Education and Cultural Entitlement**Chairperson:** Carla Padró**Panel Members:** Jaanika Peerna, Betty Lou Williams, Eleni Grafakou , Norinne Betjemann , Hadwig Kraeutler, Fiona Forrest.**Date:** 2006-03-02**Hour:** 13:15h-15:10h**Room:** A2**Abstract 1:**

By Betty Lou Williams, (Ph.D. The University of Hawaii at Manoa, College of Education)Contemporary American Museum Policy and its Impact on Public ProgrammingOver the past several decades there have been major alterations in American society which in turn has directly influenced museum policy. The most significant era for policy development effecting museum education has been from 1992 to the present, which will be discussed and analyzed in light of the professional development of museum educators. The 1990s brought increased attention to the educational role that museums could potentially contribute due to the impact of the landmark American Association of Museums (AAM) publication, entitled Excellence and Equity (1992). Excellence and Equity helped to redefine museums as institutions of public service, emphasizing their primary function as one of education. As a follow-up to Excellence and Equity, a decade later, Mastering Civic Engagement (2002) was published, which put even greater responsibility on museums to actively participate in the reshaping of society by demonstrating commitment to public needs, wants and desires through increased educational programming. Both of these publications illustrate the outgrowth of vast socioeconomic, global, and technological changes influencing contemporary life. In response to these AAM mandates, coupled with other financial, political and social pressures and challenges, museums are improving the quality and caliber of their public programming, emphasizing partnerships with all types of civic, public and private organizations and institutions as well as paying special attention to non-traditional types of visitors, acknowledging previously alienated individuals and attempting to engage disengaged communities. At the onset of the 21st century, things were profoundly changed in the United States and elsewhere by the altering effects that occurred as a result of 9/11/01. This tragic event helped us to realize that we as museum professionals want more than anything to combat ignorance, violence and prejudice through enlightenment in the form of education, which is one of the central objectives behind Mastering Civic Engagement. A heightened awareness of values, systems, practices, accountability and change has occurred in museums that has helped to initiate and improve educational frameworks. One downfall of museums in the past has been that they have been self absorbed, focusing primarily on collections and secondarily on educational and public programming. Now museums must warmly embrace the opposite point of view -- emphasizing a need to work from the outside in, in order to meet and serve the requests, wants and demands of both the public and private sectors. The civic dimension of museums is tailored differently by every institution to meet the needs of their communities and audiences. As public institutions, museums are obligated to reflect major changes in society and to respond through a process of dialog and constant change. Currently, the desired outcome is to integrate the museum into society through education. The policy initiatives outlined in Excellence and Equity and Mastering Civic Engagement, will require new standards for professional training and ongoing professional development based on sound educational theories and practices for museum educators and other museum professionals alike if this plan is to become successful, which has not been adequately addressed, nor as yet put into effect.

Abstract 2:

By Norinne Betjemann (Director of Education & Learning, Arts Council England) and Martin Thomas (Head of Learning, Arts Council England South West):

'Heritage, arts and cultural entitlement'

The concept of 'cultural entitlement' is one that has shifted in the UK, with the language of 'cultural offer' being preferred. The government issued a manifesto 'Creative Sparks', capturing the essence of entitlement, in early 2005. This gave a set of aims for the entire cultural sector, including galleries and museums as well as theatres, dance companies, the music sector and organizations and artists working across artforms to address. Through a range of partnerships, direct development funding and through advocacy, Arts Council England is ensuring that cultural

entitlement is a more everyday idea. It is intended that this should be seen as 'core business' of arts organizations, not only as a response to government actions. In developing our approach there are a range of drivers we will be giving consideration to. Key areas of interest are the knowledge economy and creative industries' futures' research around economic prosperity for the 21st century; the thinking led by Richard Florida on culture's role in creating and shaping communities; to Demos and their work on public value. In the education sphere, the extended schools agenda - which is lined to economic drivers and parents returning to work - is influential in relation to how school-based learning will change in years to come. The Government consultation document, 'Youth Matters', suggests reforms on how young people are positively engaged out of school. Central to our thinking is the need for young people themselves to be heard and for their engagement in the arts, as artists, arts participants and audience, to be valued. Policy priorities for the cultural sector in the UK A key priority for the cultural sector's consideration is the Children Act (2004) and its five strategic objectives for children: - healthy - stay safe - enjoy and achieve - make a positive contribution to society - achieve economic well-being Complementing this will be consultation with children and young people, who should be at the core of cultural organisations' thinking and who we will engage with in the process of developing the directions to be taken. The publication of 'Youth Matters' green paper articulates the concept of opportunities for young people and their role in shaping services. With this in mind we need to accommodate methodologies for involvement and determination by young people. The third main policy change to consider is that of 'local area agreements' which provide a framework for local government and the wider public sector to shape the way services are provided to citizens, to encourage safer and stronger communities. Taking this forwards There is already a set of relationships in the cultural and arts sector that are evidencing the provision of cultural entitlement. Cultural organisations are working as a consortium to test (new) partnership work and the concept of schools and teachers shaping service provision through the establishment of the Cultural Hub programme (2005-08): Museums, galleries, libraries and archives are working with arts organisations including dance, music and theatre, to deliver a programme in three regions of England. In the South West of England the Cultural hub is as much about organisational change as it is about cultural entitlement, a model of action that can inform future plans for the cultural sector. Across the broader sector, creativity and the cultural entitlement is being delivered by a number of strands, notably Arts Council England's investment in Creative Partnerships since 2002, which has stimulated activity and new partnerships in 36 areas of England. Our Artsmark scheme profiles schools that make a commitment to delivering the full range of artforms across four areas: the curriculum, out of hours opportunities, teacher development and partnerships with the professional arts sector. The Arts Award , a newly launched and accredited programme, will support young people in developing themselves as arts leaders. In addition the portfolio of Arts Council England's 1200 regularly funded organisations (RFOs) is being refined; the Museums, Libraries and Archives Council's Renaissance programme for museums is delivering learning outcomes in alignment with government educational objectives; and the infrastructure of ACE-funded service orientated Arts Education Agencies & Partnerships (AEAPs) is providing localised strategic development.

Abstract 3:

By Eleni Grafakou (Greece),

The new museum Benaki of Athens- education programmes

The different cultural transformations and the social changes of culture during the last years have influenced the operation of museum and the services that are addressed in the public. The museums today form in manufactures more flexible, which consider that the professionals come in contact, with the visitors. Like this, the museums are changed in spaces of exchanges where the exhibitions, the programs and the activities are drawn not as passive reception of information, but as avenues of knowledge (Carla Padro 2003). It would be interesting to see how these metamorphoses have influenced the new museum Benaki of Athens and more specifically the educational programs .For this it is essential to present: What is the new museum Benaki? Which is the philosophy and the policy of museum in relation with its visitors and in relation with the people they work there? How the educational program functions? What changes the persons in charge of educational program have made during the last years? What are the problems that were presented, and what were the reactions of persons in charge? Which are the prospects and the visions of persons in charge of educational department for the future.

Jaanika Peerna (Dia Center for the arts, Beacon/NY, USA) ; Betty Lou Williams (Hawaii), Eleni Grafakou (Greece), Norinne Betjemann (Arts Council England South West), Hadwig Kraeutler (Österreichische Galerie Belvedere, Fiona Forrest (Head of Education in national office- Arts Council England South West).

RT12 Theme: New Technologies**Chairperson:** Aldo Passarinho**Panel Members:** Monica Mendes; Kevin Mathieson , Angelika Plank**Date:** 2006-03-02**Hour:** 14.15h-15.40h**Room:** S3**RT18 Theme:** Combating Terror: Security Through Culture**Chairperson:** Hoffert, Bernard**Date:** 2006-03-01**Hour:** 13.45h-15.10h**Room:** S2**Abstract:**

The huge emphasis on security in the post 911 political environment, has provided new opportunities for the arts to contribute to a secure world, in the process of supporting oppressed and potentially disenfranchised social groups. This proposal for a Roundtable argues that by integrating cultural support into national security policy and art education, governments can address many of the root causes of political instability, social insecurity and the terrorism which may ultimately result. 2. Responses to terrorism have been immediate and direct. Governments around the world have implemented policies aimed at increased national security, massively increasing spending on defense. Much of the blame for terrorist activities is focused on cultural attitudes, such as religious dogma and extreme fundamentalist interpretations of belief. However, while security analysts acknowledge this as a major cause, a prior and more significant cause may be identified as social despair and a sense of hopelessness resulting from oppression, ignorance, poverty and injustice(perceived or actual); this results in a sense of disaffection, where groups feel culturally alienated and without hope. It is these social conditions which create the environment where fundamentalism can grow. 3. This proposal raises the issue of cultural support through art projects and education in art and suggests these as ways to combat factors which could result in social disaffection. It invites discussion on ways such projects might be implemented and how arts education could be integrated into national approaches to achieving political security and social stability. To initiate the discussion, examples of arts projects and arts education activities which have successfully contributed to cultural recognition will be presented. These include: a. Projects -Israeli/Palestinian art exhibition; -Cambodian puppet revival; -Indian textiles revival b. Arts Education Activities -Indigenous painting revival in Australia; -Glass art workshops in Australia Initial issues for discussion might focus on: Supporting minorities; recognizing cultural difference; preserving traditional culture; the arts as a monitor of cultural identity; refugees and culture; issues of national policy; mechanisms for funding project support; and others. 4. Addressing security issues through the arts constitutes a shift in thinking from solving the problem to removing the cause. Both dimensions are integral to a safe world, but this divergent approach through considering cultural support, allows artists, designers, and other arts professionals characterized by their creativity, to apply that creativity in the service of a secure world and the support of alienated social groups.

Bernard Hoffert is a professor, head of the Department of Fine Arts, and Associate Dean for External Affairs in the Faculty of Art & Design at Monash University. His paintings, installations and presentations have been shown in major international art events, including the Second Asian Art Symposium, New Delhi, India; the Fourth Asia and Pacific Art Exhibition, Fukuoka, Japan; Seoul 600, Korea and adjunct exhibitions to the Sao Paulo and Venice Biennales. He is the author of four books, 35 catalogue essays and more than forty articles on art and art education, and he has published more than four hundred art reviews. He served as World President of the International Association of Art-UNESCO (the non government organization of UNESCO which represents artists) from 1992-5. He is Honorary President of the IAA-UNESCO and of its Regional Council of the Asia Pacific and a member of the national executive committees of the Australian Council of University Art and Design Schools and the Australian Institute of Art Education, the two peak bodies for art education in Australia. He has taught extensively overseas and originated and developed the Monash Art and Design international teaching program. He has developed the Monash Faculty of Art and Design's Honours program and its Masters and PhD degrees by practice based research, into one of the largest in the southern hemisphere.

RT14 Theme: Teacher Education

Chairperson: Graça Mota

Panel Members: Alison Aune, René Rickenmann, Rodrigues da Costa, Ronveaux .

Date: 2006-03-03

Hour: 9.00h-11.40h

Room: A2

Abstract 1: By: Graça Mota.

In the last decades we have been witnessing several cultural conflicts, which systematically confront the past western culture with the mediated popular culture, and also the European culture with other cultures (Jorgensen, 2003). However, this has had little or none reflection on institutional curriculum development in Art Teachers' Education. Looking for other theoretical underpinnings, the work of Vigotsky (1978) proposes an integrated approach of action and its meaning, the instruments of knowledge and of action, the individual activity and the social activity or the developmental processes and the educational processes. On the other hand, Paulo Freire's sociocritical approach (1973) addresses education as a communication process rather than an extensive one. Both contributions could bear directly on the way we might envision today the Arts Teacher Education domain, and build the basis for a true collaborative work in the arts. This Round Table will give a critical approach to Teacher Education in the Arts in today's world, baring in mind the related teacher training programmes. It seeks to address a broad perspective of Art, including Visual Arts, Drama, and Music, while revisiting concrete artistic practices in the last decades. It discusses authors like Lev Vigotsky, Jerome Bruner, John Dewey, and Paulo Freire, making connections to possible transformative practices in teacher education curriculum programmes.

Abstract 2: By: René Rickenmann and Isabelle Mili (*Université de Genève*); Araño Gisbert, Prof Rodrigues da Costa (*U. Sevilla-Spain*); Ronveaux (*Université de Geneve*).

From the Historical and Cultural Perspectives to the didactical approaches of "Content-Focused Coaching" for art teachers The teachers Education in Europe moves away today from the field of a "transdisciplinary or general didactic" and proposes research on specific didactics (i.e. the L1 and L2 didactics, mathematics, visual arts, literature, etc...). In this specific didactics we leave the assumption that the "teaching/learning contents" play a role in construction and management of the educational situations. The aims of these changes are to develop a systematic articulation of the "knowledge contents and disciplinary know-how" with the "professional gestures" which request teaching. The main of this workshop is to describe the relationships between the two levels of socio-cultural mediation on teaching/learning situations through the "Content-Focused Coaching" perspective (Staub, Mahon & Miller, 1998; Staub, 2001) : 1. A first level relates to the relationship between cultural (art) works and related social practices, on the one hand, and the "knowledge contents" and school practices, on the other hand. Within the framework of a historico-cultural point of view (Vygotski), the study of these relationships implies two theses. The first thesis affirms that works and socio-cultural practices are the essential tools for child development. The second thesis postulates the central role of teaching mediations in the processes of integration of the child/pupils in a cultural world (Bruner). 2. A second level relates to the description of organizational and operational aspects of the didactic situations (Moro & Rickenmann, 2004). This level implies questions about the "didactic transposition" of the knowledge (Chevallard, 1995), about the organization of the learning tasks, and, also, on the teaching management of the teaching/learning processes. Two papers, in a socio-historical approach of art teaching, defines what one can regard as "teachable" knowledge and know how in the field of the visual arts. Through the idea that this artistic knowledge is necessarily historically and socially situated, the authors show various types of suitable knowledge in art teaching : notional knowledge, instrumental and operational knowledge, etc... In this direction they underlines that competences of expression, creativity and imagination are a consequence of pupil's artistic and visual culture. This papers underlines the central role which can play the art works and their socio-historical contexts of production and reception, in the definition of teaching visual arts as specific didactic. The two other papers present concrete examples to build "the culture of pupils" through teaching/learning lessons as "art content oriented activities" (i.e. Literary genres and reading processes at school ; the art installation genre and the context transformation activities). In this art-oriented teaching activities, the "objects of knowing" are transposed elements (Chevallard, 1989) of what is "teachable" about/through the cultural art objects and their related practices. The objects of knowing are, at the same time, a goal activity (to know art object) and a mean (because the practices related to the cultural art object implies the use of specific cognitive tools). The authors show, through various analyzed extracts of didactic sequences (video), many tools to manage art-oriented teaching activities. In this kind of activities, the cultural art object and the related practices take part in the definition of the functional structure of the learning sequence. From this point of view, the reference to the cultural object helps the teacher to identify the knowledge contents and to choose and manage relevant learning tasks.

Alison Aune (The University of Minnesota Duluth, USA); René Rickenmann (Université de Genève); Rodrigues da Costa (U. Sevilla-Spain); Prof. Ronveaux (Université de Geneve).

RT15 Theme: Theatre Education**Chairperson:** José Simões de Almeida Jr**Panel Members:** Jorge Anthonio e Silva ; Marleine Paula Toledo**Date:** 2006-03-02**Hour:** 14:15h-15:40**Room:** S4**Abstract:**

The knowledge is a voluntary process to overcome the primitive human condition and if we have considered the aesthetic as a sensitive and a rational knowledge's prerogative the art imposes itself as an indicative instrumental of the good and the truth. Starting from the investigations and the demonstrations of the German thinker Friedrich Von Schiller (1759/1805) this roundtable pretends to enlarge the hypothesis of the art as the way and the purpose to the fellow's ethical construction. This has considered in the temporal evolution of human existence, the evolutive anthropological data to the reception of knowledge, to the familiarity with the beautiful and to the improve of individual and of collective characters/honours in the activities related to the education-theatre.

RT16 Theme: What's in a Field?**Chairperson:** Howard Hollands**Panel Members:** Victoria de Rijke, Rebecca Sinker; Gavin Baldwin, Linda Whitworth; John Whomsley, Lisa Wigham, William Low; Rod Harbinson.**Date:** 2006-03-02**Hour:** 14:15h-15:40h**Room:** S5**Abstract:**

Field is an arts and humanities module in the Primary BA Education degree, which examines the relationships between space, environment, community and citizenship through an interdisciplinary project-based framework. Field provides student teachers with the opportunity to experience and develop subject knowledge, pedagogic models and interdisciplinary themes, through individual practice and collaboration - both with each other and with a professional artist and cartographer. Field encourages an exploration of different points of view, by examining and challenging insider/outsider perspectives within local communities, the student cohort and the tutor group. Field provides a professional development opportunity for tutors and technicians through peer observation, team teaching and evaluation and through working with external practitioners. - The curriculum subjects covered by Field are: English, Citizenship, RE, Art & Design, Geography, History & ICT. - The interdisciplinary themes addressed include: identity and difference; culture and community; change and development; language, meaning and interpretation. - The skills developed include: collaborative and autonomous learning; research and critical enquiry; visual, verbal, written, spatial and performative creativity; reflective practice; evaluation and assessment.

Howard Hollands: Art and Design Dr Victoria de Rijke: English and Performance Rebecca Sinker: Digital Arts/Researcher/Artist Gavin Baldwin: History/Music/Citizenship Linda Whitworth: Religious Education/Citizenship John Whomsley: Geography Lisa Wigham: Book Artist/Technician William Low: Sound Artist Rod Harbinson: Cartographer.

RT17 Theme: When Elephants Enter Glass Shops**Chairperson:** Cathy Smilan**Panel Members:** Cathy Smilan -USA, and Robert Ploeg, The Netherlands.**Date:** 2006-03-01**Hour:** 14.15h-15.40h**Room:** A3**Abstract:**

Walls and boundaries, once distinct and firmly drawn with the realistic representation of a photograph, have been blurred to the point of abstraction in today's global society. No where is this more evident than in the field of education. Although public school rooms accommodate children of all races, religions and ethnicities, we must examine that which is honored within, as well as purposefully excluded from the curriculum. If we are to teach tolerance and civic awareness with the objective of developing a truly global community, we must charge through the fragile transparency of what portends to be educational equity. Only by shattering these checklists of illusion can we develop and practice a curriculum of inclusion, representative of the diverse populations that we serve. The proposed paper will discuss the potential impact of the arts, the symbols and celebrations of cultural identity, as change agents in our schools. By practicing the politics of diversity, educators can create a stronger alloy that mixes the voices of all peoples offering the new foundation of who we are and what we teach.

ergo soft

escrever, desenhar e colorir sem cansaço



Superfície
suave

ergo soft

Ergonomia perfeita

Os lápis da gama STAEDTLER ergo soft possuem uma superfície suave inovadora e um design ergonómico perfeito.

O resultado: escrever, desenhar e colorir sem cansaço.

Para um prazer total a escrever, desenhar e colorir - em casa, na escola e no trabalho.

Qualidade MADE IN GERMANY !

STAEDTLER ergo soft – para escrever, desenhar e colorir sem cansaço.

WORKSHOPS

W1

Altman, Roberta (USA)

Using Museums and the Natural Environment in an Interdisciplinary Approach with the Arts in Place-Based Learning

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: A4

Abstract:

Underserved populations of elementary school students from low-income neighbourhoods in the South Bronx, N.Y., participate in an ongoing interdisciplinary program (since 1999) with The American Museum of Natural History involving art and science in community and place-based learning. A program designed to link classroom, neighbourhood, and museum in a continual cycle of inquiry and learning engages children and teachers in expeditionary learning adventures culminating in artistically expressive exhibitions using the museum's model of integrating art and science as communication. While visiting the museum, children are exposed to the artwork, practices, and techniques of museum-based artists, getting ideas and experiences in the arts that can then be implemented back in their own schools. This award-winning program prepares children to become experts, advocates, artists, and interpreters of the natural and cultural environments of their own neighbourhoods. New interdisciplinary curricula and practices have been developed, evaluated, and redesigned with the input and participation of staff from the museum, Bank Street College, elementary schools and parents. Program activities culminate in a celebration through children's artwork and exhibits with their parents in their schools.

W2

Amaral, Lilian (Brasil)

Mediations: Public Art, Urban Daily Life, Social Reconstruction

Date: 2006-03-02

Hour: 10.00h-10.55h

Room: A4

Abstract:

The present investigation approaches aspects that point out conceptual and methodological transformations concerning Public Art in contemporaneity (New Genre Public Art), its interface with the urban context generated by experiences and perspectives of insertion and intervention in the social fabric in dialog with artistic poetics that are ruled, above all, by meetings with the other. We understand art as a provoker of encounters and we will begin our discussion with those meetings that constitute new human landscapes. We begin with experiences developed in the urban periphery of the city of Sao Paulo - "Joy of Chaos: Paço das Artes -Heliopolis" and "Citizenship: A Matter of Survival", two urban interventions/performances which decisively redefined our methodologies of performance within the realm of urban and human intervention. The works investigated how private psychologies affect public space, understanding Art as a subversion of Culture in order to create a field of action where meanings and the state of things are always under scrutiny. Key Words: Art, Public, Private, Mediation, Urban Space.

W3

Aune, Alison (USA) & Maya, Francisco da Costa (Portugal)

Teacher Training: Metamorphosis of Peace: An Artist Based Approach to Curricular and Pedagogical Practice.

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: S1

Abstract:

In this workshop, diverse approaches to teacher training will be presented and discussed. I will share an artist-based project entitled Metamorphosis of Peace. Inspired by Portuguese artist Francisco da Costa Maya, university students in my art education methods courses explored his work through individual and collaborative studio creations, lesson plans, and hands-on teaching experiences with children.

W4

Baron Cohen, Dan (IDEA) & Manoela Souza (Brazil)

Performance: transforming classrooms into intimate theatres of solidarity, cooperation and the performance of personal and community self-determination.

Date: 2006-03-04

Hour: 14:15h-15.40h

Room: S3

Abstract:

This workshop demonstrates how collective storytelling, dialogic mask-work, dance and physical-theatre improvisation can be applied as cultural literacy techniques and as a community-based pedagogy for individual and intercultural transformation. Workshop Abstract How can storytelling and applied theatre be used to re-humanize communities mutilated by poverty, massacre, exclusion and conflict? How can our body memory and imagination be harnessed to develop a pedagogy of self-determination and cooperation? How can performance-awareness contribute to understanding and solving the resistances to and contradictions within personal and community change? What is 'dialogic authoring', and can it genuinely enable communities to coordinate themselves to develop an intercultural politics of participatory democracy and sustainable, collective motivation? These questions define three key objectives and moments of this workshop: (i) to enable participants to experiment with 'cultural literacy' techniques developed during the past 25 years during collaborations with excluded communities within northern England, Northern Ireland, South Africa and Brazil; (ii) to demonstrate how these techniques have been adapted for all kinds of educational spaces, and for training educators, art-educators and cultural activists; (iii) to discuss the challenges that have emerged during evaluations with participants and practitioners, to understand how they might be practically resolved. These challenges include: how can young people become participant-coordinators? How can arts/drama-educators that collaborate with institutions or communities deal with resistances to participatory methods which appear to risk vulnerability and the democratization of power? How to build self-confidence in teachers/community leaders who wish to transform their traditional methods into an arts-based pedagogy of self-determination? And what strategies are needed to begin, sustain and conclude extended collaborations to avoid intercultural tensions, co-dependency or rupture?

Dan Baron Cohen studied English Literature at Oxford University where he did doctoral research into theatre education, supervised by Terry Eagleton and Raymond Williams. He is a performance-based arts-educator and cultural activist who has lived and been collaborating with social movements in Brazil since 1998. His recent book Cultural Literacy defines an arts-based Freirian pedagogy inspired by collaborations with Ngugi Wa Thiong'o and Edward Bond, and sustained collaborations with communities in northern England, northern Ireland, the Middle East, and Africa. He is the president of IDEA (International Drama/Education and Theatre Association), a member of the International Committee of the World Social Forum, and a member of the Scientific Committee of UNESCO's forthcoming international conference on Arts Education.

Manoela Souza graduated in theatre education at the State University of Santa Catarina in Brazil. She is an arts-educator and cultural activist who has been collaborating working with landless, indigenous, trade union and university communities in Brazil with Dan Baron Cohen since 1998. These collaborations contributed to the development of 'cultural literacy' as a pedagogical proposal for personal and community self-determination, which Manoela is currently deepening through dance-for-transformation. She is the founder-coordinator of ABRA, the Brazilian Association of Arteducators.

W5

Bello, Márcia Beatriz (Brazil)

The Art of Public Speaking: improving your skills.

Date: 2006-03-02

Hour: 10.00h-12.00h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

This workshop is an example of my courses to prepare any kind of professionals for a good performance in public, working their bodies, gestures and voices difficulties. Also the program focuses on the ability of improvisations. The basics of theatrical techniques (games, creative exercises and some improvised scenes) will be the foundation of the workshop: Program: 1- Creative Games 2 - Stage exercises: basic theatrical techniques to speak in public 3 - Verbal communication and vocal techniques 4 - The fragmented scene technique: improvisation over themes 5 - Kusnet's Techniques (theory and practical classes) 6 - Preparing a speech based on Active Analysis 7- Final evaluation.

W6

Borges, Rose Mary Aguiar & Szejnman, Vitória Levy (Brazil)

Zumbi- African Aesthetics Through Clay Masks

Date: 2006-03-01

Hour: 14.45h-16.25h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

According Renato Araujo, it's used to be recognized in African arts and aesthetics the value of the Masks and Fertility Dolls at the fetish installation. At Ortega Viola report, an African who builds a mask for a ritual use doesn't take into consideration that he is realizing an work of art, despite of doing it as an sculpture. In this manner, we intent to give evidence through clay's handling, the aesthetics of the African masks as an artistic manifestation. The apply of clay's tecnics will be prepared, after we explain masks' signification and after stick out the African culture influence and their arts manifestation; their uses and habits at the elaboration of the values of Brazilian people with the intent that, each participant could do his own criation taking into account both view that will be shown: masks' didactic at classroom with high school students and the view of an artist, more elaborated as an artistic object. The masks acted on many Europeans artists at the early 20 Century. Among them there are: Modigliani, who found at the broaden masks of Baulé and Ibo-pang people an incredible fount of inspiration; Picasso - who, like no one else - made good use of the emotional load restrained at African arts; personating human figure in audacious geometric forms, in daring angles and plans, giving them the same feeling of power and strength witch rose of the carves of the African masks. In Brazil, we have as examples the Quilombo dos Palmares Open Museum (v. CD room) and the nigger hero Zumbi dos Palmares; whose, at would be seen, played the contribution and influence transmitted by African culture and arts in Brazil, including the use of the masks in rituals. Finally, we will be allowing the participants to review African arts, its aesthetics and influence in the build of Brazilian People and giving them a chance to do - with clay - a significative mask according to their interest and aesthetic sense.

W7

Broughton, Lindsay Robert Peter & Quon, Jane (Australia)

New media art as Ecological.

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: S2

Abstract:

Conservation of the marine ecosystem is a global issue of the utmost significance. In an increasing number of regions around the world the marine ecosystem is under massive stress, with ecological catastrophes resulting from human activity. Such catastrophes have resulted in disastrous socio-economic consequences for wide communities of people. These communities are the principal concern of the World Fish Center, which undertakes aquatic resource management and sustainable development programs in various developing countries. Lindsay Broughton will discuss the communicative function of the arts; the arts and social change; the relationship between aesthetic response and meaning and will posit the case for art more powerfully and systematically to engage in ecological themes. In his presentation paper he will discuss artworks developed in the context of the World Fish Center's sustainable communities fisheries project in Vietnam's Mekong Delta and Cambodia's Tonlé Sap. Jane Quon (artist and Research Fellow at the Tasmanian School of Art), will present multimedia artworks developed in collaboration with WorldFish to test the extent to which visual communication, through multimedia installations, can assist the development of environmental responsibility by highlighting the crucial issue of food security. Five non-narrative films will be presented and form a focus for discussion and evaluation of the extent to which, via the aesthetic dimension of human experience, artworks may effectively communicate the ecological and socio-economic issues they address: and if they do, what kinds of meanings are transmitted, and what sort of impact upon environmental consciousness might realistically be expected?

W9

Elster, Angela & Simon, Peter (Canada)

Learning Through the Arts.

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: S3

Abstract:

Learning Through the Arts is an arts based school transformation initiative currently changing how teachers teach and how students learn in 350 schools across Canada, with pilots in 10 countries around the world. This session will present program goals, framework and academic research findings. We will host an interactive session to allow participants to experience first hand the transformative power of the arts.

W10

Flensburg, Ingelise; Mie Buhl, Helene Illeris (Denmark)

Visitors - a practical workshop.

Date: 2006-03-02

Hour: 10.00h-10.55h

Room: S3

Abstract:

We have chosen to differentiate visual culture in education in three different but interconnected notions: visual phenomena, visual events, and visual culture as a strategy of reflection: The notion of visual phenomena generally includes a broad range of images, objects, and sites such as photographs, advertisements, television broadcasts, graphical user interfaces, paintings, sculptures, landscapes, public and private spaces etc. Even if some artefacts, especially works of fine art, do have a privileged position in Western cultures, it is central to work with all the other forms of imagery that surrounds us in late modern societies. Following the critical tradition in Scandinavian art education, we think that the images, objects, and sites from which students gain their most intensive visual experiences in their daily lives should be at the centre of education. We want to arrange a practical workshop based on the concept Show and tell, introduced by Mitchell in *Showing Seeing: a critique of Visual Culture* (2002). By taking the onset in Portuguese pictures (Popular postcards) and objects from the daily life in Lissabon, which we will collect on the first day, we will try to analyse the visual constructions that we are establishing in our understanding of a culture different from our own. As we are different cultures represented our strategy will be an experimental exercise to look at all the different constructions of the host-culture. We will not just ask what the pictures and objects mean, but also what do they do, what is the secret of their vitality- and what do they want from us -the visitors? (Mitchell, 2002).

W11

Gantzidou, Yianna Theocharous & Efie Ioakim (Cyprus)

Communicating with the art of Wassily Kandinsky with primary school children.

Date: 2006-03-01

Hour: 16.30h-18.25h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

Looking at pictures invites the children to make their own journey of discovery through the history, techniques and subject matter of paintings, and to get to know the concepts and language that people use in studying and describing them. A wonderful and mysterious painting by the great artist Wassily Kandinsky captures the eye and imagination of children from all over the world. The selection of the art work of Wassily Kandinsky will encourage children to explore paintings in a creative, exciting way and to become familiar with a useful vocabulary for critical discussion. A series of lessons done in the class with primary school children will be analysed and the practical part will be applied in the workshop. The participants will have the opportunity to feel the excitement and acquire the knowledge and techniques which the children used in the class.

W12

Gude, Olivia (USA)

Chicago Street Murals: A Collaborative Community Practice.

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: S4

Abstract:

Beginning with the world-famous 1967 Wall of Respect, discover the social history, aesthetic development, and organizing techniques of the people's art of collaborative, community street murals. In the 1960s, the African American and Chicano murals of Chicago and Los Angeles sparked an aesthetic revolution. Artists and communities throughout the U.S. and around the world now identify community public art as a means to beautify everyday spaces, affirm identities, protest injustices, and affirm hopes for a better future. In this workshop, we'll explore how the practices of grassroots community organizing and the techniques of collaboratively making high quality public art can be used by art educators to create meaningful, permanent murals, mosaics, and sculptures that explore the generative themes of community life. This workshop will introduce participants to techniques for identifying generative themes, articulating the social and artistic goals of each project, and utilizing various styles of compositional structure. Exploring aesthetic investigation as art curriculum, participants will utilize artmaking, poetry, and oral history to design mural proposals emphasizing themes of the INSEA conference. Participants are encouraged to bring photographs of walls in their home communities, for which they would like to imagine public art projects.

For more information on the Chicago tradition of collaborative public art, see the Chicago Public Art Group's internet site, Community Public Art Guide. www.cpag.net

Olivia Gude is a public artist and a professor in the School of Art and Design at the University of Illinois at Chicago. She has created over 50 large-scale mural and mosaic projects, often working with inter-generational groups, teens, elders, and children. She has created major works in Los Angeles; Madison, Wisconsin; DeKalb, Illinois; and Covington, Kentucky as well as many in the Chicago area.

Gude has received many grants and awards, including National Endowment for the Arts Art in Public Places grants in 1993 and in 2004. In 2000, she was chosen as one of 56 Artists and Communities: America Creates for the Millennium artists: she was awarded the A & C commission for the state of Kentucky. Gude is a Senior Member of the Chicago Public Art Group.

Olivia Gude has published many articles and book chapters on community art and art education. *Urban Art Chicago: a Guide to Community Murals, Mosaics, and Sculptures*, (2000) written with Jeff Huebner, is the first book devoted to Chicago community public art. Her latest project is the on-line Chicago Public Art Group's Community Public Art Guide: Making Murals, Mosaics, Sculptures, and Spaces. www.cpag.net

W13

Hoedekie, Nelson (Belgium)

Face (in) the Mirror.

Date: 2006-03-02

Hour: 10.00h-10.55h

Room: S4

Abstract:

This workshop will allow participants to experience and experiment with the Face(in)theMirror-project. In the possibility of a combination with an exhibition (see application exhibition), participants will first be introduced to the project by a means of a walkabout at the exhibition venue. There will follow an explanation of the origins and history of the project, its aims and philosophy in relevance to various disciplines (a story which also can be brought in the form of a presentation). Participants will then have a chance to take part in a simulation of the project-format. These results (photo's and drawings) will function as feedback for the participants and can afterwards be integrated into the exhibition.

Nelson Hoedekie (°1974) is artist and ethics teacher at an artschool in Belgium. He studied philosophy (Belgium, Germany and South-Africa), pedagogy and development aid and is a participant of an inter-disciplinary course at the University of Gent (Belgium). In South-Africa (1998-2002), Hoedekie developed the social-artistic project Face(in)theMirror, which currently back in Belgium, continues with its workshops and exhibitions.

W14

Irwin, Rita; Gouzouasis, Peter; Grauer, Kit; Leggo, Carl; Stephanie, Springgay (Canada)

Investigating Curriculum Integration, the Arts and Diverse Learning

Date: 2006-03-03

Hour: 14:15h-16.55h

Room: S3

Abstract:

Although recent research has detailed connections between arts instruction and academic achievement as well as connections between long-term personally relevant professional development for teachers and the implementation of arts curricula, researchers have seldom examined how educators conceptualize arts integration across a variety of arts programming models. In this presentation and paper we study a variety of learning environments for arts instruction in the schools in order to understand the impact of the arts on students' and teachers' knowledge generation. Working with teachers to develop new forms of professional development is a central feature of our ongoing work. Furthermore, the use of the arts through arts-based methods of research (employing image, audio, narrative, and movement) as well as research phenomenon uniquely contributes to a growing body of literature and artistic -research in several domains: arts education, arts-based educational research, knowledge generation, professional development, teacher change, and student learning.

W15

Lidon Beltran, Carmen Mir; M.Bernal; R.Piñero; J.Panera; M.Gasco (Spain)

Expo Virtual \ "Selfconstructing"

Date: 2006-03-02

Hour: 9.00h-9.55h

Room: S5

Abstract:

Nuestro trabajo consiste en mostrar una web en la que se pueden visitar 7 obras de arte prestadas por 7 centros de arte contemporáneo españoles (Patio Herreriano, La Caixa, Centro Galego de Arte Contemporánea, Espai d'Art Contemporani, Fundació Miró de Palma, Artium y DA2 de Salamanca). El objetivo es ofrecer un recurso educativo que -a través del arte contemporáneo- permita el desarrollo de la autoconstrucción de la identidad del usuario. Parte de 7 aspectos de la personalidad y trata de utilizar como método el propio proceso de creación artística. Se dirige a adolescentes. Propone reflexionar y tomar decisiones creando finalmente una imagen que el usuario puede imprimir y llevar a su casa.

W16

Linnap, Peeter; Sarapuu, Helis; Kalamees, Vallo (Estonia)

Art Education and Contemporary Societies

Date: 2006-03-03

Hour: 14.45h-16.55h

Room: A4

Peeter LINNAP

Begi "Everything else than ART"

During my almost 15 years of teaching experience it has become obvious to me that the part of skill-based; and aesthetics-based teaching is hardly to interest anybody today. It seems like a all-over-known fact that while teaching art, one has to teach anything else but not ART. This is not necessarily a negative statement - the speaker will analyse these magic attractive topics and fields what ACTUALLY inspire young people to create/ produce things that are taken as art. Why has the conscious making of just \"ART\" often to be repressed from the consciousness in order to make it actually happen? from semioticians point of view this is clearly a question of border and a point of view. Is it all about redrawing these borders - or to ask more essentially: have these borders between art and non-art ever existed? If not, then why, how and by whom have these been built up?

Helis Sarapuu

"Knowledges vs. Skills in Art Education"

Estonian It's an old, almost ancient topic of techne and poieion; or concept and craft that rings a bell in us - both in art teaching and art making. Of-course, for some time already the focus has been shifting from techne/ skills to mostly concepts, ideas; and all kinds of contextual fields, that matter. In a way all this question is a misconception; and we really can't separate these origins in the art teaching or -making process; but rather - today - newly we have to consider NEW possibilities how to unite/amalgam them again. The problem is really in curricula that in some cases refer to \"intellectualism\" in art edu; on the other they try to mummify the \"ancient\" traditions out of everything. None of these \"two\" versions is really healthy and complete - we should rather rethink both the craft side as functionalities of certain tech equipment (and what it means today?) - but also the intellectual aspects in art edu - and - what it means being incarnated into contemporary art practices

.Vallo Kalamees

"Creativity Ruined?: Standardization in Art Education"

As Vallo is seriously arguing that hardcore, systematic art education in a way \"gives\" a complex knowledge, and from the other hand \"ruins\" \"raw\" creative impulses, he has decided with Peeter Linnap, to compile and curate a whole show consisting of images of the regular new students who try to come to study to art schools. During some 4-5 years it has been this kind of \"non-educated\" work that has been collected, interpreted and rarely also published. This collection of visuals is amazing in a way that indicates the entire problem of Schools in art training etc. It is about destroying the initiative, and about the major question in art - what is the nature of artistic activities then - in a more general sense ?

W17

Marmelo, Vitor (Portugal)

Oficina de Design: Learning Management Collaborative System

Date: 2006-03-02

Hour: 10.00h-10.55h

Room: S5

Abstract:

Workshop for demonstration and utilization of a Web based learning system called Oficina de Design, which is a collaborative multimedia application that I've developed with the aim of bringing a new perspective into Portuguese Visual Arts education context. Description The focus of this Workshop is to demonstrate the functionalities of a Web based learning system called Oficina de Design to art teachers, museum educators and others involved in arts education. This application is focus on the design issues and takes advantage of the Internet versatility concerning different media and the ability of developing contents made available through a pleasant and flexible context. Users will be allowed to access, use and share contents as well as participating collaboratively to enlarge the Oficina de Design knowledge database. Teachers will have the opportunity to play the role of administrators, thus easily update and create new contents and activities, through a friendly interface.

Vitor Marmelo: Born in Oporto in 1972. Degree in Plastic Arts/Painting by the Faculty of Fine Arts, University of Oporto, Portugal (1991/97). Scholarship in Multimedia Art at École Nationale Supérieure des Beaux-Arts de Paris, France, (1997). Master Degree in Multimedia Technology by Faculty of Engineering, University of Oporto

W18

Martin, Monique (Canada)

Pride of Place

Date: 2006-03-01

Hour: 16.00h-16.55h

Room: A3

Abstract:

By creating a generation of children who have pride in their own place in the world, we will have a generation that is able to protect and nurture other people's places in the world. Peace, respect and pride in the world begins at home. The participants in this workshop will view a slide presentation of a year of creating art projects with a theme of "Pride in Place". Participants will also create several hands on projects that can be applied to any place in the world. "Pride in Place" was the focus of our school year in Saskatoon, Saskatchewan, Canada because it is my belief that personal "Pride in Place" develops a stronger, respectful individual. This respect could lead to the appreciation of other people in the world. Peace begins through respect and respect begins with a connection or pride in place at a personal level. The province of Saskatchewan was incorporated into the Confederation of Canada in 1905. By exposing the children of my school to Saskatchewan artists in the year of our centennial as a province, and by exploring the uniqueness of our prairie culture, the children were able to gain a new sense of pride in their place in the world. The products of this year of art making included an exchange of art with a school in Australia, with another exhibition in the planning stages for a school in France. The children in Australia are creating artwork with "Pride of Place" themes as well. Exchanging art with others allows for the exchange of ideas and feelings between kids. The entire years worth of activities were published in a teaching manual and are posted on the website www.scs.sk.ca/van/Art%20Lessons%20For%20Teachers.html or <http://www.scs.sk.ca/van/Saskatchewan%20Centennial%20Project.html>. This teaching manual will be given to each participant in the workshop. Virtual exhibition at: http://www.scs.sk.ca/Van/Pebble_in_a_Pond_Exhibition.html

Monique Martin is an artist and teacher. Saskatoon, Saskatchewan, Canada is home for her. She teaches visual art at Georges Vanier Catholic School, a designated Fine Arts School. Monique exhibits her own artwork internationally and has arranged international exchanges of her students' work. She is the Canadian Tulip Festival Ambassador and represents Canada at world floral events. She has twice received the Arts and Entertainment, Teacher of the Year Award in Canada. She was nominated for the YWCA Women of Distinction Award (Arts and Culture) in 2005. www.moniqueart.com

W19

Martins, Daniela (Brazil) & **Fernandes, Ana Claudia** (Portugal)

Art-Therapy And The 6 Senses

Date: 2006-03-01

Hour: 13.15h-14.40h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

The senses of our body allow us to develop as we are babies. We learn and grow with them, but then as we learn how to speak, these senses gradually seem to take second place, or do they? All of our more primitive memories, that helped us to develop as a person and to form our very distinctive personalities, are imprinted for ever in our bodies; our senses recorded the smells, flavors, images, sounds and bodily sensations recorded on the skin and inside of our body. Also, playing and creativity are absolutely inseparable from our senses and our sensitivity and reactivity to each of them. In our workshop we shall work precisely this, in a safe and free of judgment environment we count on using the freedom of expression, bodily memory and senses stimulation to appeal to your curiosity, spontaneous side, creativity and self knowledge.

Daniela Martins and Ana Claudia Fernandes are working in the Portuguese Arts Therapy Society (SPAT).

W20

Mason, Rachel & Labitsi, Vasiliki (UK)

Writing Workshop For The International Journal Of Education Through Art

Date: 2006-03-03

Hour: 14.45h-16.25h

Room: S1

Abstract:

The first three issues of The International Journal of Education through Art were published in 2005. The response to the journal has been positive and it is clear that significant numbers of InSEA members from all parts of the world are keen to submit papers. This is a practical hands-on workshop for InSEA members interested in submitting papers and visual texts to the journal for the first time. Participants will critically review abstracts and extracts of accepted and rejected papers and author guidelines and criteria for reviewing papers will be explained. Participants are invited to bring examples of writing also for individual critique.

W21

Matsumoto, Elida Maria (Japan)

The Net Of Life

Date: 2006-03-01

Hour: 17.00h-17.55h

Room: A3

Abstract:

This workshop intends to defy the creative potential of each participant emphasizing the belief on the idea that the individual is part of the whole and it is the vital importance his existence in this process. Homo Fabris/ Homo Ludis doesn't create because he wishes only but because he needs to play to make the ways of understanding all knowledge less arduous. The conflict of creation still makes us unstable like 500 years ago. From the strips of fabric a big net will be made step by step as the cells making a new body and each member will need the partner to make the " new body" works. In the end a great reflection: .where is the art in this activity?

W22

Moreira, Vinicius; Mota, Renata, Santos, Flavio dos (Brazil)

Transposition of ritual manifest

Date: 2006-03-02

Hour: 13.15h-14.40h

Room: in front of the dinning room

Abstract:

Interactive dynamics between participants through music, dance, images, texts and life's representations in order to create an open and poetic experimentation beyond oceans and folks. Meeting in the public space of each one's interior using each one's styles, languages and rhythms to compose a communitarian mosaic where the main goal is to involve everyone's heart, including those who are only passing by that space.

the authors are from a Non-profit Institution of Art and Education since 2002 named PROJETO PRESENTE (www.projetopresente.zip.net) which is located in Serra do Cipo, MG (Brazil) - this town is located outside Belo Horizonte; the capital of Minas Gerais state. Very active in practical and theoretical projects with socially vulnerable communities of the "Third World".

W23

Ormezzano, Graciela & Santos, Rosângela (Brazil)

"Aesthetic Education And Fractals At Shool"

Date: 2006-03-02

Hour: 9.00h- 10.25h

Room: Lab Info

Abstract:

This proposal is the practical part of an investigation whose main problem is that some teachers remove silently the geometry from many schools curricula in Brazil, so we are showing a new way of teaching with interesting themes: mandalas, crystals, Escher, fractals, mosaics, etc. This workshop introduces an interdisciplinary education in geometry under the focus of aesthetic education, ethno-mathematic and sacred geometry considering several human dimensions. Technological resources or manual activities will be ministered in this workshop, the central activity will be fractals geometry. Our objectives are: to know the context of fractals geometry; to watch CD ROM with films about fractals of Mandelbrot and Julia; to read the CD images; to create a fractal art in Power Point software (in couples) or with concrete materials. The methodology contemplates the dialogue with participants and the Image Watching System (Ott, 1999). The Scientific Committee could choose between: 1- For teachers: data-show, computer with Power Point Program and CD drive. For participants: it's possible to use one computer each two people, with Power Point Program. 2- For teachers: a data-show, a computer with Power Point Program and CD drive. For participants: we'll provide concrete materials for them.

Graciela Ormezzano, & Rosângela dos Santos/ Universidade de Passo Fundo - Brazil

W24

Ormond Fannon, IBO

Visual Arts in the International Baccalaureate Diploma Programme.

Date: 2006-03-01

Hour: 17.00h-17.55h

Room: A2

Abstract:

The International Baccalaureate Organization (IBO), founded in 1968, is a recognized leader in the field of international education. It is a non-profit, mission-driven foundation that works with 1,485 schools (April 2005) in 119 countries to approximately 200,000 students. Ormond Fannon, Deputy Chief Examiner and IB Faculty Member for the IB Diploma Programme Visual Arts Online Curriculum Centre, will give a brief introduction to the IB Diploma Programme (pre-university course for students from 16-19) and discuss the philosophy and objectives of Visual Arts component within the programme curriculum. This inter-active presentation will be supported by samples of student work and an introduction to the IB Virtual Gallery and Online Curriculum Centre.

The International Baccalaureate Organization (IBO), founded in 1968, is a recognized leader in the field of international education. It is a non-profit, mission-driven foundation that works with 1,485 schools (April 2005) in 119 countries to approximately 200,000 students.

W25

Pammenter, Dave & Prentki, Tim (UK)

Personal Stories as Political Intervention

Date: 2006-03-02

Hour: 14.15h-15.40h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPI)

Abstract:

The workshop will be constituted in three phases: Phase One The participants will be taken through a short series of warm-up and introductory exercises designed to enable them to work openly and confidently with each other and to build up a sense of group cohesion and mutual dependence. The idea of how we connect our own lives to the wider discourses which impact upon how we live will be introduced at this point. Mirror exercises are then undertaken, supported by an appropriate musical background, that focus upon stillness, concentration and physical acceptance of the other. Each participant is then given paper and pen and invited to draw a life map that represents in whatever form chosen by the participants decisive moment(s) when they were aware of outside forces impacting upon their capacity to take their own decisions autonomously. Then within small groups, each person talks through her/his map before a small group discussion ensues about how to take common features from these stories to develop into a collective performance. Phase Two Participants leave the working space and the facilitators set up a scene based around the death of Lee Keung Hae who committed suicide at the WTO meeting in Cancun in 2003 as a protest at the impoverishment of small farmers throughout the 'developing' world. Artefacts from the moment of death and the subsequent vigil will create an atmosphere in which the participants will hear of the circumstances of his death and his final statement, written shortly before his death. Phase Three Returning to the small groups, participants will be invited to continue work on their performances, incorporating elements from the politics and poetics of Lee's story as they see fit into their own work. Each group will then present a very short performance to the rest of the workshop. Finally there will be some moments for participants to reflect upon how, in future, they might make interventions into their worlds.

Tim Prentki : Professor of Theatre for Development University of Winchester

W26

Peerna, Jaanika (USA)

Shaping with time, space and human presence

Date: 2006-03-02

Hour: 16.00h-17.25h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPI)

Abstract:

Shaping with time, space and human presence In this workshop the participants are lead through several practical explorations using movement and drawing in order to give participants experiential knowledge of what it is like to use unusual materials such as time, space and human presence in creating artwork and teach how void and vacancy can be used to create shape. The workshop will end with discussion reflecting on the experiences gained during the workshop and discuss possible other experiential methods to use in exploring works of art. Short overview of how Dia: Beacon (NY, USA) is different from other museums of art is also given. The workshop is taught focusing on the artworks by Richard Serra's (Torqued Ellipses) and Fred Sandback's yarn sculptures, but the knowledge gained can obviously be used to teach about variety of art works. "My sculptures address themselves to the particular space and time they are in," Fred Sandback "When you walk into the center of these Ellipses, without thinking about it, you keep turning your body in order to understand their space," Richard Serra

Jaanika Peerna is an artist and art educator. She has worked at the DIA :Beacon, New York as teaching artist introducing their collection to elementary and high school students during several years. When still living in Estonia she ran art program at the Vanalinna Hariduskollegium (Old Town School). She has also worked as a teaching fellow in drawing and design at the State University of New York ,where she completed Master of Fine Art program in the Visual Research Laboratory in May 2005. This program stresses a blend of art, design, and technology with a focus on new media. Her own art work blends digital photography, drawing, and video art into a multifaceted approach. She has had solo exhibitions in Beacon, NY , New York and in her native country of Estonia, where she received an M.A. in art education from Tallinn Pedagogical University. Jaanika Peerna's approach in teaching art has always been interdisciplinary. Her current special interest is using movement in the process of learning about visual art. www.jaanikapeerne.net

W28

Ruebsaat, Susanna (Canada)

Symbol Maker, Story Teller: How Psyche Tells Her Tale

Date: 2006-03-04

Hour: 13.45h-14.40h

Room: S5

Abstract:

The nature of the psyche is image. As an image-making organism, the psyche spontaneously produces images from the unconscious. These images then move quite naturally towards making some sort of sense or meaning on behalf of the personality. A simple analysis of this meaning making process would include tracking the connecting of spontaneous images towards story, a linking of images into a cohesive narrative of sorts which then creates a sense of continuity and hence, self. Attached to each of these spontaneous images of course, are a myriad of emotions. These emotions are often not readily discernable, as their affective nature can tend to overwhelm as they diffuse the situation that triggered them. They can however, be traced back through the images and/or stories they are expressed through, which then act functionally as containers, much like a still frame photograph both holds and offers symbolic expression to the moment it captures. In children this symbolic function operates intuitively in learning how to 'interpret' their world, both internally and externally. Each child's developing symbolic function is primary in the learning of emotional literacy, the ability to comprehend emotion in oneself and others. Certain art making and story telling activities can be introduced as 'curriculum' to make evident this natural symbolic function of the psyche to make meaning towards a sense of self that is authentic and resonant with the natural tendencies of the individual (be it child or adult). Letting the art tell the story, or letting the story make the art, creates a safe container for the associated emotions to express themselves, as well as offer guidance to the formation of the narrative of self. This presentation will include an experiential component designed to offer participants more direct contact with the natural image making tendencies of the psyche through art making, with a theoretical framing of this experience from an imaginal perspective

Susanna Ruebsaat has done extensive research in the process of image making in the capacities of artist, art therapist and art educator. Her primary focus is the relationship that occurs between image and image-maker through the process of making art and encouraging the development of insight through this relationship. Her training in art, education, psychology and mythology support her research as well as her direct work with students and clients. Susanna holds a Bachelor of Fine Arts, Teaching Certificate, Graduate Diploma in Art Therapy, Masters in Art Education and has completed one year of doctoral courses in the Mythological Studies With An Emphasis in Depth Psychology Program at Pacifica Graduate Institute. She has written two theses and numerous articles on the primacy of image in the human psyche, and how the process of art making accesses this creative core. Susanna has a private therapy practice as in Vancouver BC Canada, and is the director of Image Making Art Therapy Services.

W29

Santos, Natalina (Portugal)

Twenty-five years serving Education and culture in Madeira"

Date: 2006-03-04

Hour: 14.45h-15.40h

Room: S5

Abstract:

In Portugal, The artistic education is having a paradoxical development, in some way. Some people state that arts are a fundamental aspect for children's harmonious development, but on the other hand, its inclusion in the school curriculum has been contested. In despite of, in the last years, we have being attend to a enormous search for this kind of development. As a consequence, there has been a growing production and achievement for artistic activities. Although these facts, it has not been easy to implement arts in schools curriculum. According to this view, the Local Ministry of Education through the Department of Artistic Education (GCEA) and its twenty-five years of project "conducting" music education in all primary schools in Madeira, represents an unique example in the Portuguese public administration, considering that, i. attempts to improve some lacks existents in the artistic education. ii. Yonder of supporting music in the first cycle schools , the Department of Artistic Education gives also its support to preschool education and to second and third cycle schools and secondary through the promotion of extra school activities, called Modalidades artísticas . iii. The existing link between formation activities, production and performances, and artistic activities, gives an essential character to the growth of arts, although it has not been seen this way. In the sense of that, this workshop pretends to show the process which the Department of Artistic Education acts, as Centro de Apoio à Educação Artística (CAEA) the Centre that promotes the discipline of Music Education and Drama in the preschool and primary school; Co-ordinates the Art as an Expression (giving specific learning abilities to educators and teachers of preschool and primary school); promotes pedagogic performances to preschool education (children and educators) by Equipa de Animação . And Centro das Expressões Artísticas (CEA) the Centre that promotes several activities extra school (it has thirty-two activities in different areas such as music, dance, theatre, art expression, which participate 900 children and young person beginning in the age of 0). More recently was created the Centre of Investigation and Documentation (CID), which has as main objectives, i. to put into practice and promote various studies and research, according to madeiran culture and artistic education; ii. To promote and publish books and various works about culture and education; iii. To collect, to treat and to divulge important information to the activities developed in GCEA; iv. To organize and conduct the GCEA's Library; v. to co-ordinate the different areas of GCEA, promoting Musical Theatre performances; vi. To promote and organize meetings, workshops, seminaries, Conferences. In summary, there are a total number of one hundred and sixty-six educators, teachers and employees working in this project. Natalina Santos is Co-ordinator of CAEA (the Departamento of Artistic Education- Madeira, Portugal).

W32

Talve, Tonu; Jürjendal, Robert; Urb, Arvo (Estonia)

Talve Fragile Live Art-lesson

Date: 2006-03-04

Hour: 14.15h – 16.55h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

Talve Fragile Live Art-lesson consists of oral speech part with Trio Fragile LIVE video, 15 min. and LIVE- Art- lesson with realtime painting accompanied by guitar and drumm-music.



W33

Vitola, Ilze & Kupca, Ilze (Latvia)

Learning to see, percept and create humour and irony - games and provocations with Maris Bishofs' artistic images.

Date: 2006-03-03

Hour: 14.45h-15.40h

Room: S2

Abstract:

Introduction to Maris Bishofs' ironical drawings and his creative principles. Interpretation of M.B. art as background for creative public workshop during his exhibition. Analyzing of educational experiences inspired from Bishof's creative work and thinking method. Creative workshop for Congress participants.

The Art Education Centre TR_S KR_SAS (THREE COLOURS) is a non-governmental organisation, founded in 2000. The key objective of the centre is promotion of art education processes in Latvia. The directions of activity of Art Education Centre III KRASAS in art education are: implementation of multi-faceted art education projects organisation of creative workshops at art exhibitions and museums creation of study materials for art studies drafting and organisation of further education courses for art teachers establishment of an art education literature library Address: Kazarmu iela 7 - 11 R_ga, LATVIA, LV - 1013 e-mail: triskrasas@triskrasas.lv

W34

Susana Silva (Portugal)

New Circus in Education Through Art

Date: 2006-03-03

Hour: 14.15h-16.55h

Room: Instituto da Juventude (take the bus in the IPV to go to the workshop at IPJ)

Abstract:

Through this workshop, I suggest a meeting between the several arts included in the new circus, namely theatre, dance, music and circensian arts. The first part of the workshop will correspond to the creation of availability from the participants to the artistic expression through exercises of active relaxation; confidence-building exercises and introduction to the group. Next, a few simple exercises will take place: drama, movement, contact improvisation and clown techniques. "...In these exercises the people will use objects (that can be explored in a circensian or musical way), make up material and props.

Finally I will propose to the whole group an exercise that involves the various types of artistic expression and that consists in improvisation exercises of scenic sequences, both thematic and open, making use of a mix of the experiences from the previous exercises and of each one's own artistic background. The participants will have experienced artistic expression through several arts, which agrees with the philosophy and practice of the new circus and the education through art.

Conference Session

CS31

Suominen, Anniina; Springgay, Stephanie Kallio, Mira ; Church, Caryl (Finland/USA/Canada)

Arts education and the re-negotiation of (trans)national subjectivities

Date: 2006-03-04

Hour: 13.45h- 16.25 h

Room: A3

The presenters will discuss, analyze and perform various forms of texts interweaving images and videos. Discussions with participants are highly anticipated and will be encouraged.

Summary:

Community and cultural development begins from the premise that the arts are powerful forces for encoding cultural values and in so doing, allow for deeper experiential meanings to emerge, be explored and acted upon. Artists and arts educators bring vibrant creativity and socio-cultural consciousness to their work and through their sensitivity, imagination, empathy and artistic abilities help communities and cultural institutions grapple with issues of identity and belonging within particular landscapes created through environmental and socio-cultural/historical interplays.

This presentation explores the potential of art and the role of art education in creating new understandings of subjectivity as it is related to local, global, diasporic and (trans)national identities. The concept of national identity is critically studied from various perspectives arguing that identity cannot be understood separate from socio-political culture and geography. While nationness has come to be largely associated with standards and norms, thus alienating disempowered and marginalized members of society, the individual papers of this panel inquire into the ways art can be used to help individuals, communities, and (trans)nations to form and negotiate new understandings of national identity. Each presenter makes pedagogical and curricular suggestions for critical, community-based pedagogy that fosters equity in art and art education.

Panel Papers/Performances

1. Re-negotiating national identity –Anniina Suominen

Community and cultural development begins from the premise that the arts are powerful forces for encoding cultural values and in so doing, allow for deeper experiential meanings to emerge, be explored and acted upon. Artists and arts educators bring vibrant creativity and socio-cultural consciousness to their work and through their sensitivity, imagination, empathy and artistic abilities help communities and cultural institutions grapple with issues of identity and belonging within particular landscapes created through environmental and socio-cultural/historical interplays.

This presentation explores the potential of art and the role of art education in creating new understandings of subjectivity as it is related to local, global, diasporic and (trans)national identities. The concept of national identity is critically studied from various perspectives arguing that identity cannot be understood separate from socio-political culture and geography. While nationness has come to be largely associated with standards and norms, thus alienating disempowered and marginalized members of society, the individual papers of this panel inquire into the ways art can be used to help individuals, communities, and (trans)nations to form and negotiate new understandings of national identity. Each presenter makes pedagogical and curricular suggestions for critical, community-based pedagogy that fosters equity in art and art education.

2. Women's Culture: Community engaged art and the re-construction of language and reproduction as locational identity -Stephanie Springgay

While a substantial body of literature on the impact of globalization on transnationalism exists, supplemented by scholarship in visual culture that examines artistic representations and performances of boundaries, hybridity, and migrant experiences, a deeper examination is needed to bring attention to the personal intersubjective experiences of those who live within transnational contexts and for who transnational mobility has daily and potentially life-changing consequences. Working with a group of Chinese-Canadian women through a community art project this study examines women's culture in relation to language and reproduction suggesting that movement due to transnational migration becomes a strategy for moving across the material and discursive conventions by which women have come to be defined. I will argue that language and reproductive imagery produced and consumed by women moves beyond the idea of the body as an object to interrogate sexual difference as a process which takes place at the interstices of diverse bodies— bodies of evidence, bodies of knowledge, the bodies of individuals and the composite body politic. Its approach might well be understood as an aesthetics of the in-between, exploring embodiment and space as intercorporeality.

3. Baltart – In the process of constructing personal and national identities -Mira Kallio

This paper explores the political and cultural framework of an intercultural art project. In this paper I explore the role of art and art education in defining and representing national identity. Further, I contemplate what is the role of the personal when the project goals are communal and about intercultural exchange? Baltart aims to connect and build collaborations between artists, curators, art educators and scholars from Finland, Estonia, Latvia, Lithuania Poland, Denmark and Sweden. Until recently, there has been relatively little communication and collaboration between artists and art institutions from these countries. While the original goal of the project was to form and identify unifying cultural characteristics, the emphasis has shifted towards supporting smaller local projects, many of them building on individual artists' emerging interests. Moreover, while the participating scholars have found some historical and contemporary similarities in regional arts, the current socio-political and cultural differences appear much greater. Thus, it seems only reasonable to focus on exploring, defining and strengthening both local and national identities and their representations.

4. Critical engagements with art and the construction of personal identity -Caryl Church

This paper explores an autobiographical account of socialization and the construction of values and identity in American education. Using visual artworks I engage in memory recall, narrative research, and historical consciousness in order to create a space to critically investigate personal nationness within a larger national identity. While viewing artworks, I reflect on my educational story. The resulting narratives create a space to engage with personal history within the framework of the nation's collective and public history. Critically investigating art, history, and culture, I sketch out my unique identity created in relation to the socio-political context of my education. The focus of my study is to look at the influence of institutions on the individual. As an art educator, I am interested in exploring the impact of arts-engaged critical inquiry on students' identity construction. Therefore, my goal for this project is to study the potential for the art education curriculum to aide students' in their development of identity.

EBERHARD FABER

FIMO
SOFT

Massa para
modelar

Conjuntos
JOALHARIA



VAN DYKE

Pastéis a óleo

ÖKO-TEST
RICHTIG GUT
sehr gut
Eberhard Faber Van Dyke
Pastell-Ölfarben
Ausgabe 12/2003

spiel gut
Spielzeug
Ausgabe 12/2003
sehr gut



Face paint

Tintas para
maquilhagem

10
índice
de protecção

testado
dermatologicamente



PRESENTATIONS

P1

Adams, Jeff (UK)

Visualisation and Memory

Date: 2006-03-01

Hour: 11:45-12:10

Room: S1

Abstract:

An exploration of documentary graphic representations of social crises and traumatic memory; considering the work of illustrated 'fiction' of W.G. Sebald, and the graphic novels of Sacco, Satrapi, Spiegelman; concluding with the implications of these methods for learning and visualisation.

P2

Aguiar, Kalyna de Paula (Brazil)

Project Lives Theatre

Date: 2006-03-02

Hour: 11:45-12.10

Room: A3

Abstract:

Education " work through the art, with children and adolescents among five and eighteen years that frequent the Center of Education and Culture Daruê Malungo. The work consists not only in the ransom of the citizenship, as well as in the one of the identified cultural roots as afro-descending. The used artistic language is the theater where the infantile and juvenile communities meet to do the exercises theatrical and the problems that he/she already wants teatralizar executing to discuss your citizenship. The Project Lives Theater he/she has your beginnings theoretical-methodological ruled in the Pedagogy of the Oppressed or Poetic of the Oppressed of the theater director, playwright and theoretical Augusto Boal. Executed by the students of the Course of Degree in Education Artistic - Qualification Scenic Arts of the Federal University of Pernambuco - BRAZIL, where it makes possible, among other things, an adult interaction among the acquired knowledge in the university and the field in the social " area.

P3

Aguirre, Imanol (Spain)

Visual and musical imageries of young people. Strokes for a cartography of aesthetic experience and education

Date: 2006-03-04

Hour: 12:15 -12:40

Room: S4

Abstract:

This paper presents the results of a study made by the research team Edarte, of the Public University of Navarra (Spain), about the visual and musical imageries of the young people from this country and about the rol played for these imageries in the building of their identities. To get the information we have carry out a survey on this topic of 272 adolescents and personally interviewed 12 of them. The paper's aim is basically descriptive and tries to draw a large-scale map of the surroundings of the imageries when young people give sense to their aesthetic experiences, explaining how visual and musical culture interact in their world and showing how the school experience of art is completely alien to them. However, an attempt is made to go beyond the mere description and offer a critical analysis of the answers collected, considering the complexity of the cultural contexts where students live and build their identities and the rol that their aesthetic experience plays on that. The drawing of the map is completed showing the paths which can allow to us, educators in visual arts, going deeper into these new lands.

P4

Aires, Ana Levy (Portugal)

"Learning is making up senses: performing practices in teacher's training"

Date: 2006-03-04

Hour: 11:45-12.10

Room: A4

Abstract:

This paper is a reflection on the results of going over field notes, memos and investigation reports (under the form of academic monographs), respectively on: methods of social construction of "reality" through games and play in children between 3 and 6 years of age (1994) and processes of identification of food preferences during childhood (1996-1997). The learning activities that children take part in are activities of interpretation and acting in "real life" that allow them cognitive and affective internalization as well as the expression of socially adjusted and/or innovative logics and behaviours. In this way, playing is the group of actions motivated by the previous experience of the child, formed while playing and at other moments. That experience, combining various types of knowledge, can be seen in an individual or group activity, establishing itself as the element of attraction of a network of experiences that include observation, manipulation of materials, exploration of social situations, speech, humour, acting. Playing is the active and participative way in which children question the world. It is "raising and solving problems within a context, with a back scene of socially accepted rules enabling the performance of the social parts and the interaction between the social actors (.) While playing, children create relationships with playmates, relations of each Self with oneself, with situations and social material put at their disposal" (Aires, 1994:9). It became therefore relevant to identify the ways in which the child society produces senses, though fluctuant, during the various situations of entertainment. The concept of "motivated body" (Hastrup 1995), a self that materialized through adjusted gestures of approach, founded on a previously learned and presently gladly reactivated memory, seems to be of major relevance in the process of teachers' training within an Arts Education perspective. Learning is making up senses, building scales of comparison for the information observed and put into action, that constitute a singular form of culture - that we end up forgetting at adult age? Or do they form the classification systems used in adult cultures?

P5

Albano, Ana Angélica (Brasil)

The art studio and the Pandora's Box

Date: 2006-03-01

Hour: 11.45-12.10

Room: S4

Abstract:

When I started to recollect my encounter with the educators of the Sementinha Project in the city of Santo Andre, the image of Pandora's box came to my mind and with that memory, my fascination for the woman with curiosity who opened the forbidden box. I look, in vain, for the book where I read for the first time the myth during my childhood. Without the book, there just remains a positive image of one box filled with surprises. The Dictionary of the Symbols, however, reminds me of the negative face of the box, which kept all the misfortunes that once freed, would come to persecute humankind forever. According to the Greek Mythology, Pandora was the first mortal woman created by Zeus, who gave her a box, which should never be opened. But Pandora, curious, opened the box and all the illness and evils came out to haunt mankind. Pandora's box became known as a symbol for that which should not be opened. We can associate that box, in which Hope rests at the bottom, to our imagination, with all kinds of unexpected and unexplored possibilities. They can be destructive or positive. They are irrational and confused if left on their own, but if given form through the process of art-making, grant to the unknown the illusory power for accomplishing all the richness of our most feared and dearest dreams. In February 2004 I was invited to give a lecture to the educators of Sementinha Project. They work with young children (from 4 to 6 years old) who didn't have a place in a public day care or pre school. The children excluded from the school system living in the periphery of Santo André. At that time they were 120 educators, all of them from the communities where those children lived, attending about 2000 children. After the lecture I accepted the challenge to help them in art teaching. I planned a series of workshops where we worked with different kinds of activities exploring their imagination, reading and discussing texts. I organized small art studios with the same kind of materials they had in their daily practice with the children, where they could work freely, choosing the materials and the themes. We also visited the Museum Pinacoteca do Estado. In that process we spent about 25 hours during 5 weeks and had an evaluation at the end. I didn't expected that all of them would work in the same way, but I was curious to see what had been more important for each group and how they would organize their daily work. After 4 months we had another evaluation when became clear that the most important change was the creation of small art studios in each community where children could choose the material and the theme of their works. From all the activities we had developed during the workshops, they selected the art studio as the most important and which had provoked the deepest changes in their daily practice. As they were not used to choosing their own work, they were amazed how the children, when working freely, had so many different discoveries. A five years old girl said: I like to draw because when I draw my heart beats... We could hardly find better way to tell how the emotion to express ideas connects heart and mind so closely. We have to reflect why the art studio has been so important for those educators. Therefore I come back to Pandora's box, which I associate to the art studio, a place where imagination can work often chaotically. In the art studio, ideas and materials are waiting for a shape. To give shape to the unknown is a worthy function for art. The imagination without control is fearful, and maybe that is one possible interpretation for the monsters of Pandora Box. But we had to remember that Hope, who rests in the bottom of the box may guide the imagination, carefully, to create a new order where curiosity will then, be rewarded.

P6

Alm, Erik (Sweden)

Swedish eyes meet Polish eyes

Date: 2006-03-03

Hour: 11.45-12.10

Room: S1

Abstract:

Swedish Eyes Meet Polish Eyes - A documentary project of a countryside town Initiated by the town of Chelmno, Poland and sponsored by the E.U. a photo session took place last year with two schools from two small towns: Chelmno in Poland and Vadstena in Sweden. The students and their teachers spent ten days photographing in Chelmno. The idea was to show how people in this small town (population 10 000) live and work. Thousands of photos were taken and about seventy of them formed an exhibition, displayed in several places in Poland and in Vadstena. I would like to put emphasis on the visual communication between the two schools. First, the pictures/photographs were used as a mutual language. The project helped to show that art may be useful as a way of learning to cooperate in spite of differences and also learning to communicate in new ways. The participants might also have learned from each others pictorial experience. Secondly, it was interesting to see how different experiences and cultures influenced the project. What did the "Polish eye" see through the camera and what did the "Swedish eye" see? What was the choice of subject? Who was behind the camera? What different experience is reflected in the pictures? In conclusion, co-projects between schools within the European Union and its new member states may be creative and inspiring. This joint effort left us with ideas of how to go on with new projects in the future, maybe work with other materials, techniques and other subjects and topics.

P7

Alm, Erik (Sweden)

Swedish eyes meet Polish eyes

Date: 2006-03-02

Hour: 15:15-15:40

Room: A2

Abstract:

Through the project "Sponsoring Sculptures" promoted in formal and informal educational centres by the UNESCO Friends' Club in Girona (Spain), the authors of this paper have introduced an interdisciplinary work that joins together targets on music and fine arts education. The project began in September 2004 when each centre chose a sculpture and suggested to their students how to establish a relationship with the piece of art they had chosen. The work, already done, consists in a study of the elements characterising the sculpture (authorship, shape, meaning, style, etc.), which stress the observation of the physical and human context where the sculpture is located. The data collected shows the perception of children concerning the meaning they give to the sculptures and their critics about the sculptures' preservation. During the current school year, the project has turned to an interdisciplinary work with the addition of musical work. The observation of the sculptures comprises the analysis of the sonorous context surrounding the sculpture. The sounds are recorded during different moments of the day and are analysed under acoustic ecology schemas. Also a creative task is proposed by the creation, performance and record of a music that corresponds to the interpretation and meaning of the sculptures according to the children criteria. Finally, different pictures of the sculptures are matched with the music creating sound cards that will be sent and exchanged among children of the different schools.

P8

Alvarez, Dolores (Spain)

Blended Learning in Art Education: new ways of improving visual literacy

Date: 2006-03-02

Hour: 12:15-12:40

Room: S5

Abstract:

In a world increasingly defined by visual experiences it is consequently necessary to improve our competence in this field by all possible means. Blended learning allows us to integrate different approaches and strategies to adapt to different learning contexts in an efficient and motivating way. In this paper I will present several experiences that I manage, including pre-service teacher training at the University of Granada (Spain), postgraduate studies and research at the Inter-university Postgraduate Degree in Art Education (UGR, UB, UCM, USe, UGi) and E-Draw, a European project developed in partnership (France, Italy, Spain, Luxembourg, Bulgaria, Romania, Latvia) in order to create a virtual collaborative environment for visual art education. All these experiences focus on the use of web based art education and have in common this integrative quality.

P9

Alves, Luís Fernando Matos (Portugal)

Potential Contribution of Art Museums to Art Education

Date: 2006-03-02

Hour: 11:45-12:10

Room: S2

Abstract:

This slide presentation paper was written after reading extensively and reflecting on the importance of art museums for art education. Without falling into the temptation of looking at the museum as an "untouchable shrine" and/or solely an "educational institution", it is undoubtedly one of the most important learning facilities of society, and as such the intention is to analyse the educational role of art museums. The museum is hereby understood to mean a cultural facility that enables, encourages, and stimulates exchange, learning and re(construction) of knowledge in a dynamic and multi-faceted way, as well as constituting a catalyst for visual, aesthetic and artistic creation. Also analysed are the contribution of museums to art education and art learning in museums, given that there are few things as potentially enriching as going to see for oneself original objects, undiminished by reproduction or interpretation. Indeed, everything that is learned with the use of real objects is absorbed more easily and with greater enthusiasm, is remembered longer and generates a thirst to know more. Finally, the issue of educational tours and school visits to art museums is tackled, as activities that can facilitate knowledge acquisition by providing a more relaxed learning climate. Key Words: Museum; art; and education

P10

Amaral, Maria das Vitorias (Brazil)

Reencounter of the Times of Artist-women from Brazil

Date: 2006-03-02

Hour: 11:45-12:10

Room: S2

Abstract:

Cronos and Kairòs, together, organize this work and the time for the artists lived. Guided by the time, I hope to build one more pedagogic glance on the apprehension of the art. The work is based on the Pedagogy of the Imaginary. My aim is to understand how the imaginary operates in the artistic formation of by artist-women. To set up a mythodology (myth+methodology) profile, that is, a rising of the myths that rule those artists' life. I deepened the investigation with base in the seven contemporary artists selected in this research: Tereza Costa Rêgo, Maria Carmen, Guita Charifker, Marisa Varella, Alice Vinagre, Jeanine Toledo, and Giovanna Pessoa. The first four present, operate in their works, with heroic images (ex: battles), cyclical (ex: snake) and flowers and plants, forming a symbolic constellation inserted in the synthetic structure of the imaginary. The art learning of those artists, happened at the Fine Arts School and/or in their atelier with similar characteristics where the technique and the search for the pleasure are committees sending to the myths: Prometheus, Dionysus and Puer Eternus, so, ratifying, the structure found in their images. The images of the others artists belong to the synthetic structure, where the circularity is constant (snakes in spiral, walking feet, body's pieces, cross). The process of learning art, of those artists, happened through College system. The myths of the water, like lemanjá, are symbolized by Recife and Olinda, Brazilian cities. Ísis, the Goddess of the search, points the best roads so that we (artists, readers and me) join the images of the life and of the art.

P11

Andrew, David Patrick (South Africa)

Making sure it doesn't add up - Artists and Learners as Multimodal Agents in Selected South African Classrooms

Date: 2006-03-04

Hour: 12:15-12:40

Room: A4

Abstract:

This paper establishes a connection between the manner in which some contemporary artists work in their studios, or in more public practice, including teaching and learning situations, and the unleashing of critical moments of multimodal pedagogy. In doing this, this 'artist's sensibility' is identified and then positioned as a critical factor for successful multimodal teaching and learning. This 'sensibility' is further positioned as being central to arts and culture educator education and training programmes, if not for all educator programmes. In addition, the 'artist's sensibility', seen in a reciprocal relationship with multimodality, is suggested as an antidote to the conservative orthodoxy present in many local arts and culture programmes. Ultimately, what this project asks is: does an understanding of the 'artist's sensibility' add something to the mix of multimodal pedagogy? (This project is a continuation of work presented at the LERN Conference, Insitute of Education, University of London, July 2003)

P12

Ang (Singapore)

"To play, or not to play, that is the question": Examining the paradigmatic tension between effective art education and a competitive educational framework.

Date: 2006-03-03

Hour: 11:45-12:10

Room: S4

Abstract:

This paper examines the impact of a competitive educational structure on the meaningfulness of art learning in the public school classroom. Literature on the subject of competition and classroom dynamics indicates that under a competitive learning structure (i.e., academic streaming and ranking), students are inclined to take the shortest possible route in achieving a given end, circumventing the process of exploration and mistake making (Johnson & Johnson, 1975). Placed in a context of art pedagogy, such a mindset runs counter to effective art learning and becomes potentially detrimental to children's artistic maturation. Given the above disjuncture, this research aims to understand how students caught in a theoretical paradox rationalize and negotiate between differing expectations. Fieldwork was conducted in January 2005 within the Singapore public school setting. Student interview, visual documentation, and policy review are methodological approaches employed in this investigation.

P13

Apostólico, Kátia (Brazil)

Arts Plasticity In The Social InclusionProcess: "The Continuous Dialogue in the Transformation of Materials"

Date: 2006-03-02

Hour: 18:00-18:25

Room: A4

Abstract:

The workshop for handicraft arts which is my research objective is carried through with a group of children and adults that participate in the project developed by the "Centro de Referência em Educação Especial no Rio de Janeiro" - Instituto Helena Antipoff (Centro Integrado de Atenção a Pessoa Portadora de Deficiência Mestre Candeia - CIAD) which is associated with the Secretary of Education to integrate it as a form of social inclusion for people with or without deficiency. The workshop objective is to encourage contact with the diverse handicraft materials using several techniques such as: painting, drawing, sculpture, etc. These techniques allow numerous transformations and possibilities for the group's work thus establishing a continuous dialogue in the transformation of the handicraft material in the individual experience and in the group integration in this "inclusion process". This process looks to benefit the artist-student offering them the opportunity of individual growth as a participant citizen in the culture. Our workshop will also allow the artist-student to become aware of the relations with the handicraft art environment experience and most of all conscious of his self-esteem. Kátia Apostólico. Graduation in Arts.

P14

Marcellán Baraze, Idoia; Uria; Edurne (Spain)

From artists to art educators: Problems and strategies for the approach of Fine Arts students to art educationl.

Date: 2006-03-04

Hour: 16:00-16:25

Room: A3

Abstract:

This communication sets out a reflection on the transits needed to approach Fine Arts students to art education as a future job, from the actual experience in the Fine Arts Faculty of Bilbao (University of the Basque Country). The Fine Arts students' glance on art education is impregnated of preconceptions result of their experience as art learners all through their life, experience that is extended in a special way at the faculty. A glance as well full of cautions and distrusts on a field of work –being professor– in principle not wished, but that they see like possible (30% of the occupation of graduates). On the other hand, their initial beliefs on art and artists are undergoing modifications throughout their period of study, blurring gradually the ideal with which they entered. In this context, the challenge lies in turning the subjects of artistic education (two optional subjects in our curriculum) into something significant. A place for critical revision where art education can be reconceptualized, reviewed, considered as a field open to possibilities of change, considered as a creative space. On the other hand, a place where students can continue constructing a more acute, complex, subtle and critical glance about art as a cultural manifestation. Mainly, it has to be a place where both planes of reflection are overlapped and complemented. The students' reflection on their own experiences and the open projects of work will be tools for this task. Through them it is tried to force an interdisciplinary perspective, in the first place within their own training in Fine Arts, exploring, relating or questioning all their knowing. But in a special manner, it is tried to work the idea of art with social use value, to explore all its relations with life and with other products of culture so that they can spill them in future educative situations. This communication tries to show examples of actual works, along with the reflection axes that guide them.

P15

Arriaga, Amaia (Spain)

School and Art Museum relationships: Looking for a collaborative model

Date: 2006-03-04

Hour: 12:15-12:40

Room: S3

Abstract:

During the last school year, we have started to develop a research on the state of the museum education in Navarre, Spain. The goal of this research has been to find out what is the consideration of the museum as an educative resource in Navarre, and what is the state of the museum-school relationships in this country. In our geographic area, the school-museum relationship is still limited to the traditional "field trip" kind of visit. Nevertheless, in other countries, the museum-school relationships have suffered a process of transformation across the history, and for that reason now we are able to find diverse partnership models in this kind of art education. Starting from the first intuitions about the need of a more active collaboration between these two institutions, the collaboration proposals has varied, depending on the aspect of the relationship where the emphasis has been put on: the institutional relationship, the role of the teacher or educator in that relationship, the curricular coordination, or the intensity of the presence of one institution in the other. Having as a final goal the promotion of actions to innovate and improve the museum-schools relationship in our near geographic area, in this communication we will also show the results of a search that we have made in the international context, about what, in our opinio, can be alternative collaboration models. Among of them, we will thus focus on analyzing the North American museum-school collaborative structure.

P16

Arriaga, Amaia (Spain)

Between ART EYE and ANTHRO EYE

Date: 2006-03-02

Hour: 12:45-13:10

Room: S5

Abstract:

Visual culture is widening the field of art education from a focus on methods and content taken from the field of fine arts (and eventually mass media) to a focus on transdisciplinary methods in the investigation of all kinds of visual events. In this paper we will present cases and results from an experimental course in 'visual environments' which was carried out at the Copenhagen Teacher Education College during the spring of 2005. We use the terms ART EYE and ANTHRO EYE to denote two contrasting tendencies in the student's approaches to their assignment. The ART EYE concerns practises of looking which are connected to well-known visual genres from traditional art and media education and can be characterised as an objectifying and aesthetising approach, which comes close to the 'good eye' of the connoisseur. The ANTHRO EYE at the contrary can be characterised as a culturally reflected, situated and personally engaged practice, close to contemporary anthropological approaches to field work.

P17

Atkinson, Dennis (UK)

School Art Education: Mourning the Past and Opening a Future

Date: 2006-03-04

Hour: 9:30-9:55

Room: A1

Abstract:

This paper begins with a brief summary of the findings of a recent research project that surveyed the content of the art curriculum in a selection of English secondary schools. The research confirms that this curriculum promotes a particular construction of pedagogised subjects and objects rooted in ideas of technical ability and skill and is underpinned by a transmission model of teaching and learning. The paper draws upon psychoanalytic and social theory to suggest reasons for the passionate attachment to such curriculum identities when in the wider world of art practice such identities were abandoned long ago. Taking on board the notion of the subordination of teaching to learning, the paper argues for learning through art to be viewed as a productive practice of meaning-making within the life-world of the student. The paper employs the term, 'encounters of learning' in order to briefly outline a pedagogical quest in which an ethics of learning remains faithful to the truth of the learning event for the student.

P18

Au, Eliza (Hong Kong)

An exploratory study of the curriculum and assessment practices in preparing for portfolio assessment in visual arts in Hong Kong

Date: 2006-03-02

Hour: 16:30-16:55

Room: S4

Abstract:

In 2004-2005, the Hong Kong Examination and Assessment Authority (HKEAA) began using portfolios as part of the final assessment for the school certificate examination in the final year of secondary schooling. Each candidate is now required to prepare a portfolio for school-based assessment. These portfolios are assessed by art teachers in schools and standards are moderated centrally by HKEAA. Since school-based assessment is new in Hong Kong, art teachers in schools are unsure of the standards expected in good portfolios. Moderation in 2005 revealed great disparity in student achievement. The aim of this study is to examine the conditions and factors that contribute to good practice in portfolio assessment. I identified students who produced good portfolios and interviewed their art teachers. I focussed on curriculum planning, pedagogy, and assessment approaches. The findings showed some common approaches leading to successful portfolio preparation and raised implications for good practice in curriculum and assessment.

P19

Autio-Hiltunen, Marjo (Finland)

Cultural Heritage Education

Date: 2006-03-01

Hour: 15:15-15:40

Room: S5

Abstract:

How to respect different cultures and support one's own personality in art education? New technology is part of our everyday life, but what is the sensible use of computers in art education? These are some of the questions I have been thinking about for the last five or ten years. Jyväskylä University is a UNESCO institution, and this is partly the reason why we have a course about human rights, peace, and cultural identity in the Department of Teacher Education. In this World Heritage Education course we usually have a multicultural group consisting of exchange students and Finnish teacher students. We use computers as a means of getting information, and, to an increasing extent, as a learning environment. Students edit a web magazine during the course. To gain a deeper understanding about culture, history and geography, I use art education as a medium for getting better contacts with people and other cultures. In my presentation I will discuss the experiences of two World Heritage courses held in 2004-2005, and how multicultural groups operate as part of teacher education programme.

P20

Aviles Martos, Manuela (Spain)

Old age and creative capacity: How is it considered? How is it experienced?

Date: 2006-03-02

Hour: 10:00-10:25

Room: S1

Abstract:

Old age and creative capacity: How is it considered? How is it experienced? Aula de Mayores of the University of Granada. (Higher education for elderly people) What do our elderly people look for and what do they find, when they come to the embrace of a range of academic activities at an age which places them automatically in a population sector called by many 'Third Age'? And that, in a contemporary society which already does without their productivity, but intends to relocate or attend to men and women over 65 by means of its institutional schedules and plans. Is Art Education interested in creative capacity at old age? How is it considered, from a social, cultural and educational point of view, in an European and western country as Spain? The present paper reflects on my own experience collaborating as a teacher at the classroom for elderly people (Aula de Mayores) of the University of Granada during the last four years, using the approaches of the critical pedagogy (Paulo Freire, Henry A. Giroux, Peter L. McLaren), the social theory, the feminist perspectives (Linda McDowell, Gloria Anzaldúa, Chela Sandoval) and the visual culture itself as key positions for the analysis of identity constructions and the current social/educational policy.

P21

Aydin, Elif Gül (Turkey)

The importance of art education in early childhood

Date: 2006-03-04

Hour: 11:45-12:10

Room: S1

Abstract:

Art education can't be denied in a child's personal development. If we consider a child's personal development to be completed before the preschool period, art education gains more importance. Importance of The Art Teacher Art education can assist in the development of children in self-esteem, free them from prejudice, enable them to think independently, teach them to connect actions and consequences and to develop a positive attitude. Only Art Education could bring out the child's innate ability and creativity. It is important that the qualified Art teacher should also have an artistic spirit. This sort of teacher observes the differences in the students, and tries to educate them to be free from stereotypes and to develop their creativity, independence and individuality. Most art education _nstitutes teach classical, traditional methods of art education. If we accept this prejudiced concept of art education and approach the children in this manner, we stifle creativity and originality. Enka Preschools, where I work now, place great importance on this and have the background to host this type of activity.. These activities allow the art teacher to meet with others and exchange ideas. In these meetings technical materials and their presentation to the students are also discussed.

P22

Azevedo (Brazil)

Little Art School Movement in the Brazil through looking of the art educators Noemia de Araújo Varela e Ana Mae Barbosa

Date: 2006-03-02

Hour: 10:30-11:10

Room: S1

Abstract:

This presentation is looking forward to recompose the history of the Movement "Escolinhas de Arte" through statements of historical and imaginative fragments from two important marks of the national Art Education: Noemia de Araujo Varela and Ana Mae Barbosa. The main focus in this research is to emphasize the transition between the Modernist Art Education and the Post-Modernist Art Education in the Brazil.

P23

Aznárez López, José Pedro; M^a Dolores Callejón Chinchilla y M^a Luisa López

Gómez (Spain)

The museum for children: Discovering a sleepy resource

Date: 2006-03-02

Hour: 10:00-10:25

Room: S2

Abstract:

Seville, a baroque style city, each Easter it fills their streets of music, perfumes, flowers, wax candles and sculptures representations to celebrate the Passion. These days it is inevitable to find Art, above all art of exceptional quality and antiquity on each street.. It makes think that the sevillans like very much the religious Art. Nevertheless, the its Museum of Beautiful Arts, that it is the second greater of Spain, dedicated mainly to the religious painting and sculpture, with the best collection of Murillo of the world, is usually empty. How it is possible? In Easter there is a strong connection between the interests and the emotional experiences of the Sevillians and the Art; which it is different in the museum. How can it happen also in the Museum? After a course for the teachers, teachers and students, they began to enjoy the Museum. The museum takes now part of their lives: Murillos 'songs, deaf children who give some conferences of Art or games, puzzles with pictures of the century XVII. Their teachers have changed the traditional practices, to show that the positive results are even now in other matters. It is probably new for the cities with institutions and museums with programs of long tradition, the museum and the City council support the educational initiatives they have obtained an unusual experience. This year we will continue in a different space: a medieval Monastery of Cartujos that lodges a Center of Contemporary Art.

P25A

Marcellán Baraze, Idoia (Spain)

Media culture as an aesthetic experience. Arguments

Date: 2006-03-04

Hour: 16.30-17:00

Room: A3

Abstract:

Son varios los autores que revisando la educación artística abogan por una consideración de la cultura visual, como campo de estudio, además del arte canónico. La siguiente comunicación propone extender esta campo a los medios de comunicación como fuente de experiencia estética ya que es a través de ellos como mayormente nos llega la cultura visual. Por una parte los medios también se han filtrado en el arte y cada vez son más las propuestas multidisciplinares las que predominan en la producción artística. Por otra, los medios han recogido el legado estético del arte y son los principales vehiculadores de valores estéticos, comportamientos, creencias y actitudes. Lejos de despreciarla esta cultura mediática bien puede proporcionar a los educadores y a los estudiantes abundante material para profundizar en los valores y miserias humanas, en los sentimientos y en las identidades ajenas. De este modo, la educación artística se hace con un elemento más para contribuir en la configuración de la identidad de las personas.

P25

Barbosa, Carla & Mourão, Fernanda (Portugal)

A Music School's Cross-Curricular Project

Date: 2006-03-01

Hour: 16:00-16:25

Room: S3

Abstract:

"A Cantata for Kioto" was a project which was developed in a private music school in Viana do Castelo during the summer term of the academic year 2004-2005. It involved music teachers and students of beginner level, the students being aged 6-9 and also required the collaboration of parents and guardians. The proposed keynote was the detection of unhealthy environments and the development of an example activity which allowed a cross-curricular approach, within the bounds of music and environment education and the development of learning to learn

P26

Barnard, Nancy (Cayman Islands)

Post-colonization and art education: standards, aesthetics and the place of the art museum

Date: 2006-03-01

Hour: 11:45-12:10

Room: S2

Abstract:

The goal of my presentation is to demonstrate the extent to which the socio-political background and art museum provision in former colonized countries worldwide have an effect upon each other, with particular focus spent on how being formerly colonized has affected visual art education, production, display and exchange as viewed specifically through the framework of the art museum. This presentation will explore to which degree the polemic is related to the former colonized status and also what other factors may have played an additional role. The far-reaching control of the United States and globalisation as well as educational, aesthetic and standards differences between former colony and colonized will also be examined. This presentation will make recommendations toward solutions for the areas of concern within the visual arts and museology by examining the responses to the mainly qualitative research; including questionnaires and a focus group of arts administrators, artists, and the audience involved with various international art museums.

P27

Barreto, Carolina Marielli (Brazil)

The arts and crafts as form of feminine professionalization

Date: 2006-03-01

Hour: 12:15-12:40

Room: S1

Abstract:

The present research has as object the study of the development of the education of art directed to the arts and crafts as form of feminine professionalization inside of the Escola Profissional Feminina de São Paulo. The study focus the relations between gender education and the art applied to the industrial and manual crafts, pointing out the experience in the Brazilian educational scene and appraising what it meant by feminine professionalization. In consonant with Ana Mae Barbosa's ideas, the study aims to review the history of art education as theoretical source and subsidy for an understanding of some pedagogical preconceptions and its origins.

Keywords: history of the education of art in Brazil, feminine education, education of art, arts and crafts.

P28

Bedford, Dorothy & Labitsi, Vasiliki (UK & Greece)

Stories For Children: A Tool For Cultural Education

Date: 2006-03-03

Hour: 12:15-12:40

Room: S1

Abstract:

We live in an increasingly multi-cultural world.. Understanding, tolerance, respect of cultures, beliefs, customs and heritage are becoming recognised as significant educational aims (Cotton, 2000). Research (Mason, 1999) indicates that cross-cultural learning can make a significant contribution to understanding and art education can play a vital role in this respect. The international success of books in English 'seem to have made the British readers more insular and nationalistic' It is estimated that only one percent of books from non-English speaking countries children are deprived of a range of illustrative styles and genres or cultural plurality. In Greece almost half the illustrated books for children, published each year are translations from abroad, and Europe in particular. Indeed, mass-production and international cooperation in the publishing industry may result in a bland, uniform pan-European style, which reflects no tradition or individuality. This presentation describes how two art educators who are also artists and researchers worked together to explore cultural similarities and differences between Greek and English stories and illustrations. They aimed to create a book for young children, which would enrich the children's knowledge of the two cultures, whilst at the same time encouraging them to think reflectively about their own practice and challenge their preconceptions.

P29

Beer, Ruth; Irwin, Rita; Springgay, Stephanie; Kit Grauer; Gu Xiong (Canada)

The City of Rich Gate: Research and Creation within Community-Engaged Art Practices

Date: 2006-03-04

Hour: 12:45-13:10

Room: A4

Abstract:

Using a/r/tography, an arts based methodology grounded in living inquiry and the interfaces between image and text, this collaborative study investigates community engaged art as a space of meaning making within transnational communities. The study is guided by a group of researchers and professional visual artists and addresses the question: How can transnational communities participate in and create community engaged art as a means of researching, negotiating, communicating, and documenting personal and collective experiences of living in transnational communities? The term transnational references communities that are located in, and move between, two or more geographical locations, in this case Canada and China/Hong Kong. The research highlights the interstitial spaces between community, artist and research. It is intended to promote dialogue and reflection on local conditions of cultural diversity in the context of globalization and to find commonalities within the wider public sphere. The first phase of the project has resulted in two art exhibitions with accompanying text presented in China in the summer of 2005.

P30

Belet, _ Dilek (Turkey)

Teachers' Opinions On Expressions Of Values And Images Of Visual Culture In The Primary School Students' Writings

Date: 2006-03-02

Hour: 11.45-12.10

Room: S5

Abstract:

Visual culture as a way of expression of the values, beliefs and images of social culture is reproduced within the domain of educational process in the minds and feelings of the students especially at the primary school level. Experiences of students with the images and values of local and global culture have created new forms articulations defining paradigm of the students. Articulation of images and values of visual cultures belonging to local global culture has not only affected individual preferences of students through forming patterns for perception schema in their affective and cognitive domain but also resulted in formation being self. Within this framework studying of visual culture in domain of education at primary school level has emerged as an interdisciplinary sub-field between art and education, particularly primary school education. In this study, it's critically aimed to analyze teachers' point of views and opinions on expressions of values and images of visual culture in the students' writings and by so to understand the impacts of multi-visual stimulators on education, specifically primary school education. The study will be realized with one of the qualitative research techniques, semi-structured interviews with the primary school teachers. Key Words: Visual culture, primary school education, writing.

P31

Benzer, Fatih (USA)

Role of Internet in Promoting Interdisciplinary Arts Education

Date: 2006-03-03

Hour: 11:45-12:10

Room: S3

Abstract:

This research aims to provide a criteria list and detailed analysis of significant Websites and organizations that promote interdisciplinary art education connections, concerns, and research as well as integration of on-line interdisciplinary instructions in traditional classroom environments. This research also explores new technological developments in visual arts, interdisciplinary approaches in art education. The criteria for the analysis of Websites were a) documentation and credibility, b) content, c) audience appeal and suitability, d) ease of use, navigation, and accessibility, and f) user interface and design. The findings of this research came from the analysis of twenty educational Websites, interviews with the creators of those Websites. Interviews with art educators and classroom teachers were also conducted to gain in depth information. This paper will enable art teachers, educators, and curriculum designers to gain insight into comparative examinations of on-line interdisciplinary art resources and their impact on classroom teaching.

P32

Bernardes , Rosvita Kolb & Pinheiro de Barcelos, Fátima (Brazil)

Popular Culture and the construction of knowledge: possibilities from a transdisciplinary dialog

Date: 2006-03-01

Hour: 12.45-13:10

Room: S1

Abstract:

The project popular feasts: Christmas Crib was a rich and important opportunity of interchange as a pedagogical possibility. It was performed between the school Colégio do Minho, in Viana do Castelo, Portugal and the Escola Balão Vermelho, in Belo Horizonte, Brazil. 8 or 9 years old students participate in the project, which intended to put them in contact and, at the same time enlarge their cultural repertory. In this project, by using distance learning tools, we brought and interchanged cultural informations focusing on many popular and typical feasts of our countries

P33

Bezelga, Isabel (Portugal)

Les expressions artistiques comme dispositifs d'éducation à la diversité culturelle dans le curriculum de formation initiale des enseignants

Date: 2006-03-03

Hour: 17:30-17:55

Room: A1

Abstract:

Les expressions artistiques comme dispositifs d'éducation à la diversité culturelle dans le curriculum de formation initiale des enseignants Dans le cadre de la formation initiale des enseignants primaires dans l'Université de Évora - Portugal, se développe depuis trois ans une expérience avec les futurs enseignants, dans la modalité de projet d'intervention en contexte non formel dans la communauté avec le concours des différentes disciplines d'éducation et expression artistique - expression dramatique et mouvement, musique et art plastique. Parce qu'il s'agit d'un contexte local avec une très forte présence gitane, chaque année plusieurs projets reflètent la préoccupation et l'intention de chercher des éléments et des formes d'intervention et d'animation plus participées et inter-actives avec les différents publics pour promouvoir l'éducation à la diversité. Aussi dans le cadre didactique de ces disciplines d'expression artistique, notamment en expression dramatique et mouvement, dans les premières années de la formation, sont abordés des contenus spécifiques d'apprentissage interculturel et développés processus méthodologiques propres du "drama" pour travailler des aspects concernant les valeurs et les attitudes vers la différence. L'objectif de cette communication c'est de rendre compte des parcours formatifs de ces futurs enseignants dans le domaine de l'éducation à la diversité et partager avec les participants de la conférence les préoccupations et les questions qui se posent à ce sujet. Questions importantes: Il y a des contenus spécifiques dans les arts/ drama pour travailler l'éducation à la diversité chez la formation initiale des enseignants? Lesquelles?

P34

Bezelga, Isabel; Espiridião, Alexandra; Carvalho, Inês (Portugal)

"A Feira do Imaginário" - Community directed work, developed through the practice of the arts in the community.

Date: 2006-03-02

Hour: 16:30-16:55

Room: S1

Abstract:

MUS-E project in Évora is part of the international network MUS-E – artists in school Programme, founded by Maestro Yehudi Menuhin over a decade ago. MUS-E Évora has been focusing its activities in Cruz da Picada Elementary School, working towards the integration of ethnic minorities into society through the practice of the arts at school, struggling against social and cultural exclusion. This paper will point out the methodologies used in the particular training in action process of MUS-E artists, who work both with children and teachers from an interdisciplinary perspective and approach to: music, drama, dance and the visual arts. In the last academic year (2004-2005), that intensive work resulted in a "Feira do Imaginário" (Fair of fantastic imagery), which was assembled in different public spaces throughout the city. This fair composed of extraordinary out of this world things was thought, created and given life by children and artists, with the precious help of PIM-Teatro Theatre Group and EPRE (Évora Detention Centre), and also teachers and families. In such a peculiar fair one could find just about anything for sale: fears and magical potions; wishes and flying hats; dreamed chairs and talking books. There, one could encounter musicians, jugglers, acrobats, and monsters...a setting so familiar to most of these children, many of them descendants of gypsies, sons of shrewd merchants. We will expose how this intervention resulted in the creation of a particular aesthetic and artistic object of interdisciplinary nature, how it opened up to new bounds in artistic intervention in the community, and how it managed to mobilize partnerships with local cultural/social agents and institutions. We will continue to question about the artistic objects produced by children. Should it follow aesthetic and formal patterns pre-conceived by adults?

Keywords: intercultural and interdisciplinary issues; teachers/artists, inclusion; partnerships; community intervention through practice of the Arts.

P35

Biazus, Maria Cristina (Brazil)

Project AprenDi: Hypermedia in Art teaching

Date: 2006-03-02

Hour: 11:45-12:10

Room: S3

Abstract:

This Project is developing a number of animated characters, or pedagogical narrators to act in hypermedia objects. At present, we are developing an interactive web site which aims to make it possible to the learner to develop a new way to look at works of Art and to engage in a dialogic process to foster aesthetic comprehension and critical judgment. This hypermedia object will allow the user to know, to choose and to rearrange a real Museum's works of Art (constructing and deconstructing space) in a ludic manner, generating its own curatorial axe, which will be re-signified by the learner.

P36

Blaikie, Fiona (Canada)

Art education epistemologies and aesthetics in conflict as students transition from high school to university fine arts programs in Canada

Date: 2006-03-01

Hour: 12:45-13:10

Room: A4

Abstract:

In this study I examine the epistemological and aesthetic expectations of two tertiary level fine art instructors who review applicant portfolios for entry into first year fine art programs, and teach first year fine art students. Data was gathered via conversations. Two studies provide the context for this one: High school teachers' beliefs that tertiary level institutions do not value high school art (Blaikie, 2003), and Efland's (1976) conception of the school art style, wherein the "look" or style is unchallenged in its wanton replication of materialistic gendered imagery drawn largely from popular culture and clichéd exercises. When students apply to tertiary level art programs, participants Suzanne and Annie find portfolios weak, and students poorly prepared. They claim that art is not taken seriously in high schools; the imagery is trite, banal, and derived from copying and "borrowed" imagery. Their mandate is to get students "unworked" from the high school art genre, so that they become "meaning junkies" through doing cultural criticism, and visual identity development. Aesthetic dissonance between high school art and tertiary level art studies exists partly because high school art reflects the visual culture of teenage high school students, as well as the kinds of art projects students are expected to engage in. However, the major problem of aesthetic and epistemological dissonance between high school and tertiary level art lies at the macro level of policy making: If art were considered privileged knowledge in high schools, it would be a required subject and there would be multiple implications for curriculum content and development, assessment, funding, resources, the preparation of teachers (prior knowledge required), professional development, and learning.

P37

Bonfanti, Maria Celina Barros Mercurio (Brazil)

From Fairy Tales To Rubens Matuck Poetry: A Trajectory Of Representations About The Environment, Art And Education

Date: 2006-03-02

Hour: 17:00-17:25

Room: S1

Abstract:

In the past years, the ever growing insertion of the topic 'environment' on several sectors of education has generated a great dissemination of ideas and proposals. The present paper intends to present the places that are described as imaginary in children's literature. However, it intends to approach the subject according to Alberto Manguel, where fiction is seen and treated with the same seriousness as an explorer's or chronicler's report. When analyzing the imaginary places as elements that awaken and sediment social environmental representations, according to Serge Moscovici assertions, we find scientific concepts in the exact way that they had been learned and internalized by the people, I resume the trajectory of information and images received. Through children's literature we can deconstruct preconceptions and stigmas, false and consolidated representations. These are some of the issues we mention and point out on Rubens Matuck work. The author's high quality articles and images remit to the complexity of the present environmental problems when it deals with questions concerning deforestation, natural resources consumption and also when it deals with its social, ethical and cultural aspects. Rubens Matuck offers us a possibility to enlarge the imaginary through real places.

P38

Bredariolli, Rita Luciana Berti (Brazil)

How Brazilian Art Education became modern

Date: 2006-03-04

Hour: 12:15:12:40

Room: S1

Abstract:

Psycho pedagogic studies together with activities of modernist artists carried out between the nineteenth and twentieth centuries, encouraged interest in children's art. In 1914 Adalgiso Pereira, a teacher at the Normal School of São Paulo used "spontaneous" drawings as source material for research. Some years later, in 1928, another educator, Fernando de Azevedo, influenced by the ideas of New School movement, offered a lecture in defence of the "originality" and "naivety" of the children's drawings, "artistic representations of the soul". The discourse and practice of modernist artists and intellectuals like Mário de Andrade, Anita Malfatti e Flávio de Carvalho provoked debates on the issue throughout the 1930s. Mário de Andrade published several texts about "children's art", Anita Malfatti displayed the work of her pupils at the American School, which were praised "for their high degree of imagination" achieved through the "intelligent" guidance of their teacher who proposed taking advantage of "the feelings of the pupils". In 1933 Flávio de Carvalho held "the month of children and the insane" at the "Clube dos Artistas Modernos", bringing together the work of these two groups who lived in "total liberty". In 1941 the Exhibition of drawings by British school children put on by Herbert Read further encouraged debate about children and their "art", leading to experiments in art education like the one held at the "Club infantil de Arte" inaugurated in 1948 at the "Museu de Arte de São Paulo", MASP, in São Paulo. The objective of this work is to plot the panorama of modern Brazilian art education, showing how the use of the ideal of "free-expression" changed during the first half of the twentieth century, due to exposure to talks and practices which contributed to the circulation and consolidation of this concept.

P39

Buhl, Mie (Denmark)

School Pictures - school images

Date: 2006-03-01

Hour: 12:15-12:40

Room: A4

Abstract:

In this paper, I discuss the role of pictures in the educational system in light of the increasing access to visual images both inside and outside the educational system. Today, media and ICT have made all kinds of images accessible. Great works of art are available in countless variations. Many people attend advanced courses in order to learn how to produce pictorial art themselves. More and more people visit art museums and attend guided tours. People become ever more interested in designing and 'styling' their homes as well as their own personality. At the same time, teaching of art in the educational system is being cut back. Pictures in schools are more than works of art, however. Pictures in schools comprise the visual images we have access to: illustrations, the events in the classroom, the visual information on the Internet, the visual construction of the performing teacher. How can art education adapt to the increasing importance of visual images and what should arts education in schools include in the future? The role of art education is examined from an evolutionary perspective with reference to system theory. From that perspective, schools practice visual culture and construct specific school-reality, which has led to the present visual complexity. By examining the positions for constructions of school pictures, we find opportunities to question the conventional and for broadening understanding of the array of diversity in school images.

P40

Burns, Marka (USA)

The Altered Book.. As Seen Through The Eyes of The Artist, The Teacher, and the Therapist

Date: 2006-03-01

Hour: 17:00-17:30

Room: A4

Abstract:

This presentation will focus on the rich potential for integrating the artist, the psychotherapist and the teacher. We used the altered multi-media book for this exploration. This project was developed and implemented in the spring of 2004 at Eldorado Emerson Private School. We found many surprising things took place during our involvement with the project and the students. Through the altered book form we discovered that teens were able to process their issues through pop cultural images in a private and non-threatening way. Using the book format added to the intimate and explorative nature of the project.

P41**Buschkühle, Carl-Peter** (Germany)*Multimedia in artistic projects***Date:** 2006-03-02**Hour:** 12:15-12:40**Room:** S3**Abstract:**

At present artistic projects are developed as new forms of art-based education in German schools. Multimedia plays a specific role in several educational functions: working on a topic pupils learn to decide for the adequate medium (media-selection); the consecutive use of several media opens different perspectives on the subject (media-contextuality); the work in one media inspires the transformation into another (media-transformation). Thus multimedia shall support imagination and multiperspectivity as important aims of contemporary artistic education.

P42**Calbó, Muntsá; & Juanola, Roser; Masgrau, Mariona** (Spain)*Education: an interdisciplinary challenge for Heritage and Life.***Date:** 2006-03-02**Hour:** 11:45-12:10**Room:** A4**Abstract:**

Cultural itineraries, apart from exhibiting and promoting patrimonial values, should be directed at a variety of community groups and count on strategies to involve the members of those communities in them. Applying art education methodologies and contemporary perspectives (multiculturalism, environmentalism...) to heritage education is an emerging necessity and a challenge at the same time. At present the role of art education goes beyond that of cultural transmission or free expression to include values of a different nature, among which stand out the role of social ties in reaching out to and including different social groups: families, schools, civic centres, immigrants, and special needs groups. This challenge must also be assumed by the dissemination of heritage in all its forms. Achieving that requires the intercession of a new art educator, capable of carrying out various educational interventions which go beyond and provide more than what is expected of an itinerary guide. Interpreting heritage should raise questions, create expectations, motivate people to discover other resources, relate different cultures through their common denominators, as well as facilitate dialogue aimed at pacific and sympathetic coexistence. Another relevant justification for the role of an art educator in cultural itineraries or in relation with heritage is that of proposing holistic and transversal approaches which relate artistic heritage to natural heritage as well as to the intangible culture of literature and/or oral tradition.

P43**Callejón, M^a Dolores; Aznárez, José Pedro; Granados, Isabel M^a** (Spain)*"A healthful" art for all***Date:** 2006-03-02**Hour:** 12:45-13:10**Room:** A4**Abstract:**

Today we know that the surroundings and the education constitute a very important base for the artistic and aesthetic development; we know also that the creativity - as the manual skill can stay out or be fomented and be developed. Nevertheless, at least in our context, it continues too much being rooted the romantic consideration of the art like an own activity of brilliant people, like an innate ability that takes place under the influence of the inspiration. In too many cases the artistic expressions are overvalued, they reveal healthy aspects of the person in damage of other more healthful manifestations. This also takes part of the artistic education in the schools and of the conceptions of the teaching staff in general. They are occupied in fomenting an elite activity "of elite", we did not take advantage of the value and the possibilities the art in the integral development, in the personal and social integration of our students. Although it is not our intention to replace the art therapy for the artistic education, today the art is conceived from the personal growth and towards the other, it becomes rich. But this supposes that we will do more importance to the educative objectives that in determined curricular contents it, supposes another conception and sense of the artistic education.

P44

Camargo, Isaac Antonio (Brazil)

Technology motivation in art teaching

Date: 2006-03-01

Hour: 11:45-12:10

Room: S3

Abstract:

The contribution that we wait to bring to this debate considers a way to reduce part of the difficulty that the teachers of children and adolescents face in education in visual art in Brazil, considering the appreciation of works of art. These difficulties are of different orders. One of them relates to the lack of specialized books in this area available in the school and public libraries that can support its research and serve as a base for the production of material of didactic support, another one relates to the lack of optic equipment for projection of transparencies with images in its classrooms due to the high costs for its acquisition and maintenance. Furthermore, the country does not possess enough number of museums and regional galleries that can supply the necessity or the pupils to frequent and to appreciate the works of art in real environment. The set of these difficulties limits the learning of our children and youngs. On the other hand, the development of computer science, as well as of other electronic technologies, facilitates the approach with others ways to acquire, to produce and to available data in visual art that support the activities of the teachers in the contact of its pupils with information on work of art. The digital technology, present in the computation area, already available machines capables to generate, treat and to print images for use in classroom. Furthermore, this same technology makes possible, by means of the world-wide net of computers, the access to the data before only available in book and museums. Furthermore, the municipal, state and federal governments try to invest in the use of the new technologies specially those that act in distance, in the attempt to supply the many imperfections provoked for the lack of pedagogical projects and investments in public education. In this line of action it is that we wait to contribute with our teachers taking for base three aspects of the technology: the knowledge in art, the electronic use of the computers and electronic equipment for the production of material for didactic support and the use of the computer network to subsidize the preparation of the material of support to the didactic activities.

P45

Camina, Victor (Spain) & **Gaspar Marcelo, Calvete** (Portugal)

Nature, Culture and Design on the Development of Olive Oil Containers

Date: 2006-03-04

Hour: 13:45-14:10

Room: A2

Abstract:

As one of the richest countries in Europe in terms of natural heritage, Portugal is privileged to enjoy an extensive protected area and a wide variety of different fauna and flora, whilst at the same time continuing to preserve the customs and habits of the local populations. Olive oil is one of Portugal's agricultural ex-libris. In the last 4000 years, like the rest of Mediterranean civilizations, Portuguese and previous native cultures have used olive oil for the most despairing reasons: as detergent, as lubricant, as combustible, as a mean of exchange or as medicine. Nowadays, olive oil still integrates the national diet and guarantees its place in almost every Portuguese table at meals. Portuguese food is distinctive and varied, featuring many regional specialities that have evolved from local traditions and ingredients. Olive oil brings a peculiar taste to meals and as such it's employed in almost every traditional recipe. The great gastronomic variety of traditional cuisine inevitably derives from the country's unique geographical conditions, resulting from a wide diversity of regions in such a small space. Portugal's Beiras Region is so called due to its location between two main rivers: the Douro on the north and the Tagus on the south. This land has a characteristic landscape where soft areas of green are surrounded by large areas of granite rock. These peculiar geographical features and climatic conditions turn this region especially appropriate for olive production. The aim of present study was to develop various tableware containers to preserve and serve olive oil in its richest forms for everyday use. As characteristic features associated to the shape and functionality of the developed solutions, the integration of local cultural and natural heritages references were considered essential. Digital design and virtual reality were used as key tools on the development of innovative and unusual solutions for functional and contemporary olive oil containers.

P45A

Campaña Pallarés, Laia

The Museums And The Community

Date: 2006-03-03

Hour: 16.00-16.25

Room: S2

Abstract:

This presentation talk about how museums and galleries could play an important role in generating social change by engaging with and empowering people to determine their place in the world, educate themselves to achieve their own potential, play a full part in society and contribute to reforming it in the future.

P46

Cao, López Fernández (Spain)

What can art therapy offer to human development ?

Date: 2006-03-03

Hour: 17:00-17:25

Room: A1

Abstract:

Peace Education is not only an aim but a mean to build a better society. The theory of conflict, the symbolic role of art can offer a singular tool to use in developing an Education for human growth. Art therapy can be used and must be considered in Peace Research as an important element in which the conflict and the symbolic works and therefore it should be included in projects related to all ways of non violent projects. In our presentation we will show different educational settings in which art therapy can add very interesting issues to Education for Human Growth.

P47

Caparros, Begonia (Spain/USA)

Exploring the use of movement and art with orphan children in Kampala, Uganda

Date: 2006-03-03

Hour: 12:45-13:10

Room: S1

Abstract:

The video I want to present at the conference, documents a pilot project of In Movement: Art for social change. It documents a journey where I sought, and continue to seek, ways to overcome language, cultural and economic barriers and foster artistic creativity through the Laban Movement system in disadvantaged communities. In my quest to share movement with often forgotten people in our society, for 3 months, I worked at two orphanages in Kampala, Uganda with over 100 children several times each week to explore the power that movement has to open the doors of connection, expression, and aliveness.

P48

Capellini, filho; Pizzingrilli, Odino; Biedermann, Silvia (Brazil)

The EMIA-Art School for Beginners at Santo André

Date: 2006-03-01

Hour: 17:30-17:55

Room: S5

Abstract:

The EMIA-Art School for Beginners at Santo André, SP - was created in 1990. It is located on a city park, the Palhaço Estremelique and a branch of the county Cultural Department. The EMIA took as a task to turn an old manor house from the 20s into a different type of school. It functions as a complement to regular school, giving a chance to Santo André children of learning music, creative writing, drama, dance and visual and plastic arts.

Added to the educational part, the house serves also as a show place and a site for temporary workshops open to the community to join and enjoy. Its principles include the valuing of self-expression, the freedom of choice and the practice of artistic languages. First school of its kind in the county, the EMIA grew into the population's heart with its new approach of education and cultural show place. Parents, happy with their children's development, came to ask for courses too, claiming that it's never too late to develop an artistic activity. The mixing of youngsters and grown ups enriched the work dynamics. People become aware of their right to work according to one's own beat, without worrying about what's right or wrong in art beforehand. Age, social status or talent ceased to be problems and became a way of self-improvement as a whole.

AND THE WORK GOES ON

In 1997 another park, at the Vila Metalúrgica, a working class neighborhood, was opened to the public: the EMIA Chácara Pignatari. Together, the two houses offer activities to approximately 900 students in premises adequately equipped and sponsored by the city. The workshops run for 9 months a year, directed first to children from seven to eleven and teenagers. 25% of the students are adults. Artist-educators who deal both with their crafts and education provide the orientation. The selection of the teachers follows a strict protocol based on the school philosophy. The school policy looks for results that won't disconnect the final product from the process. The public showing of the activities is an important part of the project both artistic and pedagogical. The student is stimulated to reflect over what he's creating. To fulfill this goal, the EMIA goes beyond its physical limits, showing the students' achievements both in the city and out. It also stimulates the interchange of experiences, mostly in the ABC region, ensuring a permanent sharing between the school and the community.

Together, the two houses offer activities to approximately 900 students in premises adequately equipped and sponsored by the city. The workshops run for 9 months a year, directed first to children from seven to eleven and teenagers. 25% of the students are adults. Artist-educators who deal both with their crafts and education provide the orientation. The selection of the teachers follows a strict protocol based on the school philosophy. The school policy looks for results that won't disconnect the final product from the process. The public showing of the activities is an important part of the project both artistic and pedagogical. The student is stimulated to reflect over what he's creating. To fulfill this goal, the EMIA goes beyond its physical limits, showing the students' achievements both in the city and out. It also stimulates the interchange of experiences, mostly in the ABC region, ensuring a permanent sharing between the school and the community.

EMIA ACTIVITIES

• Artistic initiation activities in music, drama, dance, visual arts and literature for children over 7, teenagers and adults.

• Shows, performances and expositions of the works both from students and teachers.

• Vacation Courses

• Reading room at the EMIA Pignatari, both for regular students and members of the community.

• Shows from artists both from the ABC area and beyond to students and members of the community.

• Exchange with other schools with similar goals for seminars and workshops.

All the activities are free from charge.

P49

Carvalho, Sandra Helena Escouto de (Brazil)

Initial series teachers' cultural formation and its implications for Art teaching

Date: 2006-03-01

Hour: 12:45-13:10

Room: S4

Abstract:

This work consisted of a qualitative and critical research, in an ethnographic perspective, about how the cultural formation of teachers of the initial series of the Elementary School affects their actuation in teaching Arts at school. It was based on the adonian concept of cultural formation and its relation with emancipating education, articulating the narratives constructed by Art in formal, non-formal and informal education of teachers of the initial series and pedagogy students. In this process one may verify that, for a proficient educative practice in Arts, those teachers need to have re-meant their cultural formation by means of retake, problematization and comprehension of the manifestations of artistic languages in their life trajectories. Key-words: Arts teaching, visual arts, cultural formation

P51

Chanda, Jacqueline (USA)

Learning from Images: A Source of Interdisciplinary Knowledge

Date: 2006-03-02

Hour: 17:00-17:25

Room: A1

Abstract:

Creating an atmosphere for interdisciplinary learning can be a challenge especially when it requires knowledge from multiple disciplines. In most cases interdisciplinary instruction is realized by a single teacher who attempts to integrate two or more disciplines using a central theme or multiple teachers from different disciplines team teaching about a central theme. While these processes are interesting, they do not guaranty that children will be able to synthesize and integrate knowledge. The study of images using art history processes and technology, however, provides a unique opportunity for synthesizing knowledge from several disciplines. Unlike the other approaches that rely on discrete knowledge that is artificially applied to a central theme, the study of a work of art provides an authentic process for integrating knowledge from several disciplines. In this paper, I will discuss how using works of art as the central starting point and exploring the images through art history process can enable children to exercise complex thinking and synthesize information to establishment new levels of discourse and integration of knowledge. I will discuss how a group of Brazilian children integrated knowledge from four different disciplines to establish authentic understandings of Ndop statues from the Democratic Republic of the Congo.

P52

Chang, Wei-Chung (USA)

Are we talking about the same technology in art education?

Date: 2006-03-02

Hour: 12:45-13:10

Room: S3

Abstract:

Although the use of personal computer, application software, and World Wide Web has become part of our daily life, both educators and art educators seem still face the challenge to employ new technology in their teaching and research nowadays. What does the technology mean to educators? The broad use of technology to improve instruction has created exciting as well as anxious feelings to teachers from K-12 to college level. It is important to clarify the meanings and the usage of technology that makes educators feel comfortable and confident of employing technology in their teaching and research. This paper will provide in-depth investigation on the definitions and applications for various terms used within educational environment by looking at the development of technology historically, philosophically, and pedagogically.

P53

Chao, Cheng-Feng Kao (Taiwan)

Interpreting Visual Culture Literacy

Date: 2006-03-02

Hour: 10.00-10:25

Room: A1

Abstract:

Since 1960; due to the rapid development of telecommunication, "images" has become one of the most important media for conveying information at the present era. People's life styles and worldviews have undergone dramatic changes in recent years. The traditional way for people to communicate with others has exchanged from "reading and writing" to "viewing." In other words, vision is now the overwhelming sense for people to understand the rest of the world. Consequently, the most significant phenomenon of the present world is "visual culture" and not "text culture." However, "images are not free." Images actually conceal diverse ideologies in which the viewers might not be aware of. In other words, while viewing images, people exchange ideologies without knowing. Thus, art education during the post-modern era emphasizes not the practice of skills and the appreciation of masterpieces but the interpretation of images. Meanwhile, adult art education has been ignored by art educators constantly. How to understand the visual culture literacy held by adults is a pressing issue for art educators in Taiwan. The goals of this study are twofold. It investigates "how" adults in Taiwan interpret the daily images as well as "why" they made the decisions. The researcher hopes this study could offer significant information about the interpreting model and the viewing type toward daily images of adults in Taiwan for future researchers. Key Words: the model of interpreting images; the type of viewing images; visual culture literacy; visual culture art education; adult art education

P54

Chen, Jin-Shiow (Taiwan)

Young Woman Manga Fans' Passions and Ideals for Love

Date: 2006-03-03

Hour: 12:25-12:40

Room: S3

Abstract:

In Taiwan, "Boy's Love" (BL) manga is popular among young woman manga fans while BL manga doujinshi (self-published manga fanzines) becomes an important genre for manga fan artists. Most BL manga doujinshis are parody, and produced almost all by woman doujinshi artists. This kind of manga doujinshi is usually attractive exclusively to young woman manga fans who are at the age of longing for love and romance. At the first glance, BL manga doujinshis are viewed as something about gays' passions and sensual desires; however, if we read them carefully, we will find that these love stories are mainly heterosexual and perceived from female perspectives. What they refer to is young women's conception of sexuality and ideal love. BL manga doujinshi is featured with "Bishonen" (Beautiful Boys) as leading characters, and often presented visually in feminine, delicate, and soft styles. What characteristics can be found in the narratives of these love stories between bishonen characters and sensual desire? How do BL manga doujinshis portray these passions in visual ways? What symbolic meanings are undermined in these artworks? By analyzing the stories and visual representations of BL manga doujinshis, this study attempts to answer these questions to unfold young women's passions and ideals for love. This study will also discuss gender problems, power relationships and meanings of sexuality hidden in BL manga doujinshi.

P55

Chen, Hung-yi (Taiwan)

Community-based Art Discourses and Language Factors: A Tree-Planting Art Project as an Example

Date: 2006-03-02

Hour: 17:30-17:55

Room: A1

Abstract:

In Taiwan's society, the art people are very enthusiastic and active to give art exhibitions or art festivals in the community contexts. They intent to create community-based art discourses more approachable to community people. However, verbal language has been dominant in communication over visual ones in our culture. If we don't offer any wordy explanations, it seems difficult to draw communities to art discourses even in their own environmental contexts. What we concern is whether we should provide verbal means of explanation or communication to any community-based art discourses or whether community-based art discourses can be better processed simply in visual forms without any application of verbal language. Since 2005, we have proceeded an art project of planting Taiwanese native trees at Shan-Mei Village located in Mountain Ali, where Tsou aborigines live. The project is entitled "Shan-Mei 100000 Trees", meaning to plant about 100000 trees at Shan-Mei village to keep the village beautiful and healthy. However, as the project goes, the tensions between the team and some other villagers remain in terms of communication and art discourses. This paper intends to describe the problems that we were encountered in the first year from a perspective of language communication and verbal interaction in this community-based art discourse. This paper will also dig into the deeper meanings underlying beneath this art project in a semiotic analytic method.

P56

Cheng, Yuk Lin (China)

Globalization and Glocality in Chinese Art Education - a historical perspective

Date: 2006-03-02

Hour: 16:30-16:55

Room: A4

Abstract:

While globalization appears to be an irresistible trend evident nowadays, more and more people over the world are experiencing "same complex repertoires of print, celluloid, electronic screens, and billboards" there are also increasing arguments about "cultural difference" and criticism of a "monocentric view of human experience". I agree with Holton that "the 'national' and the 'global' are in many ways complementary rather than necessarily conflicting social forces". It is globalization that promotes communications among different nations. However, globalization will also create the risk of cultural imperialism or cultural homogenization. Therefore, I argue, it is very importance for us to understand, respect and especially preserve variety among cultures. Searching for a unique path for art education in a nation is one way to contribute to the maintenance of cultural difference. Though I think that the framework of art educational theories and practice should be rooted in the local situation, I do not mean to infer that learning about art from other cultures should be discriminated against. On the contrary, art education should also aim at encouraging children to understand and respect the cultures of other nations. In short, I embrace the concept of glocality. Since the early 20th century, the development of Chinese art education has been experiencing the challenge of the problem of importation of Western ideas, as there have been Chinese art educators who are very keen on importing the Western ideas to China. There is also criticism against the enthusiastic borrowing of Western ideas. This paper will investigate how Chinese art educators in the past century response to the problem of globalization and glocality.

P57

Choi, Sunghee (Korea)

Collaboration in art museums: Visitor-friendly and Visitor-respectful Approaches

Date: 2006-03-03

Hour: 18:00-18:25

Room: A1

Abstract:

Collaborative learning is a core component of museum works to reach the ideal of a visitor-centered museum. However, the type of collaboration needs to be elaborated. In this paper, I categorized it into the following two types: one is structured for visitors to follow a pre-determined route, pursuing developmentally appropriate practices, and the other is situated for visitors to construct their own routes, pursuing a constructivist methodology. While the former sets the goals for the mastery of contents or skills through collaboration, and focuses on marketing visitors, the latter focuses on helping visitors create their own knowledge through it. However, practically, many art museums tend to prefer to follow the former route. There are two reasons for this. At first, the latter basically requires sharing the authority of museum with visitors. But, today's art museums seem to be reluctant to perform this role. The second reason is that the latter exhibits, ironically, passive efforts commanding educational programs as intervention systems. If the collaboration with visitors targets marketing visitors as knowledge-consumers, this contributes to making a visitor-friendly museum. On the other hand, if it targets helping visitors as knowledge-generators, this contributes to making a visitor-respectful museum.

P58

Christopoulou, Martha (UK)

Visual Culture Education: A Learning Mode Towards Life?

Date: 2006-03-02

Hour: 16:30-16:55

Room: S5

Abstract:

This paper is part of my PhD research in progress. It discusses the findings of the literature review on rationales and aims of visual culture education and the strategies, content and methods authors defined as appropriate for developing and implementing visual culture curricula. Visual culture is a broad field that includes visual images from fine and performing arts, crafts and design, and material, popular and mass-media culture. However, visual culture education advocates tend to restrict its content in visual images from TV programmes, theme parks, shopping malls, the Internet, and video games because these sites provide children with rich aesthetic experiences and form and inform their identities. The rationale for examining children's everyday aesthetic experiences from mainstream cultural sites is to help them understand the social and cultural worlds in which they inhabit and the ways they construct their own identities. (i) The centrality of students' life experiences in the learning process, (ii) the importance of everyday aesthetic experiences in children's lives, (iii) critical pedagogy, and (iv) interdisciplinarity are the main concepts that permeate visual culture education. Situated art-making as a socio-cultural critique, focused interaction and communication, and object-based learning are also three strategies that authors defined as most appropriate for teaching visual culture. All these along with the objections that have been raised to the notion of visual culture education will be taken into account in order to develop a (i) theoretical framework, which will be used in the empirical research and data analysis, and (ii) curriculum unit and resource pack for Greek primary generalist teachers. This will be evaluated formatively and summatively during the research in order to accompany Greek national curriculum and help teachers include and teach about visual culture in their art lessons.

P59

Coelho, Maria Inês de Matos (Brazil)

Culture, education, arts and digital technology promoting social inclusion and local development: perspectives of the public and civil partnerships in Brazil

Date: 2006-03-01

Hour: 12:15-12:40

Room: S3

Abstract:

In Brazil, the current public policies to promote real possibilities of the digital and social inclusion as well local and sustainable development have explored innovative and interdisciplinary application of technologies of information and communication with the cross-cultural, educational and artistic approaches. This paper analyses projects that have been developed in Telecenters and Technology Vocational Centers since 2003 in urban, rural and remote areas in Minas Gerais, Brazil, specially involving populations who are considered of high risk, exclusion and poverty. Culture, education, arts and digital technology are integrated to promote social inclusion and local development. Communication and arts activities are articulated to educational and social actions as means of rescuing the self-esteem, promoting citizenship, social inclusion and autonomy as conditions to community development. The cases are described and the perspectives of the public and civil partnerships in Brazil are discussed in order to contribute to understand the interdisciplinary approach in which arts, education and new technologies might contribute to a new culture and strategies of local and sustainable development. Key-words: Sustainable development, Arts and education, Arts and digital technologies, Social inclusion, Culture, education and arts.

P61

Cohen Evron (Israel)

Art Educators' Positions towards the On-going Violent Conflict in Israel

Date: 2006-03-02

Hour: 17:00-17:25

Room: A4

Abstract:

In war-torn areas such as the Middle East or Northern Africa, and inner-city areas of the United States, children who are exposed to violence have both visible and invisible scars (Harris, 1999). As an art educator working in Israel, a place which suffers from an on-going violent conflict, I was troubled with the question how can art teachers relate toward this situation. The majority of the art teachers I encountered preferred to ignore the conflict which constructed and influenced their students' experiences and their social world (Raviv, Oppenheimer, & Bar-Tal, 1999). But some art teachers tried to address the challenges which this situation provoked. They initiated various peace education programs. One can characterize these programs as having "emotional" goals such as adopting different attitudes toward the conflict, or unlearning stereotypes (Rosandic, 2000). Based on case studies of these programs I conducted in Israel (Cohen Evron 2005; in press), I would like to present four approaches I identified: a) art creation as an act of therapy involving the expression of feelings and thoughts related to violent experiences, b) promoting peace and tolerance toward the "Other" through arts, c) broadening the gaze on the "Other" beyond the conflict, and d) dealing with political art and imagery without detaching it from the students' reality. While the issues which the Israeli art teachers tried to relate were imbedded in a specific political and ethnic conflict, they can provide strong examples to other arts educators who believe that the importance of schooling in general and of arts education in particular is not only in terms of skills and knowledge but also in the construction of identities and understanding human experiences.

P62

Cohn, Greice & Leandro, Anita (Brazil)

The video-installation as an educational instrument in art teaching

Date: 2006-03-02

Hour: 17:30-18:00

Room: Instituto Português da Juventude (IPJ)

Abstract:

This paper presents the results of an investigation into audiovisual new approaches, having in mind the production of materials to be used in art teaching in high school. Besides the fact that video educational materials in this field are scarce, the quality of the existent materials also leaves a lot to be desired. With the objective of obtaining a participatory reception by the students, we propose here a constructivist approach to video, inspired in experiments currently developed in the field of cinema and video-installation. Thus, we analyzed the series *Histoire(s) du cinéma*, by Jean-Luc Godard, and three video-installations (*Caixa Número 4*, by Bruno de Carvalho, *Tutti Veneziani*, by Maurício Dias and *Walter Riedweg and Turbulent*, by Shirin Neshat). All these pieces of work bring, in their assemblage methods, a constructivist approach to images in movement. Departing from a dialogue with these pieces of work, we developed some propositions to the renovation of the audiovisual language in the field of art-education. Besides the theoretical research, we also developed a video-installation which will be used in art teaching and that will work as rehearsal to the development of new educational materials in this field. Key words: constructivism in art, video-installation, art teaching, godardian assemblage.

P63

Collados, Esther (Spain)

The planning of a case study on how to learn different representational codes in the museum

Date: 2006-03-02

Hour: 18:00-18:25

Room: A1

Abstract:

The planning of a case study on how to learn different representational codes in the museum This presentation introduces the perspective and the process followed in the planning of a case study on how 8 years-olds understand representational codes of images. It is a project of collaboration between art educators at the university, 3rd graders from primary schools in the area of Barcelona, and the Museu Nacional d'Art de Catalunya (MNAC). It is part of a larger project of research titled, Art education, learning and childhood. A research on critical understanding and art practice in museums and schools, in which participate researchers from Universitat Autònoma de Barcelona and Universitat de Barcelona. The type of learning that this case study intends to promote among students focus on their understanding of the strategies used by visual artists to explore, understand, and represent in a two-dimensional surface their common spaces. The goals pursued are that students acquire knowledge-strategies to explore and understand their own environments, and that they become aware of the processes involved in an artistic project -understood as a way of inquiry, exploration, research (Gardner, 2000). Following these aims we have designed a pilot study with a set of work-strategies (direct and indirect observation of the environment, elaboration of technological and handmade images, description of different types of images) that intend to promote an understanding that focuses on the existing link between the appearance of the image and its production process. The communication will describe in detail the planning of this study, including: the different sessions of work with children, the different locations where these sessions will take place, the images that we will use as a support, and the itinerary that will be done through parts of the collections of Museu d'Art Nacional de Catalunya.

P64

Colman, Alison (USA)

Visual Culture and Tactical Media: Teaching Elementary Students to Think Critically about Marketing and Branding through Collaborative Art

Date: 2006-03-02

Hour: 17:00-17:25

Room: S5

Abstract:

This presentation describes a large-scale project in which a group of fifth grade students engaged in a series of studio art and art criticism activities in which they learned how to take a more critical look at advertising, particularly at how advertising agency creative teams market sugar in the form of junk food to children. These activities culminated in a collaborative artwork in which the students worked together to create art based on their own marketing "campaign" in which they advertised in their school the positive, character-building message of "Be Unique" to the rest of the student body. The principal aim of the project was to: 1) identify important categories of meaning pertaining to children's ability to understand advertising as producers instead of consumers; and 2) provide children with an opportunity to explore these categories of meaning through working with a range of media to create works of art. Furthermore, I will explain how these children came to understand advertising as a visual cultural form, as well as their ability to critically reflect upon how "wanting" certain foods or toys is shaped by particular marketing strategies.

P65

Contreras, Hilda Flandez (Chile)

Atmospheres of color for new learnings in the school.

Date: 2006-03-02

Hour: 17:30-17:55

Room: S1

Abstract:

Through the plastics, we have the possibility to work every one of the senses, getting to know and cultivating the internal world of the students. Therefore, it allows to judge the possibilities of each children and then to see how to project their goals, where in the ways that there is lack or where there is the possibility to make a higher performance. Only in the way that it is known and appreciated the qualities of the drawings as a way of maturity and general development, there can be interfere educationally like the methodology of diagnostics in the field. We can understand the importance of the plastics expression -visual such a way of language that use the children their inner world such the perception and the knowledge of the external world. This activity was making sense in time, forming part in a free medium, making through the imagination, the spoken and written language that was enlarge to discover new elements for each atmosphere. The plastics experience is of high motivation for the written and oral expression in a course with different levels of knowledge while connecting every plastics session with Language and communication classes. My work is focused on to project plastics education on the web, hoping that this course be valued and be given consistency. The lack of personal preparation to understand the art before teaching it is a problem that it has makes us confuse improvisation with creativity.

P67

Corazza, Ronnie & Albano, Ana (Brazil)

The Sementinha Project

Date: 2006-03-04

Hour: 13:15-13:45

Room: S1

Abstract:

The Sementinha Project (or the school under the mango tree) is an educational experience, which has been developed in Santo Andre, an industrial city in Brazil. The Project attends children from 4 to 6 years old, without any other kind of formal education, and considers the whole community, where the children live, as a space for the learning process. The classes are called circles, as the circle is the symbol of the Sementinha Project. Everyone has the same importance in the circle, child and educator, and all kind of experience is valued as important to listen to. The main concern of the Project is to provide experiences by learning in a playful way, involving the community, building respect, responsibility and developing citizenship. In order to improve children's imagination and skills for reading and writing their own stories, we created this project so called, "The travelling story suitcase". That project involves children, educators, parents and neighbours giving them, access to literature and providing story-telling moments. By giving everyone the opportunity to develop the pleasure of literature, the traveling story suitcase builds effective emotional connections between the family and their children. From the experience of the travelling story suitcase in the different communities in Santo André, we had the opportunity to learn, deeply, many stories brought up to the circle by educators, children, parents and others members of the community. The stories are filled of popular culture and children's imagination, therefore we keep wishing to be able to develop and enhance the children's creative potential trough the ability of telling stories. The first movement was to offer to the educators a story telling workshop, with the purpose of stimulating imagination, trying to discover new ways of telling stories and creating different repertoires. Meanwhile, we researched and bought new titles of children literature and together, with a suitcase factory, we developed the design of a suitcase with little wheels, which can open and become a mini-library available, to go to all the circles of the project. Carrying these books and a logbook - for keeping a record of its arrival to the groups, its passage and usage throughout meetings, memories of the work developed, speeches, activities and results. After buying the suitcases and the books, each circle decorated their own. After introducing the suitcases in 2004, they keep circulating for a period of time in their circle of origin and then they go traveling with their stories to other circles. Since each one has different books, the suitcases are taking stories told by everyone and recorded in the logbook, from one group to the others. Nowadays, we have 24 traveling story suitcases with 800 titles circulating throughout the city, going up and down the hills, entering homes, churches, health centers, parks and schools, taking stories, building stories and bringing knowledge to everyone who stops to listen or to tell a story. Through meetings we are exchanging experiences and evaluating the impact of this project in the lives of the children, their families and their communities. "When the traveling story suitcase arrives at our circle it is always a happy moment."

P68

Corredera, Laura Morejón (Spain)

Everything for the degree: struggle between teaching needs and learning wishes.

Date: 2006-03-04

Hour: 14:15-14:40

Room: S2

Abstract:

From different fields of education, we often hear that things aren't what they were (it seems we need to think the past was always better). Last year, in my work as assistant professor at the University of Girona, I met with future teachers that, in their role as students, didn't show any interest in learn but in get their credits into their way to the degree. I got surprised of their attitude, that wasn't the most appropriate for their age and studies level. In the Art Education Area of the Education and Psychology School, we have been working to arouse them the need to know, giving them the opportunity of learning using the visual world they are living at.

P69

Costa, Fabíola Cirimbelli Búrigo (Brazil)

The Sementinha Project

Date: 2006-03-04

Hour: 11:45-12:10

Room: S4

Abstract:

The purpose of this presentation is to show the research that investigated the senses of the Aesthetic Space of Colégio de Aplicação-UFSC, with a view to analyzing how these senses signify in the visual, aesthetic and literacy process to which the students were exposed. The importance of aesthetic spaces within school contexts was confirmed, the school community had meaningful experiences. Taking into consideration the fact that the function of the school is not only socialize scientific knowledge, but also enable the development of critical, creative beings who can transform reality, this research aimed to contribute to the construction of a school in which the ethic and aesthetic dimension be valued, where the expressiveness of the subject be allowed and where already-systematized knowledge be treated from a historical perspective within its polysemic context.

P70

Coutinho, Rejane G. (Brazil)

Strategies for developing the role of art exhibitions within art education

Date: 2006-03-02

Hour: 12:15-12:40

Room: S4

Abstract:

With the aim of bringing about a closer contact between the public and the art, a team of art educators, artists and cultural organisers - the arteeducação produções - have developed mediating strategies for art exhibitions, employing as its central pivot, Ana Mae Barbosa's systematised Triangular Approach. This text presents and situates the question of museum education in Brazil, and discusses the theoretical and conceptual aspects of the team's work, whose fundamental principals are based in constructivism and hermeneutics. Examples of the different strategies developed for three separate exhibitions held at the Bank of Brazil Cultural Centre in São Paulo, are presented.

P71

Coutinho, Solange Galvão & Miranda, Eva Rolim (Brazil)

Young children drawing from memory, observation and with the stimulation of a mental image: a trans-cultural study between England and Brazil

Date: 2006-03-01

Hour: 12:15-12:40

Room: S4

Abstract:

This paper presents a comparative study concerning the differences and similarities in the drawing processes from memory, observation and those stimulated by a mental image, of thirty participants from four schools with different social backgrounds and educational approaches in Recife, Brazil, and of fifteen participants from the Redland's Primary School in Reading, England. The study compares the presence of commonalities of the use of graphic components of four objects (pineapple, typewriter, tea pot and star fish) by children aged 5 to 8 years old, through the frequency and sequence studies. The hypothesis is that the drawings produced from memory (short order) restrain fewer components of the objects than the ones produced by the use of a stimulated mental image (long order) and those produced by observation. Darras' (1996) and Coutinho's (1998, 2003) research protocols were used in this experiment. The research is based on the ethnographic approach, although there is a combination of other forms of research methods. Data was collected from within the school environment and examined qualitatively and quantitatively according to Coutinho's (1998) analytical model. The process of drawing is not a linear sequencing of actions, although some commonalities were found in terms of what was represented and how it was represented in all drawing situation.

P72

Creus, Amalia Susana (Argentina)

Visual Culture And Construction Of Meaning In The Context Of Multicultural

Date: 2006-03-01

Hour: 11:45-12:10

Room: S5

Abstract:

During the last decades, teaching institutions discovered the difficulties caused by the arrival of people from many different cultural backgrounds at their schools. In the case of Spain, the expansion of mandatory education and the crescent presence of immigrants in the schools are some examples of the several factors that have helped to shape the current teaching approaches, different from the old formal education. Considering this context, the present investigation concentrates on the study of the teaching experience, researching how teachers reconstruct or recreate their daily practice in schools characterized by a marked cultural and social diversity, parting from the idea that teachers are "public intellectuals" who carry personal and social knowledge to society and play a fundamental part in discussing the so-called "multicultural education". Following a methodology of research that includes life stories, visual ethnography and analysis of discourse, the study concentrates on the visual, symbolic and biographical narratives that teachers use to give meaning to their daily practice. A special attention is given to the role of images from mass culture in the construction and legitimization of discourses that both teachers and students use to understand concepts such as diversity, difference and otherness in the context of education.

P73

Cronquist, Eva (Sweden)

The Conceptual Idea of the Possibility of Art Leading Us to a Deeper Understanding and Knowledge about Our Surroundings

Date: 2006-03-01

Hour: 11:45-12:10

Room: A4

Abstract:

The concept of art - A Possibility for or a Resistance to deeper understanding and knowledge about our surroundings? "SITE" - the Project
Apresentation of the projekt "SITE" will be made at the conference. SITE is a project where adolescences have studied their place and position in: as well as a perspective upon their own contemporary society. This was a trial where the idea-based concept of art used as a method/model for obtaining an increased knowledge of the world. SITE's Goals In order to give young people tools to develop a deeper understanding of post-modern art, but also to move the art from its marginalized position to the center of learning processes, one of the project's goal has been to try a method for artistic work, whose base is the contemporary idea of art. Another goal has been to use art as tool to examine our everyday life with its conceptions, conventions and occurrences. Time Frame and Modus Operandum The project is carried out during the fall 2005 and beginning of 2006. The participants were teenagers between 15 and 18 years old. Geographic places have been examined from the perspective of these teenagers' questions regarding their situation in school and in the society as well as their thoughts of the future. At all times they made their starting point in geographically-based regional art. The work has been documented and presented by the teenagers themselves in form of film, photography, drawings and texts. A public presentation has been done as well. Language, per se, has been an important part of this work. Also theories of Walter de Maria and Robert Smithson about art and artistic expression, have served as important inspirational sources. The form of the work has, for the majority part, been field work: full days, where places, physical and cultural characteristics have been examined. The tools used for this work where the camera for photos and the pencil for drawing and reflective writing.

P74

Cruz, Hugo Alves (Portugal)

Drama as a ground for parental education

Date: 2006-03-02

Hour: 12:15-12:40

Room: A3

Abstract:

Taking into consideration the fact that parents need to express their doubts and concerns related to their children's education, a project called Parents XXI was developed among a group of parents. This project was designed as a place for parents to share life experiences, concerns and questions that can help stimulate and enhance the actions and roles of parenthood. The work had as principle the education through art and the methodology used was drama. The development of parent's competences was based in a systematic work that undoubtedly had an impact in the personal development of the parents involved in the project. The following presentation reports this experience in parental education. Key words: parental education, art, education through art, drama, parents and children, parents rules.

P75

Cunliffe, L. (UK)

Nurturing strategic Intelligence in Art Education through Using Assessment to Improve Self-regulated Learning

Date: 2006-03-02

Hour: 17:00-17:25

Room: S4

Abstract:

This presentation will discuss the purposes and practices of assessment in art education. In so doing, it will come out strongly in favour of practices that promote and cultivate the dispositions that lead to self-regulated learning and self-regulated creativity. Adopting such a strategic approach to nurturing self-regulated cognition and developing certain character traits for creativity requires a radical change in the current assessment culture of art education in the UK, which predominantly continues to use assessment for alternative and often educationally regressive ends. The critique of current practices of assessment in art education offered in this presentation is built on a variety of sources and arguments to include: Ofsted inspection information that reveals the same weaknesses in assessment practices in art as those identified in wider research in assessment; research in two paradigms of cognitive psychology that identify the salient cognitive processes and dispositions that are required to achieve self-regulated learning, research that provides a multi-level analysis of learning to include the Neo-Vygotskian idea of mentor/apprentice relationships that operate in a participation theory of learning; Wittgenstein's philosophy of mind that makes a distinction between following a rule for action and acting in accordance with a rule, and which also exposes the sickness in dualistic thinking and its corollary of a mentalist shadow world of intuition; research that makes up the new sociocultural paradigm of learning and creativity that has established a key role for mentors giving expert instruction for improving learning and creativity, as well as the significance of the duration of time taken to build and deliberately practice the necessary knowledge and skills for achieving excellence; and, finally, work in virtue that sees epistemic and creative reliability as emerging and operating in an analogous way to ethical virtue in that all three require the deliberate acquisition of stable character traits and good habits of mind that go down deep.

P76

Tomasevic Dancevic, Mirjana (Croatia)

How children communicate through drawing portraits

Date: 2006-03-04

Hour: 10:30-10:55

Room: A4

Abstract:

Communication through drawings of portraits made by children aged 3 – 7 has been analysed.

Children drawing portraits in a class with an interdisciplinary programme of early learning of English and art in an early years education centre were examined in their communication with others, the environment, portrait masterpieces and their inner selves.

Their self-portraits, portraits of a family member or a friend, family group portraits, portraits after masterpieces or photos were postulated to communicate their ideas and feelings, and help them explore the outer world and the world of art, solve their emotional problems and conflicts with others.

Visual language, mother tongue, foreign language, and emotional language have shown to be developed. Each child's individual style has been developed as well.

P77

Degtyareva, Tatiana (Russia)

Rethinking 'Image In Frame' In European Art In The Light Of Modern Scientific Theories On Order And Chaos

Date: 2006-03-04

Hour: 11:45-12:10

Room: S2

Abstract:

A new vision of system organisation and complexity in science and philosophy has influenced composition theory in art. This vision is based on assumptions about the integrity and constant characteristics of a bounded image ('image in frame') and explores the nature of pictorial order. This presentation will look for a new definition of composition that emerges from the conjunction of scientific and artistic, of rational (in terms of sensible, logical) and aesthetic, namely: through the conjunction of scientific meta-theory of structure and formal analysis in art. The structural problems addressed by science in the 1960s were developed in the last third of the twentieth century by synergetic (Haken, Prigogine), emergency (Holland) and fractal (Mandelbrot) theories. Non-linear mathematics and the concept of 'determined chaos' were used to describe self-organised systems from a variety of disciplines. As a contributor to the interdisciplinary dialogue art theory was proceeding this way, though slowly. The seeming chaotic abundance in an artwork demands a new concept of understanding of the underlying principle of ordering. Theories of composition which combine geometry with formal analysis influenced by new scientific strategies are searching for principles which underlie form-meaning structure in art, with the aim of discovering whether these principles are the same as those which determine static or stationary forms studied by natural sciences. Possible applications of pictorial order theories to art education will be discussed at presentation.

P78

Deng, Li & Li Qun (China)

Student assessment mode of the High School Fine Arts Appreciation module based on internet

Date: 2006-03-02

Hour: 17:30-17:55

Room: S4

Abstract:

With the stipulation and implement of the New Curriculum Standards for Senior School Fine Arts, more and more schools offer fine art appreciation lesson. But in the student assessment, it is a confounded and emergent thing for the teachers to study, that is how to understand the idea of New Curriculum, how to use the assessment mode to promote the development of the students. The article advocates the student assessment mode of the inquiry study in senior school fine arts module based on internet according to the fourth era educational assessment theory, performance assessment, SOLO taxonomy evaluation and procedure of fine arts appreciation. The mode analyses the thinking level and structure and knowledge and skills from the "point, line, surface, solid" concrete assessment rules in the display of the product and answer of the student, understand the process and method from the scope and depth of the collecting information by the network technology and judge the emotion and attitude from the performance during the display and demonstration of the products. Finally, the reasonable judgement and conclusion are elicited from self assessment, team assessment, classmate assessment and teacher assessment.

Key words: Fine art appreciation; Senior School; Inquiry Learning; Internet; Student Assessment

P79

Derican, Tamer & Salur, Nilgun (Turkey)

Basic Art Education For Hearing Impaired Students

Date: 2006-03-02

Hour: 16:30-16:55

Room: A3

Abstract:

People who develop in a normal way, can have basic abilities and concepts regarding cognitive and psycho-motor fields by the help of educational opportunities presented to them in a natural way. On the other hand, individuals who has special requirements cannot exploit these opportunities as easy as normal people. Starting with this point of view, we can say that it is not easy for the hearing impaired people to accomplish many abilities they encounter in daily life and in education, hence become a regular member of the society they live in. That's why, to change the behaviour of the individual and teach them new abilities, enriching their life and educational environment and make the education systematic by changing the education format is a must. In this study, we researched the place and effect of visual materials on hearing impaired students at Basic Art Education.

P80

Dietrich, Jochen (Germany)

Living the life of others

Date: 2006-03-03

Hour: 12:45-13:10

Room: S5

Abstract:

Fernando Pessoa, the poet of 27 heteronyms, makes up some tricky questions: if the Ego can be conceived as a biographical narrative, who then is that Ego which does the editing of this narrative? Is it really true that I can give adequate information on myself? On the same time Pessoa gives a hint on where to look for solutions, speaking metaphorically of the Chamber of Mirrors – a strategy that centres on the image rather than the word. But: should information provided by images be more reliable than the one given by text? When doing educational research in Germany and Brazil, trying to relate photographic practice of children and teenagers with a larger concept of learning activity, I have been confronted daily with the problematic status of the photographic image: is there authenticity in the image? If so, what might be the reference of this authenticity? Are photographs expression of a self, or merely application of a programme, technically and industrially pre-formed? Is it possible to read them? What does it mean, in general, to be the author of a photographic image? And what did it mean to the participants of my experiment: children and teenagers of public schools in Siegen, Germany and Porto Alegre, Brazil, with their own subjectivity, their own experience, their own context? Confronted with all these questions, the scepticism in Pessoa appears to be more than justified. Initially, the problem of biographical research and the use of photography was not a main topic of the study that, inspired in the cultural-historical approach, centred on a new understanding of learning activity. At the INSEA meeting some of the material provided by the initial experiment shall be revisited within the new perspective of the questions mentioned above. By doing so, we shall propose a methodological approach that is different to what seems to be the contemporary mainstream of image based educational research: we will not rely just on the (systematic, valid, methodical, scientifically correct etc.) observation of images, but on the observation of image making processes, thus starting observation on the very moment that, if Dubois, Krauss and others should be right, is the most important one in the biography of every photographic image: its coming into the world within the photographic act.

P80A

Dilek Kiratli, Sirin Benugur Tufan (Turkey)

Introducing The Time Concept Through Art Education at Preschool Students

Date: 2006-03-04

Hour: 14:15-14:40

Room: A2

Abstract:

Preschool education play a vital role in the development of children. What children learn and experience during their early years can shape their views of themselves and the world and can affect their later success or failure in school, work, and their personal lives. Preschool, Teachers use artwork in general. Preschool children learn mainly through play and interactive activities. It's aimed to teach and improve time concept by the help of art education. The project is designed for the preschool students at the age of 5-6. At the first part of the study it's used paintings, symbols, colors, pictures to introduce time to students. At the second part of the study, students did application by drawing, painting and collage about time concept. By this study the question above are answered: How students understand night and day, winter and summer and hours, by the help of art? Is it possible to encourage students about learning time by the help of art? Is it more effective teaching time by the enjoyable activities as mixing colors, painting, drawing and etc. In this study experimental design is applied. This is an ongoing study and the result will be shared with the audience.

P81A

Dinham, Judith & Wright, Peter (Australia)

Partnering With The Community To Develop Student-Teachers' Understanding Of Art'S Cultural Connections

Date: 2006-03-04

Hour: 17:00-17:30

Room: S2

Abstract:

If we want our emerging art educators to embrace an approach to art education that acknowledges the cultural significance of art, it behoves teacher education courses to demonstrably do likewise. In Western Australia, two universities have successfully implemented programs that provide the opportunity for student-teachers to have direct professional experience of the broader cultural and community context within which art education occurs. These programs require student-teachers to utilise their art and education skills to undertake specific relevant projects in partnership arrangements with a range of art and community organizations. The feedback from student-teachers and their hosts is routinely positive. Recent research has also shown that partnership arrangements are one of the hallmarks of good quality art education (Bamford 2005), so the use of partnerships in teacher education provides good modelling for these future art teachers too. This presentation will outline the principles of these teacher-education innovations and showcase several student-teacher projects.

P82A

Duh, Matjaz (Slovenia)

The Use Of Computers In Teaching Fine Arts At The Primary

Date: 2006-03-04

Hour: 11:45-12:10

Room: S5

Abstract:

After several years of enthusiastic artistic creation in the subject of Fine Arts by means of computer tools a considerable decrease of interest can be noticed in Slovene Primary Schools. In the 90's of the previous century the expositions of children's work of art were full of imaginatively created computer graphics. Today the representation of those is more modest (smaller) but the quality of the work of art created by computer tools is much higher. It can be confirmed that computer generated artistic production fosters a new quality in spite of a less frequent use of computer tools in the teaching of Fine Arts at our Primary Schools. The teachers of Fine Arts who explore or research computer tools and also use them creatively with their learners fully understand the artistically expressive specificity of this tool. In the 90's of the last century computer paintings (pictures) and drawings with more or fewer motifs were only a pale copy of the drawings and paintings created by traditional (classical) painting tools. In the recent times on the other hand we encounter children's work of art which fully exploits the advantage of computer tools. The use of options in specific computer modelling functions offered by the most common art programmes were perceived as a distinctive feature of a quality in the children's work of art even beforehand. The present quality children's artistic production completes the existing options and at the same time explores many other functions of contemporary computer programmes. Modern input units in particular open up new possibilities for artistic modelling or creation. Regardless of the variety in the possibilities of use of the newest computer technology the teachers should be aware of the goals in the teaching of Fine Arts. Their work must be conceived in a way that is in agreement with the principles and basic goals of the modern Fine Arts teaching from the didactic, content and organisational point of view.

P84A

Dutra Corrêa, Ayrton & Matté, Simone Witt (Brazil)

The Visual Arts Teacher Formation And His/Her Relation With Research And New Technologies.

Date: 2006-03-01

Hour: 16:30-16:55

Room: A4

Abstract:

Through this study we try to demonstrate the need to rethink the Visual Arts teaching, considering above all, specific aspects for the teacher formation to the future teacher, that is, research and new technologies as determining factors for the context nowadays. This article is supported by two mains focus: the contemporary teacher's and the digital technology universe.

P81

Egas, Olga (Brazil)

Visual culture: challenges for the teaching of arts - a brazilian experience

Date: 2006-03-02

Hour: 12:15-12:40

Room: S5

Abstract:

This study investigates the possible articulations between the visual culture brought by the student and the images worked on in the arts class. It also intends to discuss new strategies for the teaching of arts, considering, first of all, the existence of other ways of processing different kinds of knowledge when the language of mass media is incorporated to education. Another consideration is to reflect upon the arts teacher education and the interfaces between education and visual culture. Finally, I will analyze how students understand the strong visual appeal imposed by contemporary society. My hypothesis is that visual culture is a field of knowledge and, as such, establishes connections between what is taught in school and what is learned outside.

P82

El-Sayed, Hoda Ahmed Zaki (Saudia Arabia)

Cultural entitlement strategy through a review of artistic behaviour

Date: 2006-03-04

Hour: 14:15-14:40

Room: A1

P83

Emme, Michael (Canada)

Darkroom Hermeneutics: Photography as Metaphor and Method in Qualitative Research

Date: 2006-03-04

Hour: 11:45-12:10

Room: A4

Abstract:

Photography's 170 ish year history is rich with images and critique that explores many things, including: perception, selection as a performance that understands the body in time and within spaces, the meanings of the real and the manipulated, the image as both relic and representation. All of these elements contribute to the meaning in the medium. Two important contemporary innovations will be explored with the above in mind. First is the notion that the computer is a chameleon engine. It has the capacity to physicalize almost any metaphor that can be attached to its animating force. To understand the impact of the computer on photography it is useful to explore how programmers and engineers have succeeded and failed in exploiting photography's metaphors. Second is the growing embrace by the social sciences and education of arts and image-based qualitative research methods. As we move further from the Enlightenment into a complex communication world where 'even' language and mathematics are understood as chaotic, the validity of non-verbal knowing through media such as photography is being re-assessed by human subjects researchers. Rather than ask researcher's with cameras to force their methods into the form of traditional science, this presentation will argue that the discourse and metaphors grown out of the critical history of photography contains the language that qualitative researchers need to learn in order to speak to the rigour of image-based research. By bringing together selections from photography's critical traditions, with the development of digital photography as a contemporary exploration of the medium as metaphor, I hope to illuminate some of the dimensions of the meaning possible in the medium. In this light I intend to examine selected examples of current qualitative research that directly or indirectly draws from photography for its method and meaning.

P84

Emme, Michael J. & Kirova, Anna (Canada)

The Fotonovela as a frame for Immigrant Children's Reflections on Life in a New School

Date: 2006-03-02

Hour: 12:15-12:40

Room: S5

Abstract:

The fotonovela is a storytelling form that can combine the familiar framing devices, sequencing and text balloons of the comic book with posed or candid photographs of subjects in place of pen and ink sketches. It has a 50-year history as a popular literary form in Mexico, Italy and a number of other countries. It also has been an important form among contemporary activist artists in North America. This blending of a highly entertaining and approachable narrative structure with the 'naturalness' or 'realism' of photography has also proven useful as the somewhat sanitized (and anglicized) 'Photo Novella' which has served as an important institutional communication tool to communities where literacy is an issue. UNICEF, as one example among many organizations dealing with public health issues, has produced photo novellas to tell stories of AIDS and health care options for use in Nepal. This presentation will show examples of work produced by immigrant and refugee child in an inner city school in Canada. Supported by a research team representing 4 continents and 5 countries, these children first used digital photography as a form of photo journaling about their experiences in school. This self-research was followed by tableau re-enactments of key moments, which were photographed, studio-style, for use in fotonovelas the children designed. Along with the research process described above, this session will also touch on the role that digital photography and image manipulation can play in dealing with privacy, ethics and validity issues in image-based research with children.

P85

Ferreira, Valéria & Tourinho, Irene (Brazil)

Adults' Literacy And Visual Experience

Date: 2006-03-01

Hour: 18:00-18:25

Room: A3

Abstract:

Developed with the collaboration of various actors - artists, teachers and student-teachers - this project combines pedagogical action and research. It aimed to describe, analyse and interpret visual experiences of adults participants in a literacy program in a Brazilian public school. It also aimed to develop a process of collective reflection - researcher and students - about shared experiences with images presented both in contemporary art exhibitions and in the classroom. A blend of participant and action research, this investigation focused on the cooperation between teacher and students. Classroom experiences stemmed from the pedagogical thought of Paulo Freire - education based on dialogue - intertwined with Ana Mae Barbosa's ideas about art and social reconstruction. The continuous and, at times aggressive way through which images take over our daily lives, their strength and power to position us as subjects in society and their capacity to represent and to create representations of, and for ourselves in our culture are the main ideas that motivated this research and the educational practices developed with these adults students.

Keywords: adults, literacy, image, teaching, art.

P86

Flanagan, Maryann (UK)

A Sociocultural Perspective on Art as the cultural mediator of Interdisciplinary Learning and Development

Date: 2006-03-01

Hour: 18:00-12:25

Room: A1

Abstract:

This paper derives from a doctoral research study titled "The Socio-cultural Processes of Learning in Art among Early Years Learners", and as such it explores interdisciplinary learning and teaching through art based on theories centred on Vygotsky's views of child development. Other relevant theorists considered are Cole, Kozulin and Rogoff. The rationale for this investigation is founded on the researcher's belief that learning and teaching in art is aligned with a situated perspective and emphasises continuity with children's wider social life. A key aim is to offer experiential and explorative activities that enable children to be active, enquiring and creative learners. As context is recognized as a fundamental element of this approach due consideration is therefore given to the organization of the physical environment of the classroom or nursery. Consequently particular attention is given to learning relationships and collaboration in the classroom. In the attempt to provide appropriate interdisciplinary activities grounded in art experiences for young children, associated approaches such as scaffolding (Wood, Bruner and Ross 1976), guided participation (Rogoff 1990) and assisted performance (Tharp and Gallimore 1991) are examined and evaluated as teaching strategies. The paper looks at resources, materials, tools and indeed processes and their role as cultural mediators in learning and developmental processes across curricula.

P87

Flensburg, Ingelise (Denmark)

Local Pictures

Date: 2006-03-04

Hour: 12:45-13:10

Room: S5

Abstract:

In a visual culture like ours it has become important to be able to relate to the pictures we meet in a conscious way. Two kinds of access to the visuality are at stake when meaning are established and created: The cognitive and the cultural access. Visual literacy implies questions of perception, cognition and involves cultural relations. We have general cognitive ability to understand what we see. In principle everybody, also non-experienced viewers are able to make out what a picture is about in most cases. Pictures are seen they are not read. To understand the denotative level (the visual syntax) do not presuppose special visual abilities caused by the pictorial medias, but can be done if you are used to see and recognize people, objects etc from your daily interaction with reality. The visual subject matter in the connotative level is another matter. It consists of differences which origin from cultural specific competences. The local pictures in a virtual distributed media have a cultural advantage, because they can be related to the reality that surrounds the viewers. What importance do the embodied relations have in the perception and creation of pictures?

P88

Foretich, Italo Sabadini & Barrientos, Gastón Subiabre (Chile)

Art's Workshops To People Suffer Schizophrenia

Date: 2006-03-04

Hour: 16:30-16:55

Room: A4

Abstract:

The Presentation Exposes An Educational Experience That Consists Of The Performing About Fine Art's Workshops (Specially Painting) To People Suffer Schizophrenia Between 2003 And 2004 Year. This Presentation Shows The Main Conclusions Got During The Performing And These Are Related To Effects, Activities And Used Methodologies. With Respect To The Last One, It Is Concluded Classifying The Tasks Inside Of An Art's Kind Known As "Art In The Rough". These Workshops Are Performed By Playa-Ancha University's Academic From Valparaiso Chile And Corporacion Dc., Carlos Brenky From Valparaiso, Which Attends People With This Disorder's Kind.

P89

Fragateiro, Fernanda & Honrado, Miguel (Portugal)

Caixa Para Guardar O Vazio

Date: 2006-03-02

Hour: 10:30-11:10

Room: S2

Abstract:

"Caixa para guardar o vazio" is a sculpture made of two elements: an object with the shape of a wood-box that opens gradually and a black cotton carpet. This work has a performative slope, in which two dancers and the audience are implied. The sculpture is substance and shape, and is also an event. It was conceived as a space to be explored with the body in an individual or collective process. The sculpture, when presented as a "closed box", is activated by the bodies of the two dancers that reveal (open) the space dialogising with one another and with the audience (groups of children) through the movement and the voice. Dancers and visitors are substance in motion. The space is built by their gesture. This space opens, folds, unfolds and expands and is experienced in a communication and discovery environment that ends with the revelation of the sculpture's interior, where we realize that our body is also a space. The body is the last place. The sculpture is a multiplicity of sights, movements, gestures, and this implies the object in its multiple openings and the people in their multiple possibilities of movement. The combination of both is the whole. The sculpture as an object is continuous and is ephemeral as an event.

P90

Franz, Teresinha Sueli (Brazil)

Towards A Critical Pedagogy Of Art In The Third Sector

Date: 2006-03-04

Hour: 11:15-11:40

Room: S4

Abstract:

Currently in Brazil, non-governmental organizations have developed community civil actions with strong visibility, where art is the point of reference for every action. In this context, the main aim of visual arts teaching is to rescue the self-esteem promoting citizenship, social inclusion and autonomy. These aims overlap art critical pedagogy objectives, which are the main guiding interest of this research. Due to the complexity of this topic and the total absence of researches about visual art teaching at the third sector in Brazil, at a first approach to the problem, a case study was carried out in a local non-governmental organization for neglected children in a poor neighborhood of Florianópolis (Casa da Criança no Morro da Penitenciária). In such a context, interviews, questionnaires, analysis and observations of artistic practices were performed. The study showed a range of problems confronted by professionals that operate on the third sector. Teachers of visual arts interviewed demonstrated to be aware of the reconstructing role of art into the target population. Nevertheless, planned projects face several difficulties, from which prevent them concluding the projects of social inclusion using art. Those professionals also lack specific education background so to work with populations who are considered of high risk. The fear of violence, helplessness in facing suffering children, lack of infrastructure and constant interference from the board of directors lead professionals to frustration on their teaching projects. The considerations in which are intend to be presented in this communication show according to this study, that the complexity of visual arts teaching on the third sector goes much further than the adequate routine of inclusive artistic practices. Key-words: Third-sector, Visual arts, social inclusion.

P91

Fritzsche, Marc (Germany)

art://computer

Date: 2006-03-04

Hour: 12:45-13:10

Room: S3

Abstract:

Computers are not built to fit into educational or even art educational settings. The way they normally are used is technical. Using (or, in a way: reading) the computer for teaching art needs a different approach. The "protocol" for using it in those settings should be art, not computer. Thus, the use of the machine should change from computer://computer to art://computer MuSe Computer (www.muse-computer.de) was started in 2000 as part of the federal "kubim" programme (www.kubim.de). It is now an official project for arts teachers in Hessen (a region in Germany) who are interested in integrating the machine into their teaching in a way that by far exceeds the usual "Photoshop" results. Analogue and digital processes are integrated into a new multi-sensual setting. Interfaces (screens, projectors, printers, scanners, graphic tablets etc.) are used in rather uncommon ways. Students between 9 and 19 years of age have been involved with the project. Arts teachers of all ages currently participate in the workshop scheme.

P92

Fukumoto, Kinichi; Eça, Teresa; Lopes, Emilia; Weingart, Petra; Ebner-Federlein, Barbara; Paatela-Nieminen, Martina; Hiillos, Leena; Ilhan, Ayse Cakir; Acer, Dilek; Prevodnik, Marjan; Prevodnik, Marjana; Samson, Lourdes K. ; Marcelo, Dina; Ohtsu, Masako; Ewing, Sandra; Brock, Lindsay; Mie Buhl, Johansen (Japan, Portugal, Germany, Finland, Turkey, Philippines, Slovenia, United Kingdom, Denmark) **Inger**

Art lunch project : an International Collaboration among Art Educators/Teachers

Date: 2006-03-02

Hour: 14:45-15:10

Room: S1

Abstract:

Art Lunch Project is a preliminary study to seek for the collaboration among arte educators and art teachers in the international context. The major purpose of this project was to compare the approaches under the common lesson theme: art lunch. Teachers employed various approaches not only the art specialized lesson but also the integrated lesson with other subject. While most children expressed themselves in art products representing their traditional food culture with varied art materials, some children created imaginative art meals. This project is still underway and participated teachers are now discussing the issues involved in this project. This kind of international ties among art teachers must be strengthened to advocate the significance of art in the school curriculum through facilitation of children's creative skills.

P93

Fulková, Marie & Tipton, Teresa (Czech Republic)

Strategies for Inclusion: Bringing New Discourse into Programs for Gallery and Museum Education

Date: 2006-03-01

Hour: 12:15-12:40

Room: S2

Abstract:

Establishing links between cultural and educational institutions must be based on a new quality of understanding that culture, arts, and education are interconnected domains. Culture in the broadest sense of the term includes popular culture - a synaesthetic, polysemic environment where visual competencies are created; the Arts - especially contemporary art - is the domain of an experiential and experimental symbolic field where new kind of signs and symbols, including meanings, are invented and tested; and Education - a domain of critical thinking and constructed knowledge within a dialogic of diverse kinds of literacies, including visual literacy. Here, the interrelationships and connections between the three domains are developed, revealed, and transgressed. At best, we can offer a learning and teaching process which spirals with constantly changing information and contexts, attempting to be integrated with that which is previously known. In the context of developing interpretive gallery experiences with diverse audiences and viewers, we must also include the domain of social sensitivities and responsibility from the material of their interactions. All of these domains interact through a process of dialogic communication we refer to as "discourse". For educators, experiential learning and discourse must be intentionally designed to decode the symbolic language of the museum experience. "Strategies for Inclusion" presents a new model for discursive practice for museums and galleries collaborating with educational institutions and programs on behalf of cultural education. Highlights from programs with handicapped students, cross-cultural teenagers, and student educators will be presented.

P94

Furniss, Gillian (USA)

The Art Process of Children with Autism as Visual Communication

Date: 2006-03-04

Hour: 16:00-16:25

Room: A4

Abstract:

There are a growing number of children being diagnosed with autism world-wide. Autism is a pervasive developmental disorder in which individuals display impairments in social communication, interpersonal relationships, and imaginative play. Many children with autism find the art process to be meaningful and pleasurable. The art process of children with autism is significantly different than that of typical children. These children with autism often demonstrate exceptional artistic abilities in terms of visuo-spatial and visual memory skills. Many children with autism demonstrate in their artwork a tendency toward repetitive behavior, a preference for a particular art medium, and a preoccupation or obsession with a narrow interest. Some experts argue that the primary function of artmaking for children with autism is to record a visual thought, although the result is a unique form of visual communication. The artwork of individuals with autism demonstrates that their view of the world is markedly different than that of typical individuals. Some of these artists with autism are now adult professional artists who exhibit their art at art galleries and museums. The early artwork of celebrated autistic savants such as Jessy Park (U.S.A.), Stephen Wiltshire (U.K.), and Nadia (U.K.) will be viewed and discussed. Research and literature on the artwork of children with autism from various fields such as behavior psychology, cognitive psychology, art education, and art therapy will be discussed. Opening the academic conversation to include the art process of children with autism can contribute to our overall understanding of what it means to have autism, as well as to our overall understanding of the function of artmaking for humans.

P95

Galea, Jose Antonio Aguilar (Spain)

Art, Education And New Technologies. Ceramic Shell Casting

Date: 2006-03-04

Hour: 11:45-12:10

Room: S3

Abstract:

If historically for other fields of visual arts technical resources have not been decisive for the artistic and creative development for, sculpture technological innovation has redefined the way of thinking creating and performing a 3D sculptural project. These circumstance conditioned at given period the way arts were taught, for production and learning of sculpture meet at the same environment, the studio. And this paper we deal with the relationship between education and new technology from a contemporary point of view, stressing the contribution not only of the digital technologies, but also the influence of other kind of technological innovations on the educational enrichment of arts. Specifically we focus on the repercussions of the irruption, to the Spanish Fine Art Universities of the foundry technique so called Ceramic Shell casting, a technique that in addition of helping mankind to reach the outer space, has also its use for teaching sculpture. This reflexions comes from research, practice and teaching at the Fine Art Faculty, University of Seville (Spain).

P96

Ganis, Venus (Australia)

The Place of Nature in Arts Practice

Date: 2006-03-04

Hour: 9:00- 9:25

Room: S1

Abstract:

This paper will present a case for reconnecting with the bush (the natural environment), artistic practice and learning. The research project examines the role of the visual arts within an environmental curriculum. How can artistic practice extend learning in the context of an inquiry into the notions of wilderness? Art-based learning experiences will be related to, and integrate with outdoor, adventure and environmental curriculum programs in the early and middle school context. A salient feature of education through the Arts has been its role in encouraging students to embrace learning. Little research has been undertaken into the contribution of the aesthetic and sensory learning experiences to enhance learning through a relationship with the natural environment. The projects's Integrated Arts program with an environmental focus will embody in its rationale, learning experiences linked with self development programs (Bernard, 1999, You Can Do It) and elements of a thinking curriculum (Costa, 2000, Habits of Mind).

P97

García, Georgina (Mexico)

Dia program-the development of intelligences through art

Date: 2006-03-04

Hour: 11:15-11:40

Room: S3

Abstract:

La Vaca Independiente's educational section created the dia program-the development of intelligences through art-under the conviction that art is an excellent vehicle for developing human potential, intelligence and skills. This idea was the basis of an innovative program that uses art to help in the growth of the individual.

P98

Gaul, Emil (Hungary)

Taste Of Youth And Education Of Taste

Date: 2006-03-04

Hour: 11:15-11:40

Room: S5

Abstract:

TASTE OF YOUTH AND EDUCATION OF TASTE Report about a Hungarian research and development of secondary school pupil's way of life and their visual taste manifested in dress Why is it important? At present youth plays key role in our consumer society. While 70 years ago young people were happy when they got their first grown up trousers from their father, now 70 year old grandfathers are still wearing blue jeans and other idols of the young. Music is played for them, media is broadcasted for them, and goods are advertised also for them, and their followers. So we should more about the most important age group, in the century of young. And there is another misunderstanding as well. We teachers and professors still believe that we know well enough teenagers, as we met them every day in the school. Yes, of course we know a lot of things about them, but at the same time we are not only unable to accept, even understand why are they deviant, and why are they abusing e.g. drug, e. t. c. Without understand our most important clients we can't serve them appropriate education. This huge potential in our hand, knowing more about their taste and consuming habits, would start working, and would built up a more efficient art education. We don't think, that we simply should teach their world in a childish manner. But we do think, that such a way we could convey traditional values, new knowledge, moral attitudes, artistic sensitivity, and so on, but in an appropriate manner. What are we going to do? We should start a movement, similar to those of Child Study Movement in the first quarter of the twentieth century. We should carry out researches about the way of life of several subcultures, their ideology, their loud and expressive music, odd dresses, eating and drinking habits, their early started sexual life, media-consumption and so on. We should fight for a bigger influence on children among actors, than exists at present where media has the lion's share. In Hungary, where art education is fairly traditional, a new approach is to be developed, and added to the existing teaching methods, a kind of consumer education, a kind of dress culture to be taught. A dress culture which searches values, life styles, behind

colours and forms, an artistic and semiotic eye in creating and evaluating dresses, dresses of adults or young, present or past, European or foreigner's. To create this teaching material we are to carry out a research and a development. Steps of the research 1. The Pilot project at the "Sziget" Festival 2005. Near the capital of Hungary 3-400 000 young people gathers every Summer for a week or just a day, listen to music on twenty stages, and enjoy each others company. This place was an ideal site for mapping different "tribes" of young, mainly their dressing habits, and its connections with their socio-economical status. 2. The project, a Survey of 2 000 secondary school pupils in the school-year 2005/2006. 3. A development in the school year 2006/2007. Teaching material: Student text book, picture-book, tasks, and a guide book for teachers, about wearing and taste of youth. At the INSEA Conference, Viseu, 2006 it would be presented the achievement of the first and partly the second part of our research. The illustrated report would give a detailed picture of young Hungarian people's life stile, the different groups of subcultures, their dressing habits, consumer manners, values, aims, ideals and taste. It would be answered a lot of funny questions, e.g. why Hungarian rockers prefers pancakes instead of gulyás (a kind of stew, which a national idol), why alters hate shaven bald heads, how differentiate the children of middleclass those of lower ones wearing the same suite. And while searching data, a sensitive profile would be described of each typical group's representative person. By the end of our research, hopefully we shall know much more about the taste of children and young formed under the pressure of media, in the seduction of goods and services and, during age groups interactions.

P99

Gerardo; Tojal, Lurdes; Torrado, Clara (Portugal)

Theory and Practice, Projects for Animation (6- to 12-years old)

Date: 2006-03-04

Hour: 16:30-16:55

Room: S3

Abstract:

Theory and Practice, Projects for Animation (6- to 12-years old) Report of an experience The aim of this paper is to report the students' experience during the last year of a four-year programme for pre-school teachers in the Escola Superior de Educadores de Infância Maria Ulrich, in Lisbon. The subject, Theory and practice, projects for animation for children from 6- to 12-years old, intends to create in the students a greater awareness for the need to generate activities outside the traditional school environment. This contributes for a more dynamic teaching and learning, benefiting as well as the community. The students are invited to produce a project which, following Isabel Lopes da Silva , a leading authority in the field, has the following general lines: . A problem. it needs to be solved. what is our purpose? . The expectation. solutions for the problem. what for? . The correct approach to reach the goal. how? To develop the project, students participate in various interdisciplinary workshops. These aim to: . Develop their knowledge, and their ability to learn. . Establish a strategy, and how to create the adequate pedagogic equipment. In order to conclude the project, students need to present it to a group of children and to discuss it with their colleagues and teachers. The various steps of the project are essential elements in the students' learning process, giving them more experience,

P100

Gino, Maurício Silva & Ronaldo Luiz (Brazil)

The Metaphors and the Cinematographic Animation

Date: 2006-03-04

Hour: 17:00-17:25

Room: S3

Abstract:

This work has as objective to present the intentions and the meanings attributed by Marcos Magalhães presented in the Meow! film. Through a semi-structured interview, the intentions and meanings attributed by the producer, for each scene or character, had been registered. The results had been analyzed and discussed having as theoretical support the proposals of Lakoff & Johnson (2002), amongst others. The conclusion is that the author selects some aspects of our cultural experiences, and at the same time do not consider others, so, this makes the film a vehicle of a metaphoric reality. In this sense, the metaphor is presented as a resource of extreme importance for the artistic expression of Marcos Magalhães, which through the film, shows his vision of world and his ideological political position of that moment. Key words: metaphors and analogies, cinematographic animation, artistic expression

P101

Gomes da Silva, Susana (Portugal)

A shoebox full of ideas: meaning-making in the art museum

Date: 2006-03-01

Hour: 12:45-13:10

Room: S2

Abstract:

In the last decades meaning-making has increasingly become the centre of the most recent learning theories and has been catalysing changes in a whole range of disciplines and institutions concerned with the nature of information exchange and knowledge shaping. As a consequence, museums are being summoned to rethink their roles and aims within a new educational framework that endows crucial challenges and opportunities. According to several authors we are witnessing a paradigm shift that raises new questions and new positions towards knowledge and learning and, in doing so, implicates the consolidation of a constructivist educational framework with important contributions to the change of museum education. This essay will focus on the current paradigm shift and its implications to museums as learning environments. Constructivism, its main ideas and concepts, will be critically discussed and its contributions, challenges and opportunities highlighted using some of the Modern Art Centre's education programmes as case-studies. The importance of the seminal concepts of this educational approach and the potential of its application will be especially addressed through the presentation of the programme To look, to see, to interpret ("Olhar, Ver, Interpretar"), a hands-on/minds-on gallery-talk for audiences from 6-years-on, focused on the meaning-making processes of individuals and in a shoebox full of collected ideas.

P102

Gomes,Valdirene Ferreira & Queiroz, Daniela (Brazil)

"Weaving our history and embroidering new paths"

Date: 2006-03-03

Hour: 11.45-12.10

Room: S2

Abstract:

"Weaving our history and embroidering new paths" is an art-education project developed in Brazil, in the city of São Paulo throughout 2005 with the participation of children and teenagers living in the Cidade Tiradentes neighborhood. The city of São Paulo covers an area of 1,509 km² and has a population of 11 million inhabitants. The Cidade Tiradentes neighborhood is located 50 km from the city center, a distance covered on average in 2h30m by public transport. According to surveys in 2004 by local and state agencies, Cidade Tiradentes is one of São Paulo's neighborhoods with the most inadequate facilities for the education and development of their teenagers and, as a result, it provides the worst quality of life for young people. Data collected on the neighborhood show low average family monthly income; high percentage of teen mothers; high mortality rate of young people caused by homicide; a high percentage of youngsters who do not attend to school; a high rate of population growth; and a high percentage of youths among the population in the district. It is within this context that our "Weaving our history and embroidering new paths" project operates, enhancing the artistic and human potential of this population. Embroidering as an activity is utilized both as a technique and as the means to allow the emergence of a flow of emotions as an incentive for the expression of artistic abilities, creativity, and perception concerning this social environment. This latter aspect is one of the foundations of the project. An analysis and debate about the family, schooling, the neighborhood, and the city is stimulated because this helps increasing the participants' self-assuredness, consciousness of their reality, and wholeness in their way of being, of seeing and showing themselves. Within the development of the project, each participant plans her own particular piece, deciding on its design, the kind of stitches to be employed, and its line colors. Within this context of rich interactions, each person creates a piece which is not, by all means, ordinary-the choice of design is entirely personal and does not follow a predetermined pattern. On the contrary, each participant embroiders in order to express profound feelings which can be related to a dream, to love or fear, to a landscape remembered from early infancy-in sum, representations of life both real and desired. In this process, there is no right or wrong, beautiful or ugly. The priority is to enter in contact with one's own feelings, the interaction with inner and outer reality, with choice, freedom, risks, trial and errors, allowing the youngsters to free themselves from a preset path which tends to condition them to the low standards which prevail in the neighborhood-and hence search for new tastes, new experiences, new paths. The video entitled "Weaving our history and embroidering new paths" shows the entire journey travelled by participants in the project: development of integrative embroidery workshops, monitored visits, and the final piece made in the workshops-individual pieces of embroidery collectively put together.

P103

González - Vida, Maria Reyes (Spain)

Contemporary Art And Identity Construction In Children

Date: 2006-03-04

Hour: 10:30-10.55

Room: S4

Abstract:

The paper seeks to take contemporary art as a point of reference for the development of an educational project at the 5-6 year-old level in Pre-school Education. The project starts with the idea that contemporary artistic objects act as cultural iconic artefacts that can be used to help children to improve their knowledge and understanding of reality and themselves, thus facilitating the construction of their identity. Several reasons have led us to take these artistic objects as a point of reference: Contemporary art's eminently narrative nature is often expressed in a playful, ironic, controversial, and spectacular manner. Since contemporary culture and the plastic and visual resources it generates are culturally very close to children, this approach makes the development of children's sensitivity to aesthetics more accessible. On the other hand, the variety of themes covered by contemporary art production opens children's sensitivity to very different areas, offering many contexts in which they can construct their identity. Furthermore, the range of interpretations that contemporary works of art generate in the observer is the perfect breeding ground to begin to develop a critical attitude in children this age through discourse. Likewise, the discourse contemplated by artists in their work helps to deconstruct the current cultural situation and bring to light certain points of conflict, myths, prejudices, and preconceived ideas, thus subverting the current dominant cultural discourse. This fact enables children to be initiated in cultural criticism. This paper explains the benefits of employing contemporary art as an educational tool at the pre-school level of education and highlights this new approach to contemporary art production, so far removed from conventional methods of formal and passive interpretation. Proposals thus directed widen children's relationship to the world, helping them to understand themselves and the society in which they are immersed.

P346

Gratacós, Rosa (Spain)

Museo para todos: La apreciación del arte por parte de las personas ciegas

Date: 2006-03-01

Hour: 16.30-16.55

Room: S1

Abstract:

This work is an approach to the apprehension of the realist sculpture by blind people, i.e. to the understanding of the cognitive organization of the tactile perception and its projection in the aesthetic appreciation

P106

Grushka, Meyer (Australia)

Cosmopolitanism, Visual and Cultural Consumers, Visual Communicators and Global Citizenship Dispositions. An investigation of Visual Art making in an Australian Educational Context as a site of legitimate critique of self, contemporary society and ethical understandings

Date: 2006-03-01

Hour: 12:45-13.10

Room: S5

Abstract:

The phenomena of cosmopolitanism now facilitates the ever increasing rapid and concentrated exchange of cultural ideas across the globe. This cultural activity conveys to youth information about society, desire, style and determines consumption and mediates power relations. Increasingly these messages present adolescent youth with often intense, perplexing and contradictory positions about how popular culture and media shapes them, their ethical behaviour to one another and their dialogue about community and global peace. An analysis of learning outcomes and student reflections of their art making inquiry from a secondary visual art curriculum in Australia, informed by post modern and popular culture perspectives provides evidence that art making is an active site for the negotiation and construction of identity and engagement with ethical issues that affect self and others.

P107

Gude, Olivia (USA)

Postmodern Principles for Evolving Contemporary Art Education: Spiral Workshop

Date: 2006-03-03

Hour: 12.15-12.40

Room: S4

Abstract:

Spiral Workshop is a research project that develops meaningful and memorable curricula based on combining social themes and aesthetic content. Teenagers from the diverse neighborhoods of working-class Chicago gather at Spiral Workshop at the University of Illinois at Chicago to craft authentic personal artistic voices, representing their experiences, telling the stories of their communities, and analyzing how global media works to construct (and often to narrow) their identity choices. Based in Paulo Freire's dialogical pedagogy, Spiral research creates methods of aesthetic investigation that aid students in exploring their lives; Spiral curriculum incorporates innovative ways to identify and investigate contemporary generative themes. Students learn strong formal and technical skills, the cultural basis of notions of quality in art, and contemporary art strategies in conjunction with forming artistic identities that recognize the central role of artists in resisting injustice and in shaping joyful, creative, and tolerant societies. Theme curricula in recent years include: * Imprinted-investigating the role of immigration and the family on shaping personal identity; * Women's Work-introducing contemporary women artists from around the world and exploring the changing roles of women in traditional, modern, and postmodern times; * Weird Drawing-exploring psychological notions of uncanny and unrepresentable experience as well as the roles of history, fate, and self-determination in forming our lives; * Drawing the Venom-an exploration of the aesthetics and political philosophy of the Situationist International and its descendant, the international punk movement, and the effect of avant garde art on world culture; and * Chromophobia: Painting in a Culture of Fear-from color labels for terrorist alerts and racist color lines to the many world traditions of color symbolism, students explore color and painting while becoming aware of the social and cultural implications of color coding. After a presentation on Spiral theme-based curriculum, participants will discuss important generative themes and contemporary elements for art curriculum in their communities and whether it is also necessary to identify global themes for contemporary art education. For more information on Spiral Workshop curriculum, see the Spiral Art Education website, <http://spiral.aa.uic.edu>

P108

Guimarães, Leda; Bastos, Flavia; Vesta, Daniel (Brazil)

TRIALOGUE: an intercultural comprehension in community-based art education

Date: 2006-03-01

Hour: 16:30-16:55

Room: S4

Abstract:

A shared interest in community-based art education and its supporting theories and practices, such as service-learning, informed an on-going three-way exchange among art education scholars in two universities in the United States and one in Brazil. Sustaining an international dialogue we have developed procedures across three universities involved--Federal University of Goiás, The Ohio State University, and University of Cincinnati--based on interdisciplinary and comparative education perspectives. In June 2005, we kick-started this collaboration with a concrete exchange. Dr. Bastos and three art education students and Dr. Daniel traveled to Brazil to work with Dr. Guimarães and the students in her program at the Federal University of Goiás (UFG). This international project created a forum to discuss international examples of CBAE practices, unveiling the specific mission, goals, and sustainable components of a partnership among these three institutions. During this visit we also identified common pedagogical elements that meaningfully link our research and practice in two countries, such as the issues of African heritage and popular (non-mainstream/indigenous) cultural experience. We believe that this dialogue can materialize into international proposals for Community-Based Art Education and Service-Learning projects that can expand understanding of these issues for all involved. A collaborative agreement linking our three universities creates possibilities for documenting the educational potential for exchange projects involving service-learning (S-L) and community-based art education (CBAE). Our own search for intercultural comprehension, led us to a more intimate knowledge of each others' artistic, cultural and educational contexts. We identified the impact of concepts of culture, popular culture, imaginary, myth, representation, symbolism, artistic signs, iconography and iconology in cultural interpretation. The questions that interest us involve: (a) What characteristics exchange projects share globally?; (b) How do theorists-educators-activists such as Paulo Freire contribute to our understanding of S-L and CBAE?; and (c) What does this dialogue can offer the the fields of art, art education, and education in general? It is our intention, to use the international dialogue accompanying this collaborative project to identify and engage in teachable processes for mutually desired approaches to social transformation and community self-determination in selected communities in Brazil and the United States. We hope that our processes of action and reflection, as encapsulated in this terminology of a dialogue, can unveil guidelines and principles that are can be useful in other projects with similar goals and concerns.

P337A

Gumbe, Jorge (Angola)

Ritual As Content For Cultural Learning Through Art In Angolan Primary Schools

Date: 2006-03-04

Hour: 10.30-11.10

Room: S5

Abstract:

The proposed focus of the research is curriculum development and evaluation in art. It is aimed at contributing to cultural learning and theory of art education in post-colonial countries. Specifically it sets out to create and evaluate curriculum content, resources and strategies for art education based on rituals with a group of Angolan primary teachers. The work will draw on theory of art and art education, and social anthropology. It is a cultural diverse curriculum in the sense that it will seek to develop students' abilities to understand Angolan cultural heritage and awareness of attitudes and values about their own and other cultural groups, and has a social reconstructionist aims.

P345

Gutiérrez Nieto, Juan Carlos (Colombia)

Nuevas escrituras y lecturas en la educación artística.

Date: 2006-03-04

Hour: 17.00-17.25

Room: A2

Abstract:

Ubico el punto de partida de un postulado que, aunque de apariencia sencilla, ha sido solución personal en la práctica de la enseñanza, mejorando la comunicación, respeto y confianza en los contextos escolares, familiares y sociales actuales, bajo realidades cambiantes y tradicionalistas, contradictorias, insatisfactorias y complacientes, absurdas, bellas, sesgadas y honestas, etcétera. Se enfoca un problema comunicativo básico en la práctica educativa familiar y escolar, que restringe lo fundamental de la comunicación, confunde lo esencial de la formación, y, corolariamente, evita alguna profundidad en el desarrollo de la estética personal y social, y en la capacidad creativa. Seguidamente se especifica un método comunicativo a través de una estructura básica curricular para la enseñanza artística, la cual supone una práctica educativa más amplia, flexible, libre, equilibrada y significativa, sin que intermedien nociones personales, institucionales o sociales de: gusto, conveniencia o producto. Con base en esta y en el equilibrio integral intra e interpersonal, se va a permitir una mayor y mejor exploración libre de sensaciones, percepciones, emociones y nociones o conceptos. Finalmente, todo lo anterior se sugiere como punto de partida que trascienda lo artístico e involucre disciplinas o métodos tradicionalmente asociados a la inflexible exactitud concreta de la razón.

P109

Göthlund, Anette (Sweden)

Where do you look? What do you see?a.

Date: 2006-03-03

Hour: 14.45-15.10

Room: S4

Abstract:

"Where do you look? What do you see?" are questions about viewing positions that are important to ask if you engage in the politics of looking. The concepts "the gaze" and "the glance" help us to discuss what positions of looking we can occupy and what we see from these positions. To know who is looking and why, is important when identifying how e.g power and difference is represented in the visual field.

P110

Haanstra, Folkert (The Netherlands)

The good art teacher: views of teachers and their students

Date: 2006-03-03

Hour: 15.15-15.40

Room: A2

Abstract:

What do art teachers and their students consider good art lessons and what does it take to teach art? These were the central questions in a research project that involved interviews with 20 art teachers and 50 students aged 13 to 16 years from secondary schools in Amsterdam. A theory on necessary teaching competencies and the ideal of authentic instruction in art form the background of this study. In teacher student interaction three important areas of competency can be distinguished: subject matter knowledge, didactics and pedagogy. Teachers agree that all three competencies are required, but both teachers and students differ in opinion on the relative importance of these competencies. Differences are related to level of education and cultural backgrounds of students. Most teachers agree however that during their teaching careers the pedagogical competencies have grown more important. It is also the area of competency that is most difficult to train in teacher training programs. Another frame of reference to analyse the interviews is the contradiction between teaching school art and authentic art teaching. School art is mainly functional within the school context, whereas authentic art instruction makes connections with the local context of everyday life experiences as well as with the context of professional art. Teachers and students gave their views on the possible relationships between local art worlds, school art and professional art. The paper discusses the difficulties in realizing authentic instruction in art.

P111

Hammond Boys QSM, Shona & Macedo Lima, Solange (NewZealand)

The Sacred House of Childhood

Date: 2006-03-03

Hour: 12.15-12.40

Room: S2

Abstract:

The Sacred House of Childhood in the community. In New Zealand, Childrens Art Houses have been created in the communities using two rules: love art and be kind to each other. Invented in 1992, by a handful of children who felt creatively straight jacketed, this is a stand alone house whose time has come. Independent and self-sustained, the model has been developed in over thirty communities under the umbrella of the New Zealand Childrens Art House Foundation. Matthew Cole, 10, claimed that Children Art Houses are "Heaven for lost travellers". Houses where individuals and peer groups explore answers to their creative questions and navigate for a different future, where children can rummage in unrushed time and discover beingship, friendship, citizenship and leadership. These sacred shelters provide through the individual artistic experience (IAE) spaces for children to be and despite external pressures, to secure and cultivate a creative state of mind. Although this revolutionary model is being challenged by current art education pressures, society expectations, global acceleration, and the product driven info-revolution, the Children Art Houses stand strong on the belief that childhood is barren without art. A unique community project which adopted the culture of peace, and is deeply concerned with the question of the survival of children's beingship.

P112

Hausman, Jerome (USA)

Found Objects and Happy Accidents As Factors For Teaching of Arts

Date: 2006-03-04

Hour: 12:15-12:40

Room: S2

Abstract:

The purpose of teaching should not be limited to the furthering of singular and immutable systems that would predict or control art. Rather, students need to engage in an ongoing process of form and meaning making. Unpredictability exists in relation to predictability, the unexpected can be seen as a counterforce to the expected. Resolving the dynamic tensions of the predictable and unpredictable, the known and unknown can give rich meanings to our understanding of art and life. This presentation will discuss the works of Marcel Duchamp, Jean Tinguely, and Dan Flavin. They have a shared perspective, the idea of art being inextricably linked with the experience of life itself. More traditional art forms provide a background for viewing the present. They can be our tools for understanding; however, they should not become "traps". By limiting our perceptions to those of the past artists, past and present, have brought their own unique and distinctive means for enabling new insights and understandings. The artists discussed in this presentation serve as examples. They have provided particular meanings and understandings for what John Dewey referred to as "art as experience".

P113

Hervitz, Sergio (Israel)

Art Spiegelman's Graphic Novel Maus as Text of Testimony

Date: 2006-03-04

Hour: 14.45-15.10

Room: S2

Abstract:

If the statement of screenwriter Jean Claude Carrier is true, that a masterpiece must be disturbing, it is in this paper that I deal with exactly that kind of work. Maus is amazing and shocking, strong and touching. For the first time, the Holocaust is depicted through the comics medium in a graphic novel, at first glance an entirely incompatible union. After all, comics is usually associated with escapism, and the Holocaust, with horrific realism. If this surprising combination is not enough, the central metaphor of the work is the presentation of the graphic characters as different kinds of animals: Jews as mice, Germans as cats and Poles as pigs, among others.

This discussion deals with the ways American comics artist Art Spiegelman, son of Holocaust survivors, uses strategic devices in his work and thereby makes a significant contribution to the comics medium as well as to the artistic response to the Holocaust.

P114

Hiltunen, Mirja Liisa (Finland)

How to understand community based art education in Lapland?

Date: 2006-03-04

Hour: 16:30-16:55

Room: S2

Abstract:

How can we develop an understanding of the modes of complex and multivariate phenomenon like community based art education? Qualitative analytical technique, hermeneutics, is my way towards understanding. My study is an emergent process which takes shape as understanding increases; it is an iterative process which converges towards a better comprehension of what happens, i.e. what is community based art education in northern socio-cultural context, how does it work and why? Now I find my self on the later hermeneutic cycle, where I am continuously refining methods, data and interpretation in the light of the understanding developed in the earlier cycles. To elaborate this ongoing process I use action research approaches, spiral processes which alternate between action and critical reflection. This helps me to reflect on and assess, to explore new ideas, methods and approaches for community based art education in art teacher training context. During the over five year research process I have gathered a mount of different kind of data: videos, photos, student teachers portfolios, questionnaires, news paper articles and most of all participation and observation, notes and lived experiences. In my presentation I will focus on the diversity of the data and give an overview to the classification which helps me to piece together this complex material. Key words: community based art education, action research

P115

Hiltunen, Mirja Liisa (Finland)

How to understand community based art education in Lapland?

Date: 2006-03-04

Hour: 16:30-16:55

Room: S2

Abstract:

1. Research is an increasingly important concept in the visual arts. Art educators often describe their art making in terms of research output; tertiary at schools offer Masters and PhDs, built around art work as research and academic art staff are increasingly applying for grants as a source of research income. Disciplines once known for their creativity are now acknowledged for their research. 2. There is also a push for innovation, new outcomes from research knowledge, as government policies attempt to justify expenditure on research. Creativity and research are integral to the development of new products and processes which can contribute to economic growth. 3. These developments place art education in the forefront of economic as well as cultural development, but the relationship between creativity, research and innovation is uncertain. Definitions of research focus around the systematic production of new knowledge; definitions of innovation concentrate on the development of new products and processes, but definitions of creativity are varied. To clarify this relationship, it is proposed we do away with the concept of 'creativity' and rather consider examples of research and innovation which are demonstrably creative; in this way we can derive an understanding of how creativity, research and innovation interact to achieve development. Examples used may relate to the work of William Harvey, Sir Isaac Newton, Benjamin Franklin, Sigmund Freud, Wassily Kandinsky and others. 4. What emerges is a core form to what research and innovation involve: problem: proposal: research: outcome: innovation. The problem identifies what the research has to address; the proposal embodies an idea to address it; the research is the process used to test the idea; the outcome is the new knowledge which results from successful research; innovation comes from its application in new products. While disciplines may vary, the pattern remains constant; it is the proposal which directs the research; in response to a problem an idea has been developed, through insight, imagination, discovery or chance, the tools of creativity. 5. This simplifies the processes through which great developments may occur, but it embodies the core of the relationship between creativity, research and innovation. This has particular importance in the 'practice based' research processes through which art research is conducted; the outcome of this process, the new knowledge, can be seen as the innovation. There is no step between outcome and innovation, for in art terms, new knowledge means new art. A further implication for art education and educators in general, is that it this pattern focuses the need for emphasis on the proposal and its creative role in driving research, not just in art, but across the intellectual spectrum.

P116

Hollindale, Susan (Australia)

Curriculum in a socio- cultural context: Visual Art in the Queensland (Australia) senior secondary classroom.

Date: 2006-03-03

Hour: 16:30-16:55

Room: S4

Abstract:

This paper will discuss the Queensland system of criteria referenced, school based assessment with particular reference to the Senior Secondary Visual Art Syllabus. The system requires each school to develop teaching and learning programs that have meaning and relevance within the context of their community, and an avenue to enhance understanding of the other. A course of study developed at the school level from the Senior Visual Art syllabus, aims to promote critical, cultural and aesthetic understandings thorough making and appraising art. Teaching and learning will be discussed through an example of a developed program, unit, assessment and related student making responses that reflect thoughts, feelings and observations of their world. Students resolve ideas by actively constructing meaning developed in context. Through constant appraisal of their own and the work of others, students understand the purpose and intent of visual artworks in various cultures and societies, to challenge representations of cultural values, beliefs and customs. This presentation will encourage questions and discussion.

P117

Hooper, Les (Australia)

Living City: education for better urban futures.

Date: 2006-03-02

Hour: 11:45-12:10

Room: S4

Abstract:

Living City is a program developed as a collaboration between educators, local government planners, artists and design professionals. It aims to educate and empower young people about the design of democratic and sustainable public spaces. The first program was developed as an initiative of the 1999 InSEA Congress in Brisbane and since then 5 more workshop programs have introduced year 11 students to the themes and challenges in urban design. The program always targets active development sites in the city, uses many design professionals as well as educators to mentor the workshop process and ensures that the ideas and views of young people are fed back to city authorities and developers.

P118

Hsiao, Hui-Chun (Taiwan)

Narrative as an interface for understanding world/self in a simulation game environment

Date: 2006-03-04

Hour: 10:30-10:55

Room: S3

Abstract:

The focus of this presentation is an analysis of learning through digital games and the application of these lessons to the arts, culture, and education. Sociological data reveal the popularity of video games and their influence on the way children live and play; however, the issues that continue to be associated with video game playing are the primary reason for the continued skepticism of some academics and parents about a viable link between game playing and learning. Several studies have recently shown that the playing of digital games that immerse players in new worlds and help them to develop problem-solving skills, can teach things that cannot be achieved through traditional "skill and drill" curricula. Slowly, academic interest has shifted from the early do-games-induce-violent-behaviors studies, towards analyses that acknowledge the relevance of this new medium to learning. In this presentation, a case study of players' learning experiences and self-reflection via the playing of digital games will be shared and discussed. A detailed, contextual understanding of the digital game literature and research methodology will also be introduced in this presentation.

P119

Hsu, Hsiu-Chu (Taiwan)

The Research of the Art Teacher Educational Policies and the Related Curricula

Date: 2006-03-01

Hour: 14:45-15:10

Room: S4

Abstract:

Art teacher is the main factor in affecting the quality of art education in schools and she also plays the main role in promoting art education. Thus, art teacher education is the key element in the art education reformation. This research first compares and contrasts the educational policies, art teacher certification management, entrance requirements of the art teacher education programs, and the art teacher education curricula in the following countries: the United States, England, Australia and Taiwan. We also investigate the challenges and problems that may be needed to face in those countries. From the results of this study, we provide suggestions for the art administration when revising its art teacher education policies and art teacher education programs.

P120

Huerta, Ricardo (Spain)

Making video, teachers as creators

Date: 2006-03-04

Hour: 16:00-16:25

Room: A1

Abstract:

This paper states the need to initiate teachers in the use of the camera, edition and audiovisual production, previous to the introduction of such elements and procedures in the syllabus. In our research, we have argued that syllabus innovations should entail a suitable training option considering the key transmission element: the trainer. Trainers know about television and audiovisual media, especially as spectators. If we wish teachers to introduce a "televisual and audiovisual culture" we should offer them new support mechanisms. This network of relations can be checked at the crucial time of the trainers' initial training. If there is no previous contact with camera and edition, it will be extremely difficult for the teacher to be able to properly handle the theoretical concepts ruling television language, and consequently, an important part of visual culture.

: visual arts, education, ICT, video, teachers

P121

Huhmarniemi, Maria (Finland)

Web-aided Learning in Place Specific Art

Date: 2006-03-02

Hour: 9:00-9:25

Room: A1

Abstract:

University of Lapland has produced a wide variety of studies in the field of "Community, Art and Environment" in the faculty of Art and Design, Department of Art Education. Lately the development of these studies has been focused on web-aided learning. With the help of distance learning students can realize art education projects in real positions, in provinces, and share their experiences in web-environments. This mode of studying has been used by master degree students living far away from University town. Most of them have a job and a network of people through their family, relatives and interests. These networks have been essential elements in community projects by students. All of the students have had at least one partner in cooperation in their projects. Furthermore they have got advantages of knowing the environment and possible locations for place specific art work when studying at home town. A community art project starts with an analysis of the community and the environments, proceeds to the definition of problems and future visions, planning the activity, creating the activity, and, finally, ends with documentation and evaluation. In all steps of the process students describe their progress verbally and in illustrated form to the tutor and peer group in web-environment. Ideas and comments are shared in several discussion lists according to themes. Essential part of the success of web-aided studying in the field of community and place specific art depends on the documentation skills. Students have to be successful in making the description of place, situations and experiences in process. Project reports should pass on experiences and the sense of place to peer group and wide public. Lately the University of Lapland and the University of Strathclyde (Scotland) have opened the ACE Project archive in public web (<http://ace.ulapland.fi>) where summaries of the project reports will be published.

P121

Huhmarniemi, Maria (Finland)

Web-aided Learning in Place Specific Art

Date: 2006-03-02

Hour: 9:00-9:25

Room: A1

Abstract:

University of Lapland has produced a wide variety of studies in the field of "Community, Art and Environment" in the faculty of Art and Design, Department of Art Education. Lately the development of these studies has been focused on web-aided learning. With the help of distance learning students can realize art education projects in real positions, in provinces, and share their experiences in web-environments. This mode of studying has been used by master degree students living far a way from University town. Most of them have a job and a network of people through their family, relatives and interests. These networks have been essential elements in community projects by students. All of the students have had at least one partner in cooperation in their projects. Furthermore they have got advantages of knowing the environment and possible locations for place specific art work when studying at home town. A community art project starts with an analysis of the community and the environments, proceeds to the definition of problems and future visions, planning the activity, creating the activity, and, finally, ends with documentation and evaluation. In all steps of the process students describe their progress verbally and in illustrated form to the tutor and peer group in web-environment. Ideas and comments are shared in several discussion lists according themes. Essential part of the success of web-aided studying in the field of community and place specific art depends on the documentation skills. Students have to be successful in making the description of place, situations and experiences in process. Project reports should pass on experiences and the sense of place to peer group and wide public. Lately the University of Lapland and the University of Strathclyde (Scotland) have opened the ACE Project archive in public web (<http://ace.ulapland.fi>) where summaries of the project reports will be published.

P122

Hutzel, Karen (USA)

Community Arts: Community Development through Arts Education

Date: 2006-03-04

Hour: 16:00-16:25

Room: S2

Abstract:

Arts education is presented as a tool to build upon existing social capital in urban neighborhoods to contribute to local community development. Examples of community arts projects are shared as they promote community development through social reconstruction. Specifically, community arts projects in two urban neighborhoods in Cincinnati, Ohio-Over-the-Rhine and the West End-are highlighted.

P123

Hyvönen, Leena Marjatta; Ervasti Marja and Tenhu Tapio (Finland)

Arts opening worlds - The primary school teacher education program with an emphasis on arts education in University of Oulu, Finland

Date: 2006-03-01

Hour: 14.45-15.10

Room: A4

Abstract:

One important feature behind our research interest is the worry about the weakening position of arts education in comprehensive school and teacher education in Finland. Since ten years the arts and crafts team of our teacher department started to develop arts education area. We began with practical projects, in purpose to strengthen cooperation between arts and crafts subjects. During last years we have focused on searching for theoretical background of these practices, because our situation as a master degree programme demands scholarly attitude. The objective of our present research project is to explore the philosophical/theoretical foundations of arts education within a phenomenological framework and, on this basis, to develop and research arts education practices. So, in our paper we ask if phenomenological frame is an appropriate philosophic-theoretical base of the arts education? We also ask which are the competent pedagogical tools and practices in relation to this theoretical background? One important feature behind our research interest is the worry about the weakening position of arts education in comprehensive school and teacher education in Finland. Since ten years the arts and crafts team of our teacher department started to develop arts education area. We began with practical projects, in purpose to strengthen cooperation between arts and crafts subjects. During last years we have focused on searching for theoretical background of these practices, because our situation as a master degree programme demands scholarly attitude. The objective of our present research project is to explore the philosophical/theoretical foundations of arts education within a phenomenological framework and, on this basis, to develop and research arts education practices. So, in our paper we ask if phenomenological frame is an appropriate philosophic-theoretical base of the arts education? We also ask which are the competent pedagogical tools and practices in relation to this theoretical background?

P124

Illeris, Helene (Denmark)

Young people and aesthetic experiences: 'performative visual events' as a way of learning through contemporary art

Date: 2006-03-03

Hour: 11:45- 12:10

Room: S5

Abstract:

According to the youth researchers Birgitte Simonsen and Thomas Ziehe young people of today are characterized by "new forms of consciousness" which implies a new and persistent awareness about "being true to oneself" even in demanding learning situations. This awareness is confirmed by empirical research about young peoples experiences with works of contemporary art, where the desire of being "hooked" by the art work plays a significant role, while formal teaching is regarded as ruinous. In this paper I will discuss how the 'relational aesthetics' of contemporary art as conceptualized by the French art critic Nicholas Borriaud challenges traditional conceptions of aesthetic experiences as being based on mental presence and individual absorption. Through the introduction of the concept of 'performative visual events' the paper will explore different possibilities for learning through aesthetic experiences which both takes account of - and challenges - the preconceptions of today's young people.

P125

Imms, Wesley David (Australia)

Addressing boys' social, emotional, and academic well being. Where are the arts?

Date: 2006-03-04

Hour: 15:15-15:40

Room: A1

Abstract:

The Boys Education Lighthouse Schools (BELS) project was a two-year, multi-million dollar project that involved over 1000 teachers in 350 schools across Australia. It aimed at addressing many boys' poor academic performance and low level of engagement in schooling. While BELS fostered many hundreds of strategies, it produced very few that were arts focused, and none that utilised visual art. Why should this be of concern to our international community of art educators? It provides evidence that the arts continue to fail to successfully articulate its benefits to audiences across the educational disciplines. Teachers in the BELS project drew on grassroots experience to identify what they saw as the areas of most concern in boys' education, and subsequently developed and implemented strategies that addressed these concerns. Boys' social and emotional well being emerged as one of the key areas of activity, and boys' performance in terms of social inclusion, tolerance and identity formation was seen by many teachers as causing academic and social disadvantage for not only boys, but also girls and the wider community. These concerns exist internationally, and likewise art education in many countries has consistently viewed the addressing of such social values to be a critical outcome of its curriculum. While some research evidence suggests that art education has enormous potential as a mechanism for addressing such educational problems with boys, this failure at the grassroots level to utilise arts' curriculum in a situation where it may have produced significant outcomes, indicates that this important message is failing to translate into teaching programs where it may have most benefit. This presentation will draw on data from the BELS project to explore the intersection of art education and boys in our contemporary society, and will discuss the role art should be playing in helping boys embrace social inclusion, positive group identity, tolerance, and cultural diversity

P126

Irving, Dale (Australia)

Removing the barriers

Date: 2006-03-03

Hour: 12:15-12:40

Room: A4

Abstract:

A formal memorandum of agreement between Edith Cowan univeristy (ECU) and Mount Lawley Senior High School (MLSHS) has opened the way to explore interactions between the learning communities. The Arts faculties of both institutions have developed meaningful and ongoing links through devised performance works over the last two years (2004-2005). The creative connection that is evolving provides a new way of considering arts' education, optimises ways of sharing expertise and wisdom to improve the quality of arts' experiences for secondary students and encourages the development of an awareness of learning as a community experience not limited to a particular educational ghetto.

P127**Isa, Badrul** (Malaysia)*Museum Artefacts And Indigenous Art Objects As A Source Of Learning In Visual Art Education In Malaysia***Date:** 2006-03-02**Hour:** 13:15-13:40**Room:** S3**Abstract:**

Over the last few decades, the functions of museums have evolved; from merely a static repository for the presentation of artefacts to educational hub that offers an active learning environment to its visitors. Learning in the museums offers a totally unique environment: it embodies participatory learning as visitors interact with real exhibits or realistic depictions and the guide is not a teacher, but a new person who possesses theatrical or artistic talents that brings learning to a different exciting direction Greenhill (2000) believes that learning through objects is more fun and exciting, in contrast to classroom learning, because objects serve as stimulant for curiosity, which becomes strong motivating factor in learning. Consistent with this view, Allon (1999) perceives museums as effective centers in facilitating the informal learning environment. Artefacts and objects displayed in the museums should be exploited as exciting learning tools for students. Greenhill (2000) states that the objects in museums often display cultural background of people and it enables students to build memory about a particular society that produced the objects as well as its historical relevance. She asserts further that learning in museums can inspire the sense of understanding and respect towards different cultures and people of different ethnics and background

P128**Ishii, Masayuki & Fukumoto, Kinichi** (Japan)*The Meaning of Visual Environment of the Japanese Junior High School Students and Its Implication for Art Teaching***Date:** 2006-03-02**Hour:** 12:45-13:10**Room:** S4**Abstract:**

The critical issues regarding youth culture is prevailing over the nation in Japan. Such problems as school vandalism, bullying, reclusion at home appears in the newspapers almost everyday. Although subculture or popular culture among youth is sometimes considered to be responsible for those problems in schooling, the redirection of youth power may produce more fulfilling learning activities specially through art. The major purpose of this study was to inquire into what could be the potencial needs of junior high school students for the development of the more accountable art curriculum for them. The questionnaire sheets were devised to shed light on the meaning of visual environment and interest in art for the Japanese junior high school students. The result of the study clarified that the art curriculums in most schools are not matched with the students' interest and discourage their spontaneous learning. Their art concept is totally different from the conventional framework and the reconsideration and reflection of the curriculum standards may be needed.

P129**Ishikawa, Makoto** (Japan)*Museum Collections and School Curricula: Collaborations between Art Museums and Schools.***Date:** 2006-03-02**Hour:** 11:15-11:40**Room:** S2**Abstract:**

The purpose of this research project is to build frameworks for Art Appreciation between schools and Art Museums. First, we plotted a process model of art appreciation for students as follows: 1st) Appreciating art works in reproduction; discussions or activities in classrooms. 2nd) Appreciating art works in the original; activities in museums. 3rd) Post-activities; discussions or art productions in classrooms. Next, we made lesson plans for art appreciation based on the corrections of three art museums in Japan: The National Museum of Modern Art, Tokyo; the National Museum of Modern Art, Kyoto; the O'Hara Museum of Art. Then, we used the frameworks at schools and museums in Tokyo, Kyoto and Kurashiki. Through several modifications, we made packaged programs for art appreciation in the schools. We got some methods of composing school curricula. For example, one teacher matched museum collections with the topics of the school curriculum. Another teacher combined museum visits with field trips. We also held a symposium in Kyoto on the theme of 'Education in Art Appreciation Tomorrow: For Familiarity with the Arts, What Can Art Museums and Schools Do?' From the session, we concluded as follows: Teachers should change, because museums have changed, and matters of 'language' and 'evaluation' in art appreciation were discussed.

P130

Jacobs, Adam

Putting Social Creativity into a Community Centered Context: Can the Established Storytelling techniques of Kids Creative be adapted to fit International Audiences?

Date: 2006-03-01

Hour: 17:30-17:55

Room: S1

Abstract:

Kids Creative is a New York City-based nonprofit arts education program that uses group story development to foster confidence, creativity and conflict resolution in youth. In June 2005, Kids Creative was awarded the Award for Excellence in Education for work in Peace Education by the PS 87 After School Program. One of the main concentrations of Kids Creative is to develop a space where diversity can thrive, individuals feel valued and conflicts are resolved peacefully. Numerous programs currently exist that encourage cross-societal dialogue and therefore increase tolerance and awareness. However, while it is valuable to have an open forum where tolerance is the main topic of conversation, Kids Creative focuses on the use of story development and performance as a pedagogical space where children use their imagination and listen to the ideas of others in order to resolve conflicts. It is the process of story building that allows people of different races, religions and ethnicities to interact and discover commonalities in order to work together. Considering the success of the Kids Creative main philosophy, "All ideas are good," in classrooms in New York City, the main question of this paper is whether it is possible to bring the curricula to educational settings throughout the world. If so, would the "social creativity" techniques have to be altered according to local customs?, and Would the peace building techniques be applicable in areas of conflict? In order to look at the possible success of such curricula abroad, I will first analyze what is essential for success in the United States by presenting the main ingredients for the program's current success in New York City. I will then explain the ways in which the program can be changed to fit community needs in order to insure respect and inclusion of a cultural context to the creative process.

P131

Jaffe, Naomi (Israel)

Objects as starting point for creating bridge between cultures

Date: 2006-03-04

Hour: 10:30-10:55

Room: S2

Abstract:

Objects in themselves reflect a story of any culture. Objects suggest a dialogue between children and their inner and outer experience with the world. The curiosity of children's mind to reveal and make meaning of objects might be a challenge for art educators. During the long exile of the Jewish people, living in different geographical and historical situations they adapted customs and styles of their host countries. This learning process through Art and Theater forms a stimulating encounter with the subject matter within the framework of the Jewish Heritage on the basis of understanding the differences as well as the commonalities of the different cultures. The purpose of this dialogue between children and objects raises each time a new possibility for bridging the gaps, for intimacy, for identification, learning about their own culture and create a bridge with other cultures This presentation we will present three units that portray objects as starting point for creating bridge between cultures and were implemented in the school framework: · Theatrical museum - the museum as a theater: The premise of this activity is the role of the director in the theater and the curator in the museum. · The object as storyteller: The premise of this activity is ethnographic research. · An object journey: The premise of this activity is to follow stories that have at their core a dilemma among traditional values, cultural aspects and personal narratives

P132

Jagodzinski, Jan & Hipfl, Brigitte (Canada)

The Need for a Postaesthetic Art: Criticism of Visual Cultural Art Education

Date: 2006-03-04

Hour: 10:00-10:25

Room: S5

Abstract:

Our presentation attempts to question the fervor that art educators have initiated in understanding visual culture today through the employment of a cultural studies model that largely deals with sociological and semiological models of analysis. We argue that the bulk of these models merely reinstate designer capitalist need to continue to aestheticize the globe for further commodification. By looking at two areas-first, the ecology of a green aesthetics as initiated by a number of "earth artists" and second, the work of the Swiss video artist Ursula Bieman who attempts to question the accepted codes that write the body-we attempt to develop postaesthetics of self-reflexivity where the "X" in the terms stands in for the unconscious and provides an understanding of art as an "event" that disrupts its technological appropriations by the capitalist marketplace.

P133

Jodar, Asunción (Spain)

EMBROIDERY FROM LIFE. The artworks and the pedagogic activity of Trinidad Morcillo (1891-1982), woman, artist and art professor in the first part of the XXth century in Spain.

Date: 2006-03-04

Hour: 11:15-11:40

Room: A3

Abstract:

Nowadays artist women from Andalusia (Spain), as those from many other countries, look with interest at the artwork executed by their predecessors. Many of these works were just considered as mere handcrafted woks when they were made, being refused the status of artworks. On March 2004 an important traveling collective exhibition took place, being opened in Granada (Spain) and in which the works by twenty young artist women from Andalusia were presented. This exhibition, of which I was organizer, was called "The most elegant of the greenhouse". This title refers to the vital places framing the work of the artist women in various times in the history of Spain. In the XIXth century the greenhouse was an elegant and delicate place, reserved for the flowers growing and for ornamental plants, decorating big stately houses. Today, the greenhouse has turn into the predominant form of agricultural activity in the south of Spain, where fruits and vegetables are farmed to be export to Europe. In the exhibition, next to the works by these young artist women presented, four of Trinidad Morcillo's artworks were included as a tribute to this prestigious embroiderer from Granada and professor of the now disappeared speciality of "Embroideries, Laces and Artistic Knitting" at the School of Arts and Trades of Granada. During this exhibition three different kinds of works by Trinidad Morcillo were presented, among her large output: a) her natural hair made embroideries; b) the embroideries she called "needle made painting"; c) a big Spanish mantilla embroidered in "white on white". All these works were contemplated by installations, video installations and plastic works made by various mixed techniques, creating an important deal of excitement and convincing everyone of the quality of her artwork. I think it's interesting to reflect on the creative concepts, and their respective cultural contexts, of two consecutive generations of artist women: a) on one hand, on the thoughts of Trinidad Morcillo about Art and Education; b) on the other hand, on the look from women and professors at the artistic creation on Contemporary Art, nowadays.

P134

Johansson, Fredrik (Sweden)

Interdisciplinary studies in a Swedish public school, When art and crafts transforms the classroom

Date: 2006-03-02

Hour: 11:15-11:40

Room: S4

Abstract:

My presentation is about collaborative work, whith childrens ideas of how to visualize newly acquired knowledge through art. In a presentation of images and reflections made in the fall semester of 2005. I show the first theme about "John Bauer", a Swedish artist in the first decades of this century. He was an illustrator of fairytales. After listening to the fairytales and studying a lot Bauer's paintings, the pupils made their own curriculum. With a mind-map they explored their ideas for tasks in different subjects. They did so in a series of questions under different subjects and ideas for art and craftworks. In August 2005 a group of pupils begun their education in a new profile class. They applied in a process of interviews. The idea was to get pupils and parents who were interested in education through art and crafts. As their art teacher as well as their teacher in language, history, geography, religion and society I was interested in how art can contribute and concretize. What knowledge and what new insights erupt when you're involved in an artistic process. What different insights and deeper understanding will this give the students?

P135

Jokela, Timo (Finland)

Environment an community activities in Northern Landscapes and communitites

Date: 2006-03-04

Hour: 9:30-9:55

Room: S1

Abstract:

University of Lapland in Rovaniemi is being developed into the centre of northern issues. Department of Art Education is involved with many ways in this process. Art education, too, is seeking out its ways and line of activity in orientation to the northern issues and environment. Community and environmental art have been developed for the integration of art educators, artist, institutes of art and culture as well as activities with local inhabitants. One example of activities in the field of environment and community art was Trans Barents Highway Symposium of Art -project year 2003 and 2004. Project was one month travelling workshop from the Norwegian town Bodö on the Atlantic coast trough northern parts of Sweden and Finland into Russia and to Murmansk at the Barents Sea. The Barents Region has a varied ethnological and anthropogeographical history. The project connected five nationalities with each other: the Norwegians, the Swedish, the Finnish, the Sámi and the Russian. The project had an art pedagogical design and it consist of environmental art workshops and lectures in 14 municipalities along the Barents road. Its aim was to involve the public in activities in order to become a positive influence and to create a deeper understanding of social active contemporary art. key words: community based art education, environmental art, community art

P136

Juvonen, Antti & Ruismäki, Heikki (Finland)

The many meanings of art. Student's experiences of art subjects

Date: 2006-03-04

Hour: 10:00-10:25

Room: S4

Abstract:

The many meanings of art Student's experiences of art subjects This article focuses on the meanings Helsinki University Kindergarten teacher students give to different art subjects (N= 32). The students speculate their own relation to one chosen art subject which is the most important to them. The research question was: What does (music, visual arts, sports and handicraft) this particular art subject mean to my life? The student focuses on the meaning of an art subject through his own life. The research question was given at a lecture and was answered through email. It was executed in Helsinki University Faculty of education department of applied education in autumn 2005 during a lecture Art education and philosophy. The research is a qualitative analyze of contents which includes phenomenological points of view. The researchers focus on the meanings which the students describe in their narratives as meaningful to their life. Researchers show the differences and similarities between the experiences rising from the ontology of each art subject and from the experienced world of art subjects by the kindergarten students. The research is connected with the problems of the art education at school as a part of wider a project focusing on the meaning of art experiences as a way to a good life.

Keywords: Meanings of art, art subjects, school art education, kindergarten teacher students.

P137

Kairavuori, Seija (Finland)

Ways of knowing in visual art education

Date: 2006-03-04

Hour: 9:30-9:55

Room: S4

Abstract:

This presentation will discuss some of the recently presented theoretical ideas of the construction of knowledge in the field of visual art education. For example, the book by Elliot W. Eisner (The Arts and the Creation of Mind 2002) has given rise to an interesting discussion around the subject (f.ex. A. Efland 2004, R. Siegesmund 2004). In addition, the aim of this paper is to explore the importance of this kind of discussion for the Finnish teacher education, and furthermore to the school curriculum reform. At the moment, in the scientific based class teacher education in the University of Helsinki (Faculty of Behavioral Sciences, Department of Applied Sciences of Education) teacher educators pay a lot of student teachers' attention to how different subject areas justify their existence by telling what is unique to their conception of knowledge and what is characteristic for learning and thinking in their domain. These arguments play an important role in the curriculum reform of the teacher education and the curriculum reform of the comprehensive school, too. The discussion about the different ways of knowing is seen as a challenge of constructing subject area's, student teachers' and teacher educators' identity in this academic context which emphasizes the role of scientific knowledge, research and methodology.

P138

Kakourou Chroni, Georgia (Greece)

Relating to the statues in my town

Date: 2006-03-03

Hour: 12:45-13:10

Room: S2

Abstract:

In keeping with its relations policy, the Coumantareos Art Gallery, Branch of the National Gallery, always tries to use educational activities in such a way as to reach out beyond the bounds of its physical walls. A questionnaire on sculptures in the town, which was distributed among the junior high school population, revealed that few children were able to name even two statues, and none knew the name of the sculptor. This revelation prompted the programme entitled: "Relating to the statues in my town". The aims of the programme . Research into the town's statues and their sculptors . Research into how place relates to sculpture . A short survey to be conducted by the children themselves with a view to heightening their awareness of how local authority policies affect the way they implement decisions on issues which concern all residents.

P105

Kalin, Nadine & Kind, Sylvia (Canada)

Invitations to understanding: Explorations in teaching art to young people

Date: 2006-03-02

Hour: 16:30-16:55

Room: S2

Abstract:

While art education programs often rely on students learning by reading pertinent literature and by following art technique demonstrations, they may disregard the tensions many pre-service teachers feel between the contexts of studying in university and teaching in schools. A course called Explorations in the Teaching of Arts to Children, affords students of education the prospect to experience, contemplate, and internalize art education practices for themselves through engaging in responsive scholarship-in-context while teaching and learning about art with children. As teachers consider and assess their beliefs within the environment of a Saturday Child Art Program, they open the door to the possibility of constructing new beliefs and professional habits. Education students begin to view children's creating as complex and multi-dimensional. Occasioning learning in such a way connects students with children and invokes a sense of inquiry into children and art learning while generating a respect for the act of creating.

P139

Kalin, Nadine; Grauer, Kit; Meszaros, Cheryl & Baird, Jill (Canada)

Fields of Co-existence: Visual Journaling within the Context of "Museum as Public

Date: 2006-03-02

Hour: 11:15-11:40

Room: A4

Abstract:

This paper describes Teacher Institutes undertaken at the Vancouver Art Gallery and the Museum of Anthropology in collaboration with the University of British Columbia Art Education Program. We share samples of visual journals created in response to activities undertaken during teacher institutes held in gallery and museum settings. The journals document the diverse ways institute activities and contexts impact on individual participants' relationships with visual culture. The use of visual journals in the museum context as a part of art education courses allows participants to personalize their meaning making in more non-literal ways than just taking notes from a lecture would afford. Conducting teacher institutes in museum settings and interacting with exhibitions of artwork is a qualitatively different encounter from the typical post-secondary classroom milieu. Indeed, the visual journals documented how students' interpretive capacities and relationships with visual culture were transformed through various experiences within gallery and museum environments. The experience of learning with visual culture by holding teacher institutes in museums and learning through the creation of visual journals impacts the way students/teachers learn from, understand, appreciate, and use, not only visual culture, but also the museums themselves.

P140

Kamanos, Anastasia (Canada)

The sand diaries: narrative

Date: 2006-03-01

Hour: 17:00-17:25

Room: S4

Abstract:

The presentation examines the purposeful use of narrative as a "knowledge-making" tool in a women's university in the Kingdom of Saudi Arabia. The notion of "voice" here becomes problematic as it clashes with the kingdom's cultural values and societal norms for women. Indeed, "voice" epitomizes the difficulty women face as students preparing to participate in a society that has yet to find a place for them in the public sphere. Their desire to be full participants in Saudi Arabia's rapid move towards modernization requires reflectivity, critical thinking, emancipatory practice and creativity - arts-informed ways of knowing and being that cause conflict therefore inhibiting rather than supporting women's creative abilities. This presentation also examines the students' participation in the BBC "MY LIFE" project which explored the participants' aspirations for the future in narrative form.

P141

Kankkunen, Tarja Anita (Finland)

Doing 'multimedia ethnography' about gender

Date: 2006-03-02

Hour: 11:15-11:40

Room: S3

Abstract:

The concept 'gender play' (Barrie Thorne 1993) contains the idea that construction of gender, either in or outside school, is not a one-way act of adults socialising children into boys and girls, but a process of unfolding divisions and boundaries alternately strengthening and being challenged. It is a process in which children themselves actively, and more or less playfully or seriously, partake. Moving in the area of art educational research with a feminist, sociological, cultural studies approach, the study focuses on 'gender play' in the everyday context of school art education. It brings to view, describes and interprets the dimensions and ways of constructing difference and how gender meanings are attached to interaction, picture making and the students' works. The data was collected and analysed using ethnographic and qualitative, interpretive methods. The main data of the study is based on a period of participant observation in the fall of 1996 during an obligatory 7th grade art course with eleven girl students, seven boy students and their art teacher. One area and resource utilised in the study has been experimentation in the production of interactive multimedia as a way of writing ethnography and a possible tool for (artistic) research. The written research report is published on a cd-rom together with an interactive 'multimedia ethnography' combining the text and excerpts of image, sound and video data. The presentation at hand focuses on this dimension of the study.

P142

Kao & Chao, Huei-Ling (Taiwan)

The Strategies of Integrating of Digital Archives into Arts and Humanities Curriculum and Instruction
Using the National Palace Digital Museum as An Example

Date: 2006-03-01

Hour: 13:15-13:40

Room: S2

Abstract:

21st century is an information-technology era. In order to maintain the competitiveness in the world, how to implement technology into the field of education is a pressing issue for many countries. Under the ideas of integrating Information and Communication Technology into education, the traditional teaching pedagogies has encountered big challenges. Nowadays, how to transform cultural heritage to digital learning objects as significant teaching materials for K-12 curriculum and instruction, remains as an urgent issue for arts and education institutes. The National Palace Museum's collection contains a large number of Chinese treasures. Since the year of 2000, the National Palace Museum devotes to promote the beauty of Chinese culture. The project of digital museum is proposed to display the highlights of the treasures, which aims to attract the public in Taiwan and overseas to visit the digital world via the Internet. However, the project of digital museum fails to meet the task of integrating digital archives into K-12 arts and humanities curriculum and instruction in Taiwan. By cooperating the strength of different professionals, the purpose of this study is to explore the strategies of integrating the National Palace Digital Archives into arts and humanities curriculum and instruction.. In doing so, this study hopes to improve the theories and practices of utilizing educational technology within the field of arts and humanity education.

Keywords: Digital archives, learning object, arts and humanity education

P143

Kenneday, Elizabeth (USA)

Art, Ecology, and the Giant Sequoia Project

Date: 2006-03-04

Hour: 10:00-10:25

Room: S1

Abstract:

This presentation looks at a project funded through an Educational Grant from the Save-the-Redwoods League for the development of art activities that foster an understanding of the history and ecology of the rare Giant Sequoia groves of California culminated in the development of lesson plans in scientific illustration and murals. In this pilot study, students in the teacher preparation program at the California State University, Long Beach, with no background in art tested the lesson plans with the results exhibited to the public in campus galleries. The Education Division of the Save-the-Redwoods League is currently exhibiting the works in San Francisco, and will be incorporating them into a statewide plan for educational activities that promote environmental awareness and conservation.

P144

Kent, Lori (USA)

The Electronically Engaged Mind: Implications for Art Ed

Date: 2006-03-03

Hour: 12:45-13:10

Room: S3

Abstract:

The undeniable presence of electronics and digital media in contemporary culture may be shaping our behaviors and preferences, giving humans a relationship to tools never seen before. This presentation looks at the effects of video gaming, poetry composition via cell phone, and (arguably) complex television and film plots on visual arts education. Participants are asked to share anecdotes on entertainment technology in the lives of children .

P145

Kerinska, Nikoleta (Brazil)

Three-dimensional design of intelligent virtual creatures based on the brazilian type

Date: 2006-03-03

Hour: 16:00-16:25

Room: A2

Abstract:

The new computer technology currently employed in computer art extends the possibilities for generating graphic objects and for integrating artistic subjectivity and scientific idea. A 3D modeled environment known as virtual world seems to be the most complex form in computer art, mainly because its capacity for reviewing conceptual issues and aesthetical trends. This paper describes the creation process for 3D modeled agents which are intended to live inside virtual environments. These agents are taken as a special class of robots and are characterized by a behavior according to the creator skill. Actually the creation process includes several stages, starting by the modeling, then animating, and finally including intelligence. The modeling techniques are determined according to the characteristics of the object to be modeled. Here, the agents are modeled under the appearance of human beings having the anatomy and artistic representation of the human body as a reference. The agents so design have been inspired on persons who are relevant for the cultural and intellectual history of the brazilian nation for the last 500 years. Therefore, the production of this computer creatures could be considered as a creation of a series of portraits. The creation of portraits by traditional techniques is a form of art which carries a sociological meaning showing cultural preferences and values for a given period of times. A good portraits is a result of proper representations for the physical and psychological expressions of the model. For this reason, the information and the impressions perceived from the person being depicted have a great value for the artist, as well as some other aspects such as the historical, social or professional context which are relevant from the anthropological point of view. Key words: computer art, intelligent agents, virtual reality, 3D modeling.

P146

Kettel, Joachim (Germany)

Artistic Research in the Mountains

Date: 2006-03-04

Hour: 10:30-10:55

Room: S1

Abstract:

The presentation of this art project in the high mountains of Switzerland (2.400m) will focus on a couple of issues which are most relevant for the innovative discourse of art education and art didactics at schools and universities in Germany today. For example problems of the beginning of a self organized and self conducted art project, problems of stimulating self awareness in artistic work and process will draw a picture of a new concept of artistic education for individual and social development.

P147

Kim, Hyungsook (Korea)

'Sasaeng(drawing from life)' and the Modern Art Institution in Korea

Date: 2006-03-02

Hour: 17:00-17:25

Room: S2

Abstract:

The idea of Westernized art was introduced in Korea in the early 20th century. A concern with "Sasaeng (drawing from life)" is one of the significant characteristics of modernization in Korean art, as revealed in the change from traditional to modern Korean society. Sasaeng emerged in Korea as Confucianism collapsed and Western capitalism came to dominate the country and its culture. By the beginning of the 20th century, the idea of the landscape in the West came to be introduced in Korean art. Additionally, as the term 'DongYangHwa (oriental painting)' is formally used, 'Su (writing)' was ruled out from the modern art field, and 'Hwa (painting)' was divided into oriental painting, painting, sculpture, and craft. This paper examines Sasaeng in Korean art in the early 20th century. First, the paper investigates the background of how the idea of Sasaeng was introduced to Korea under Japanese colonization. Since the Japanese art world and art education influenced modern Korea, Tokyo's Art School and art world in Japan are discussed. Second, the phenomenon of Sasaeng is investigated in relation to the 'Chosun Art Exhibition' and the 'Dong Youn Sa Group'. A perspectives and chiaroscuro in plastic techniques of Western paintings were adapted by traditional Korean painters. They looked at the new trend of painting in the Western style through Japan. Finally, this paper examines how the concern of Sasaeng is revealed in modern art education in Korea. The textbooks of 'DoHwalmbon' and 'BoTongHakKyo DoHwaChup' are analyzed. By the middle of the 20th century, the public schools of Korea were concerned with Sasaeng, influenced by the 'JaYooHwa Movement' in Japan and the West. The idea of Sasaeng represents the beginning of modern art education in Korea, which was an escape from traditional art education.

P148

Kim, Junghee ; Lee, Jooyon; Ahn,Keumhee; (Korea)

A study on the understanding of art in the case of Korean pre-service elementary teachers: focused on the usage of art terminologies

Date: 2006-03-01

Hour: 15:15-15:40

Room: A4

Abstract:

Purpose of the study: The purpose of the study is to examine how the pre-service elementary teachers in Korea have a command of art terms, which were presented in G1-10 Korean art textbooks in their description on artworks. For this purpose, 10 artworks selected and presented to the teachers in order to check the level of usage of art terms in their description. Methodology of the study: This study has two steps: First, more than 200 preliminary teachers were selected to describe each artwork. We selected 10 most representative artworks, 5 Korean and 5 Western paintings, which have similar subject from G1-10 art textbooks. Second, for the in-depth interview, we would select 30 interviewees from the same preliminary teachers based on their levels. These three levels, high, middle, and low, are based on their understanding of art and the usage of art vocabularies. They would be asked to describe the same artworks verbally to check the difference between written and verbal description. For the in-depth interview, we would prepare semi-structured interview questionnaires consisted of following: the concept of art, art subject, artistic methods, art elements and principles, art materials and tools, in order to analyze preliminary teachers' understanding art. The implications of the study: First, the findings of the study would provide the profound standard for evaluating the appropriateness of current G1-10 school art education in Korea. Second, this study would provide the basis for improving the teacher education program in Korea. Third, this study would encourage the discussion of the understanding art in academic field in Korean art education.

P149

Kim, Nanyoung (Korea)

Biological ground of aesthetic experience updated

Date: 2006-03-03

Hour: 12:45-13:10

Room: A4

Abstract:

While cultural diversity in art should be promoted, it is also important not to forget the universality of aesthetic experience and art. This presentation will investigate how recent research in archeology, biology, neuro-psychology, and aesthetics helps us understand the status of aesthetic experience in human nature and society. As we understand this more, we will be better equipped to advocate art in education, and make appropriate curriculum choices regarding multicultural and interdisciplinary art contents.

P150

Koivurova, Anniina (Finland)

Compulsion for Happy Endings. How do the 13 year old students test and confirm their aesthetic views in art education

Date: 2006-03-03

Hour: 14:15-14:40

Room: A2

Abstract:

My speech is based on empathy based stories and pictures that I have collected from 13 year old students. The students have continued a given the script, which tells about an art lesson during which a student encounters certain kind of a picture that provokes him / her. After writing a story the student has visualized the picture depicted in the written story. My idea has been to make the student to write about and visualize his / her aesthetic views and the social relations in art education. I research how the variations of the script affect on the stories written and the pictures. I analyze from the stories and pictures what kinds of narratives can be found about art lessons as a social sphere and about aesthetic views that take place in art education at school. I'm interested in the hidden ethical and aesthetic norms and values of school that affect the social relations and aesthetic views of the students and teachers. The stories and pictures give expression to this less spoken part of the school world. I'm concentrating on this speech to the "happy ending" format that keeps repeating in and ending the stories. The school routines and simple aesthetic pictures seem to offer safety for the student in the complicated visual and social world.

P151

Kroupp, Rachel (Israel); **Sumner, Kent; O'Malley, Nell** (USA)

The Leisure Time Activity Preferences of Children in United States and Israel.

Date: 2006-03-01

Hour: 18.00-18:25

Room: S1

Abstract:

The present study is concerned with issues in the leisure activity of children from two countries, the United States and Israel. The goal of the research is to reveal the leisure activity of children in the USA and Israel, to compare between them and to become familiar with the culture of the other. This will be done using children's drawings. The language of drawings is a primary and direct and use as a universal and visual language. The drawings represent the child's inner word; ways of thought, emotions, problems and wishes, as well as the child's local images of environmental and cultural characteristics. The study includes 306 pupils from first through fifth grades in three elementary schools of differing socioeconomic levels, in Beer-Sheva, Israel, and 200 pupils from three elementary schools in Corvallis, Oregon, U.S.A. The question that this study addresses is: What are the preferred leisure activities as they appear in each separate population? The research tool is drawings by the children on "What I like to do in my spare time". The examine the leisure activities of the children is according to four activities that are: Social, Science, Sport, Culture and Art. We also examine the leisure activities under the main Categories by Robert Stabbins (2001), that is, a) casual leisure, b) serious leisure. In general we seem to have got a relatively clear picture of the leisure time activities that were reported by the children, which seemed, at first glance, to be varied and interesting. A large percentage of American children (girls and boys), like sports activities, next come social activities (with large percentage of girls), and science activities (most of them boys), and in the last place is culture & art activities (most of them girls). A large percentage of Israeli children (most of them boys), like sport activities, next come social activities (with large percentage of girls), science activities (girls and boys), and in the last place come culture & art (boys and girls). Along with this, when analyzing the quality of the activities, we noticed that most of them were of a casual nature, in other words not organized and spontaneous, and not within the framework of extra-curricular activities or methodological learning. Another phenomenon is the high percentage of children who prefer playing alone in Israel and in USA. It is important to note that many other activities can be considered as solitary activities, for example: painting, music, reading books, watching T.V. etc. It is important to emphasize that in populations, the American and the Israeli, there is a social deficiency. Both in Corvallis and in Beer-Sheva, children didn't mention any kind of serious social activity such as scouts or helping others – as their preferred leisure time activity. In our opinion, our society in particular, a society rich with technology, is directed, though unintentionally, to indifference and to introverted ness, our society and its different educational institutions, must direct activities towards children's understanding of openness. Correct education is that which encourages the development of the individual alongside regulating the personality to all aspects of the surrounding society.

P152

Kroupp, Rachel (Israel)

Environmental and Cultural Characteristics Reflected in Drawings by Ethiopian-Born Israeli Children

Date: 2006-03-03

Hour: 13:45 -14.40

Room: A4

Abstract:

Since the 1980s we have been witness to a rapid immigration of Ethiopian Jews to Israel. People of Ethiopian origin living in Israel, especially children, suffer from absorption problems, which most significantly manifest themselves in social and educational aspects. In order to assist each immigrant to acclimatize to the new country and its customs, we must be acquainted with the culture and traditions of their country of origin. The goal of this research was to identify, expose, analyze and document the environmental and cultural characteristics of Ethiopian life, as reflected in the drawings of Israeli children born in Ethiopia. We chose to use in the current research the language of art, since through this language the child expresses his or her knowledge, emotions and sensations. On the one hand, drawing can be a tool of self-expression for the child, and on the other hand it can also help others understand the child. The use of the language of art as a tool for non-verbal, elementary and direct communication is important to everyone, but especially important to all immigrant children. The current research is qualitative and its population consists of 206 children, aged 6 – 12, 103 of which are Ethiopian-born children who have been living in Israel for a period of between two days and a year. An additional 103 children comprise the control group. The research tools were children's drawings dealing with the following subjects: A. A tour in the place I was born. B. Holidays and events as we celebrated them in my birthplace. In the research a comparison was made between (a) the environmental and cultural characteristics as they are surveyed in the written and photographed ethnographical research literature, and (b) the same characteristics, as they are reflected in Ethiopian children's drawings. The research findings pointed to the fact that Ethiopian children's drawings reflect the different forms of cultural and environmental characteristics of the Ethiopian village, according to the following variables: A. Seen variables: The Ethiopian village, its location, its weather and scenery; a description of buildings; human figures; women's, men's and children's roles; religion. B. Unseen variables: the children's depiction of their immigration to Israel. Unique drawing characteristics exposed in the Ethiopian children's drawings are a very powerful use of colors and hues (especially in the colors of the Ethiopian flag) and vast decorativeness. Fifty one percent of the children drew vertically on the page (compared to five percent of Israeli children). These findings can be used for future research. The findings of this research can be useful to teachers and pupils in elementary schools as a tool for understanding Ethiopian culture on one hand and as a source of pride for Ethiopian-born pupils on the other. The reserve of drawings in the current research, combined with the relevant explanations, can form the basis of learning materials that could be used by elementary school teachers, teachers at teaching seminars and university lecturers concerned with the topic of children's drawings and multi-culturalism. Key words: Children's drawings; Ethiopian children's drawings; Art and culture.

P153

Labitsi, Vasiliki (Greece)

Researching visual narrative in children's books and drawings: The Greek case

Date: 2006-03-01

Hour: 16:30- 16:55

Room: S2

Abstract:

Visual narrative plays a key role in how children develop and communicate ideas and thoughts about themselves and the world. From approximately the age of five, drawing is typically one of the primary vehicles for narrative making. Providing children with opportunities for developing their visual narrative making ability is important, therefore. Yet, this is not addressed very much in primary art education. Children's illustrated books could make an appropriate recourse in this regard. Visual narrative is a central feature in illustrated books that abound in every primary classroom, and constitute a diverse and inexpensive resource. But before visual narrative can become a focus of study in art education a need was identified to establish how illustrations in children's books construct and communicate meaning and how they can be studied and analysed. Also a need was identified to investigate the present state of children's ability to create visual narrative and develop understanding about the gap between professionals' and children's practice. The paper presents the method and some findings of ongoing research into visual narrative in children's drawings and illustrated books. The research took place in Greece where illustrated children's literature is flourishing but art education in primary schools is underdeveloped. The conceptual framework developed for studying visual narrative is described and some findings about the resources used by illustrators and children and the kinds of meanings they communicate are reported. Also implications of these findings for primary art education are discussed.

P154

Laitinen, Sirkka Tuulikki (Finland)

Children visualizing their experiences amidst the catastrophe

Date: 2006-03-03

Hour: 9:00- 9:25

Room: A4

Abstract:

Children visualizing their experiences amidst the catastrophe - Images as a space for cultural confrontation In my research I have studied visual material that is based on 64 drawings, made by sri lankan children aged between 7 and 16. Drawings have been made one and a half months after the tsunami-disaster in the village of Hikkaduwa. Hikkaduwa is a small village, heavily affected by the tsunami and the consequent train accident. From my perspective it is apparent that reviewing drawings that were made after rough experiences, enables art educator to understand these experiences. This understanding will be of great use wherever cultures meet. Images have been drawn in a temple area where homeless children and adolescents had been gathered. Encouraging the children to draw the pictures is part of a project by Finnish Psychologists for Social Responsibility (PSR) for helping to establish a centre for disabled children. Visual material was provided by the PSR. I try to examine the drawings against the socio-cultural background and to study how they reflect the experiences of children and adolescents. I take advantage of the method that I developed in my doctoral dissertation. The method was influenced among others by G. Z. Nordström's views of analysing children's drawings. I also use the visual method of analysis. Art education students have also assisted me in interpreting these pictures. Even though the children and adolescents were not given any specific subject, they all visualized the tsunami and their experiences amidst the catastrophe. Exact observations of events, places, people and of their acts, emotions and relations to each other speaks the observer volumes about the experiences of the drawer. Images reflect a cultural and social reality that is in many ways very different from the western art educators reality. Regardless of the differing realities between the drawer and the analyser, the feelings of anxiety, horror, unity and being saved come over to the western art educator. Analysing the images gives also insight into children's way of reacting to a catastrophe that the community confronts. It also enables us to share the experience of a faraway catastrophe. Children's drawings tell about their environment and express the experience of a common disaster. At the same time the artistic elements of the picture tell the beholder of the visual forms of the culture and of those conventions, that are characteristic to children's visual storytelling in that culture. Reviewing children's images from a foreign culture gives the western beholder an opportunity to empathise. Images could be the seed of understanding, that living in this world of threats and catastrophes requires from us as humans beings and art educators.

P156

Lane, Stephen (USA)

Design and Implementation of Studio Art Programs at the China Central

Date: 2006-03-03

Hour: 9:00-9:25

Room: S1

Abstract:

Given that our conceptions of proximity are based on things being interconnected and related my presentation will focus on the design and implementation of the summer studio art programs at the China Central Academy of Fine Arts (CAFA) and Wonder Site, Tokyo, Japan. Both summer programs have a shared philosophy of students making art in an environment that provides cultural immersion and geographic displacement. The CAFA summer program is the first summer studio arts program to be offered in Beijing, China and the only summer arts program in China offered by Columbia University. It was designed to introduce primarily non-Chinese speaking international students to China in a manner where students would make their video and digital media art in an environment that provides cultural immersion and a sense of dislocation from the students' usual geographical environment. CAFA 2006 will represent the third year of the program. The Japan Wonder Site program is opening in 2006 and while similar in philosophy to the CAFA program has a unique Japanese character to it. My presentation will address the dynamics of organizing and running international studio arts programs and how making art in a different culture influences the work of the students who attend the program and my work as an artist, curator, and educator. I have been a visiting artist during the summer months at the Central Academy of Fine Arts since 1987; it was at that time in conjunction with CAFA faculty that I organized the 1987-88 exhibition New York/Beijing.

P157

Larkou, Fotini (Cyprus)

An Investigation into the Contribution of Art Heritage Teaching to the Development of Cultural Understanding and Tolerance in Cypriot Primary Schools

Date: 2006-03-03

Hour: 9:00-9:25

Room: S2

Abstract:

The issues this paper will address are part of my PhD research in progress. In this presentation, I will examine the potential of art heritage content and selected teaching/learning strategies for responding to artworks for i) teaching cultural understanding and tolerance and ii) use in Cypriot Primary Schools. The values of cultural understanding and tolerance will be examined under the umbrella of human rights education. Thus, the interface between art education and human rights education will be also examined. The discussion is expected to provide evidence that art is an appropriate curriculum subject in promoting the values of human rights education. Concluding, a proposed curriculum model will be presented together with justifications for its use in the Cypriot primary art education context. An experimental curriculum will be presented that aims to develop primary students' knowledge and understanding of art heritage in such a way that young people should be practiced that skills in order to be able to see from the others' point of view, sharing a full acceptance and respect of the premise of human dignity. It is proposed that an artefact-based curriculum unit using an inquiry/questioning strategy to study and selected democratic teaching/learning methods (active listening and discussion and talking circle) is an appropriate tool to this direction. Lesson content will be organized around study and discussion of everyday past and present artefacts and designed objects. The content will be focused on the theme of containers for serving and storing food of various kinds. Comparisons will be made with artefacts from different cultures serving the same functions. Students will be actively engaged into investigation of the meaning, function and value in artefacts in order to understand them in their social context.

P158

Leal, Elizabeth G. (USA)

Arts Education and Contemporary Societies: Two Arts Integration Models for PreK-12 Focused on Children's Knowledge Acquisition, Social Interaction, and Cultural Understanding (Theory and Praxis).

Date: 2006-03-03

Hour: 9:30-9:55

Room: S1

Abstract:

Purpose: To share essential components of two arts integration models for PreK-12 instruction currently successfully developed and implemented in the South and Deep South of the USA that aim at fostering social inclusion, group identity, accepting, understanding, and valuing cultural diversity. Overview: This research synthesizes constitutive elements of Whole School Initiative (Mississippi) and A+Schools Program model (North Carolina, Oklahoma, Arkansas). Both are interdisciplinary and integral approaches to arts education conceived and implemented for formal (PreK-12) school environments but that are also carried out in informal settings. Engrained in the conviction that the arts play a fundamental role in education in contemporary societies, philosophical, historical, and practical applications, including current scope, funding, and assessment are highlighted. In addition, this presentation shares a lived example of attempts to foster social inclusion and group identity during intensive workshops with Navajo children (K-7 grades), school faculty, administrators, and community members in New Mexico using the Whole School model. Outcome: Shares continuous efforts of artists and art educators in seeking and successfully implementing arts integration in PreK-12 curricula to facilitate knowledge acquisition, along side opening opportunities and conditions for the development of true cultural diversity and of multicultural understanding.

P159

Leite, Maria Isabel (Brazil)

Children, Elders And Museum: Memory And Discovery

Date: 2006-03-03

Hour: 9:30-9:55

Room: S2

Abstract:

This text discusses the relation that children have / could have with museums, in particular art museums, viewed as spaces for exchange, discovery, production of meaning, creation but, above all, as spaces of memory, of history, of life. Here, we underline the importance, for the children's formative process as social, historical e cultural subjects, of the links and associations that a child makes / could make starting from her aesthetic experiences with cultural representations of other time-spaces and with people from other generations.

KEYWORDS: education, memory, space-time relations, museum, children

P160

Lenskaya, Natalia (Russia)

Quelques repères pour l'initiation à la culture en Russie et en France.

Date: 2006-03-03

Hour: 11:15-11:40

Room: S5

Abstract:

Comment pourrait-on définir la notion de culture au début de ce XXIème siècle ? Les opinions abondent. Abraham Moles parlait de cultures individuelles « mosaïques » - ou fragmentées. Yves Michaud met en avant un concept de culture « multiple » où chacun apaise sa faim culturelle avec des « plats » de son propre choix. Il semble que les adolescents, qui commencent juste à former leur goût, devraient tomber en une sorte d'embarras au moment où ils ont à communiquer avec le complexe paysage culturel. C'est de là qu'était partie notre recherche qui cherche à démontrer l'adolescent d'aujourd'hui à l'intersection de la culture de distraction (ou culture « de masse »), de la culture adolescente et – pour la troisième composante de ce contexte – de la « haute » culture qui peut être observée dans des groupes d'adolescents impliqués dans l'éducation artistique. Un autre aspect qui nous interpelle : spécificité de l'orientation culturelle développée par les adolescents appartenant à différentes traditions éducatives, celles de l'Ouest et de l'Est par exemple ; en particulier, nous nous sommes intéressée à l'éducation artistique en France et en Russie postsoviétique. L'analyse des opinions des adolescents eux-mêmes, de leurs parents et de leurs enseignants, nous allons procéder à une description comparative de la socialisation primaire dans des contextes multiculturels.

P161

Levan (Georgia)

Arts Education in Georgia

Date: 2006-03-03

Hour: 10:00-10:25

Room: S1

Abstract:

Last year in Georgia we have a general changes at the system of education, post communist Georgia try to be more closer and became a member of Bologna process. The Art education and concretely education of Performing arts, Film, Tv and scientific research of Theatre and Film have long traditions at our University, which starts at the beginning of last century. I would like to focused on traditional methods and changes, in arts education, the gap between national traditions and international standards, problem of small languages and future for international exchanges. Main task for international exchanges could be curriculum development in the frame of reality and globalisation.

P162

Liao, Pei Ling & Wang, Shei-Chau (Taiwan)

The Collaboration of Interdisciplinary Curriculum in College Students: An innovation of Interactive Multimedia Project

Date: 2006-03-02

Hour: 9:30-9:55

Room: A1

Abstract:

1. Introduction: The environment of college students who interacting with digital experiences that move beyond digital tradition, blur the boundaries between art and science, and transform different major students in the college in Taiwan. 2. Motivation: Learn how to master the latest digital theories and expert practices in the art and science of computer graphics and interactive multimedia techniques for different major students in the university. 3. Example/Students' CD-ROM work: The innovation of using computer graphics and interactive multimedia techniques in art education. 4. Conclusion

P163

Lima Cruz, Angélica; Dias, Maria Flôr; Lessa, Elisa (Portugal)

"Cabeçudos and Cabeçudas" – Town differences

Date: 2006-03-02

Hour: 11:15-11:40

Room: A3

Abstract:

"Cabeçudos and Cabeçudas" (*) – Town differences This type of communication pretends to show an activity developed within the studies of childhood education which its organization converged into three domains of the so-called Artistic Expressions Area – Visual, Music and Drama. Taking as reference one of the most popular traditions – "cabeçudos", the three expressive-artistic domains prepared and released a preformative intervention in International Childhood's Day. Other looks created new senses where the multicultural-type, "race", religion, status and age were the difference. With "Cabeçudos and Cabeçudas" we made a party with the children. (*) "Cabeçudos" – popular Portuguese masks with big heads, dressed in a funny/popular way.

P164

Lisboa, Ana (Brazil)

The artist, the creative process and the cultural mediation

Date: 2006-03-02

Hour: 17:00-17:25

Room: A3

Abstract:

The artist, the creative process and the cultural mediation This study is focused at the theme of the creative process and the cultural mediation. It is the third version of the so called experimental Project: "The artist and the cultural mediation", developed at the Institute of contemporary art (ICA) at the Federal University of Pernambuco. From April to July of 2005 the artist Renato Valle performed his works of drawing at the galleries of the ICA, discussing with the general public the process of artistic creation, the genesis of production as well as the techniques and the material utilized, also discussing what is silencing the city, the contemporary drawing and the background of the plastic production. Renato Valle considers the drawing as a language. With these actions of artistic-educational character we aim to contribute to the rising of groups able to compose public opinion together with the Community of the Federal University of Pernambuco. Public and private schools, specialists and the general public. All the process has been reported in order to allow the comparison with previous experiences and to become a reference for future projects. Key words: Drawing, creative process, cultural mediation, creative genesis.

P165

Liu, Kuang-Hsia (USA)

Using Computer Technology among Pre-service Art Teachers: Implications for Teaching Digital Art in Taiwan

Date: 2006-03-01

Hour: 15:15-15:40

Room: S3

Abstract:

Before embarking on any research about art education, we should first ask, Why is education about art important for today's children? In their own lives, children receive much of what is seen as important meaning in the world through visual images; indeed, our societies have become governed by visual images in newspapers, magazines, television, advertising, and throughout our environment. Even our personal computers have become image-based, dependent on little icons to deliver what used to be hundreds of pages of software manuals. We live in the age of this new language that speaks to our children more directly. Are they able to read this language and make their own judgments? As Freedman (2003) notes, "Many of the images students see everyday have been created or manipulated using computer technology and other advanced technological media. Analyses of this imagery and the ways in which the images are produced can help students understand the artistic possibilities of visual technologies and the pervasiveness of their use and influence" (p.139). Art educators can help students read and criticize these images through applying computer technology into art curricula. Today computer has become a fixture in many schools, and art educators are being encouraged to utilize computer technology in the art classroom. (Cato, 1997, p.2) Although art educators recognize the computer's potential as a tool for making art, researches show many art teachers initially had negative attitudes toward the use of computer technology in the art classrooms (Ettinger, 1988; Hubbard, 1995; McCulloch, 1984; Squires, 1983; Stockvock, 1986). Greh (1986) declared that it was because they remained largely unconvinced that the work produced by computer was real art. In addition, she found that art educators views computers as dehumanizing and manipulative machines. From 1986 to 1990, many researches show the significant of computer in art education. In 1997, Lynn Galbraith pointed out that research into pre-service art teacher education is getting increased attention within our field. He future said that "we need to prepare teacher who display established pedagogical values-people how are not only ethical, caring, passionate about teaching, and versed in the disciplines of art-but also innovative and receptive to the ways in which new technologies might enhance their professional lives as well as the lives of students" (p. 19). Unfortunately, little research exists that examines how computer technology can be integrated into pre-service art teacher education and also few studies concern about how pre-service using computer technology in their artistic practice. Therefore, it is the need to more in full understand how computer technology can be integrated into pre-service art teacher education and how pre-service art teachers use computer technology as an artistic tool.

P166

Lokka, Antti (Finland)

Media Education in the Teacher Education

Date: 2006-03-02

Hour: 17:30-17:55

Room: A4

Abstract:

Objective and description of the project The media education studies are targeted to 2nd year students who are coming primary school teachers. Students will be able to analyse the theoretical and philosophical meanings via mediaforms, media uses and mediaproduction. There are several tasks during the one -term-course; mediadiary , optional media production and analysing mediatexts. Key texts include films, newspapers, magazines, websites, animation, television or comics The main point is study connections between electronic images and written words. Educational aspects are included in background of all tasks and materials. Aims and background My lectures deal with the theory of visual expression, visual perception and visual communication. My aim is to provide my students with "reading glasses" for the world of visual images. I will outline the media uses in everydaylife and examine the changes of communication environments. The media study deals with selecting the key texts, and the ways in which young people interpret them. The purpose is to examine the specific features of young people's media literacy. How do young people aged 20-25 experience the flood of modern visual communication? Teaching methods include lectures, workshops, independent working and internet-based group discussions.

P167

Lopes, Ana Elisabete (Brazil)

Shared Looks - the photographic act an alterity and dialogism experience

Date: 2006-03-03

Hour: 12:15-12:40

Room: S5

Abstract:

This study is an investigation of the photographic act and visual narratives, spoken and in writing, produced by an integrated group of young adults that participated in the research-intervention project called Photo-Graphics Workshop. The project aims at exploring the photographic language as a means and mediation for knowledge construction processes, for the constitution of subjectivities, and for social inclusion. The theoretical-methodological conception of the research was built on a dialogue with the ideas of M.Bakhtin, Vygotsky and W.Benjamin, and more specific study on the photographic language was developed based on P.Dubois, R.Barthes, S.Sontag and J.Dietrich, among other authors.

P168

López Pérez, Elisaberta (Spain)

Encountering memories: a place to be born again

Date: 2006-03-04

Hour: 13:45-14:10

Room: A4

Abstract:

Art therapy in the classroom for the elderly (Aula de Mayores) of the University of Granada with the artistic creation workshop (HIGHER EDUCATION FOR ELDERLY PEOPLE) This paper sets out a reflection regarding the incorporation of art therapy strategies based on critical pedagogy methods by means of a visual-culture-based workshop of artistic creation in the classroom for the elderly (Aula de Mayores) of the University of Granada in Spain. The creative and artistic activity within the context of a workshop for the elderly is a way of making the personal and collective history re-emerge. Art modifies time perception which gets ready for the reunion and reconciliation with memory and with the suspended instant, within a discreet space where it is possible to make oneself noticed and visible. The creative act gets back the inner dialogue of those who go into their humanity to be born again in a new time. (Hanna Arendt, The Human Condition, 2002) The workshop, as a physical and emotional space, becomes a reliable support in accordance with every reality where we reflect, not only what we have been or what we have lost, but also what we are and what we are decided to be. Thoughts and feelings find a place to express themselves in the artistic object that extends its value as a product to become also witness of the process. This object acts as an intermediary between the teacher and the pupil in a communication space related to play (Donald W. Winnicott, Playing and Reality, 1996). Using their emotion as the main vehicle and their bodies as a support, teachers and pupils can experience the joy of living.

P169

Loponte, Luciana Gruppelli (Brazil)

Artist teaching profession: art, aesthetics itself and feminine subjectiveness

Date: 2006-03-04

Hour: 11:15-11:40

Room: A2

Abstract:

Since on presuming that a teaching education in Art (at Children's education, High School and College teachers) in Brazil is quite precarious, and, also knowing that gender relations are implied into speech definitions about Art and in the constitution of teaching profession in Art; I wonder if there is a possibility of a constitution in "Artist teaching profession". At this research, we relate Artist teaching profession to writing practices itself and friendship types as possible ways of resistance and subversiveness to subjective powers (specially the ones involving relations between power and gender), from looking at the analysis of a teaching profession in Art education, that has been coming developed for five years by a teacher's group at Santa Cruz do Sul University (Santa Cruz do Sul, RS), south of Brazil. This is an assignment deeply influenced by Michel Foucault theories, by a special attention at Nietzsche's reflexion and by theoretical feminist productions, connected to Art and education. This doctoral thesis tries to establish a relation among gender, visual Arts, and teaching Art, since a problematizing that has been part of us: geniality artistic and creator subject myths, Art and women image and the intimacy aesthetic present at feminine domestic Art - trying to articulate them and to join at teaching profession Art production. From Michel Foucault theories about existence aesthetic, ethic, writing itself and friendship relation; there is a clear problem of a possibility to the Artist teaching profession. The analysis balance to the empirical material (several texts, letters, memorial, portfolio, field diaries) appears from the philosopher theoretical production: writing itself; disappearance plays; friendship, Art and ethopoetic teaching profession. In this thesis, Artist teaching profession in debate is in opposition to a stereotypical teaching or models, marked by didactic manual labels, addressed to supposed "creative teachers"

P170

Lövgren, Staffan (Sweden)

Media and communication in the school

Date: 2006-03-01

Hour: 12:45-13:10

Room: S3

Abstract:

Mediaproductio for teachers is not a priority in teacher education programs. Not in schools either. On the contrary, focus is on reading and talking. We need an expanded concept regarding the text and in our model we work with film as a mean to communicate. The idea is that students in education should be able to work with their future students in a creative way while using modern media. The presentation will include material both from teacherstudents and their students in primary schools.

P171

Macaya, Albert (Spain)

Visual arts, language and reasoning: a case study

Date: 2006-03-01

Hour: 13:15-13:45

Room: S5

Abstract:

Presentation of a research based on a case study strategy, on the role of language and reasoning in art appreciation at the primary school. Analysis of the cognitive and cognitive-linguistical skills involved both in art appreciation and artistic productions in young boys and girls. The conclusions of the research point to the existence of different patterns, among children, in reasoning and argumentation in the artistic domain.

P172

Mackey, Kathy (Australia)

The photographic gaze : representations of the contemporary tourist and urban landscape as classroom stimulus

Date: 2006-03-02

Hour: 11:15-11:40

Room: S1

Abstract:

The gaze and associated photographic concepts of memory , representation and place/time offer challenging starting points for student analysis and the creation of artworks. This paper will address the unique nature of the tourist gaze , including seeing and being seen in a new environment through the mediums of photography and video. Students are now global consumers who are able to assimilate a variety of approaches to the physical and virtual environments within their creative practice. The presenter, a practicing artist ,will consider the simulated character of contemporary cultural experience as rich stimulus for new readings of photographic/videographic literacy.

P173**MacLean, Jan** (Canada)*Perceiving the Good through Art***Date:** 2006-03-01**Hour:** 17:00-17:25**Room:** S1**Abstract:**

This paper explores the relationship between ethics and aesthetics and looks at ways in which participation in the imaginative arts can benefit adolescents who are struggling with emotional and behavioural problems. Some of the challenges students are facing may include violent behaviour, alcohol abuse and drug addiction. Estella Conwill Majozo writes, "To search for the good and make it matter: this is the real challenge for the artist" (p. 88, 1995). I first read these words over ten years ago and consequently they have profoundly affected my work as an artist and an arts educator. I have often wondered "what is it about this simple phrase that resonates so strongly with my personal beliefs?" Having studied further, I now know that this phrase refers to the 'good' that Plato and Aristotle speak of. I would propose that one of the ways that the good could be perceived and made manifest is through the imaginative process of art making. I would also argue that arts education could play an important role in offering our students the opportunity to discover and articulate what the good is. In this essay I will ask the questions: What is the good? And what role could the arts play in making the good matter for our students?

P174**Maeso, Francisco** (Spain)*Political Alternation And Educative Models In Spain***Date:** 2006-03-03**Hour:** 10:30-10:55**Room:** S1**Abstract:**

From an institutional point of view, the precarious situation of Spanish art education is essentially a consequence of political decisions affecting the structure and distribution of the different subjects related to the teaching and learning of visual arts at the different levels of the education system. The last three education system reforms - LOGSE (Act on General Organization of the Education System, 1990), LOCE (Organic Law of Educational Quality, 2003) and LGE (General Law on Education - preliminary draft, 2005), have controlled the configuration of the official curricula, the university regulations for the initial teachers training, the creation of policies for continuing education and the regulation for the control of the curricular material (textbooks, support material, etc.). However, this situation is not only due to the prescriptions of the educative administrations (national and regional), but also to a whole series of beliefs, cultural conceptions and ideas strongly rooted in our society which impede a clear awareness of the great importance that, in a world dominated by the culture of the image, art education has for the integral education, humanistic and cultural, of the population and the role it plays in the configuration of individual and collective identities. In the course of the imminent European convergence on university studies, a serious reflexion has to be made about the decisions affecting the future of art education in Spain. Otherwise, we will be left behind as other EU nations are already implementing measures for the revalorization of art education as a subject dealing with visual studies and the culture of the image.

P175**Maio, Fernanda** (Portugal)*Political Alternation And Educative Models In Spain***Date:** 2006-03-04**Hour:** 10.30-10:55**Room:** A2**Abstract:**

The effects of globalisation provide fresh possibilities for artistic practice and supply new areas of intervention: the disappearance of authentic places and modes of living or the regeneration of city centres devoid of 'humanity'. Art is pressured to become more democratic and popular, and to be useful in countering the effects of modernisation and urban development. Institutions and funding bodies have been promoting art in public space that 'interacts' with the people, or whose presence in public places is felt to benefit them. In cultural politics, money is being put into projects that can be seen to justify the spending on art for the improvement of the 'quality of life' of 'local' populations, whilst cementing a European cultural identity, even if its objectives remain unfulfilled in the end. It is fundamental to understand the ideology and rules behind cultural policies that relate directly to the construction of a sense of place, albeit differentiated in its regions or nations, but nevertheless, an idea of a shared culture and a European identity based on location and borders as well as on mobility and exchange. This paper discusses the contradictions of a new socially engaged art practice, with predetermined outcomes, in which the so-called participants are usually given no creative space in projects where meanings are necessarily encoded, especially through academic discourses. Through the discussion of a few examples I also explain how, in the move towards a "new internationalism" in art, some discourses can deterritorialise, by disregarding the knowledge of the territory in between the point of transmission and the point of reception, but, also, how these can reinscribe national borders through narratives that redescribe and, usually, maintain the peripheries, in new forms of cultural colonisation. The presentation aims to clarify the urgent need to assess the ways in which art's potential for the generation of multiple meanings may be hindered by being in the service of pressing political agendas with determined working conditions and previously designed social objectives.

P177

Makino, Jessica (Brazil)

Music for life

Date: 2006-03-03

Hour: 9:30-9:55

Room: A3

Abstract:

Through interventions at a nursery, a field research of investigative and interventionist nature intended to outline a way to Musical Education, for kindergarten children (three to four years old), which have a precarious way of life, and which existence may be destined to be repressed by society. Therefore, interviews had been realized with Art educationalists; a bibliography investigation had been done, into important Children Development Psychology study lines; a historical survey on child care evolution in Brazil had been prepared; and had also been studied research from these musical educationalists: Murray Schafer, Josette Feres and Enny Parejo. In which way could the children be benefited by musical practice? Which skills could be developed from Music? What could be the influence on their behavior, on their identity formation, and on the relation with their environment? These were questions that had guided this research, allowing us to follow children that have participated in the project, on their way for discovery and development of perception, creativity, movement, gesture, character, sense of humanity and individual socialization. The presented results had proved to be satisfactory, surpassing the expectations about investigated children musical and behavior evolution.

P178

Marcondes, Marleine Paula & Ferreira de Toledo (Brazil)

Didascaly function in "The Jew", by Bernardo Santareno

Date: 2006-03-03

Hour: 10:30-10:55

Room: A3

Abstract:

The didascaly performs a function in "The Jew", by Bernardo Santareno, which extrapolates the main purpose of a simple marker. Worried with the problems that are presented to the artist as a citizen, producer and "engajé" (engaged) man, Antônio Martinho do Rosário (or the writer Bernardo Santareno), with the "The Jew", portrays very well the kind of narrow relations that can be established between Theater and History, and the consequences of this approximation, moreover if we consider that the work which has derived from a historic fact, or is related to one, ends up, almost always, transformed into an effective vehicle of present denunciation, taking up, as a pretext, the past. The circumstances in which Antônio José da Silva's life and work ("The Jew") are inserted: the author is originally Brazilian – but, considering the nationality determination criteria used in the colonial period, he must be considered a Portuguese writer –, justify the present proposal. Santareno's play, evoking the inquisitional terror, ends up talking about new "inquisitional terrors", which afflicted the sixties' man in Portugal. Santareno, as other progressivist intellectuals, couldn't help resisting the established regime. This situation denouncement is done through some of the characters' talks, but mostly in the insinuations and information held in the didascalies.

P179**Marin, Ricardo** (Spain)*'Visual Arts-Based Educational Research' And Research In Art Education. What can the visual arts teach about the research of the learning in visual arts and cultures?***Date:** 2006-03-03**Hour:** 11:15-11:40**Room:** S1**Abstract:**

'Visual Arts based Educational Research' (V.ART.E.R) is the group of methodologies using the artistic and aesthetic qualities of the visual images to investigate educational problems. 'Visual Arts based Educational Research' is a specific area inside the new wide field of 'Art-based Research', the one that use visual images as its fundamental working language. It is possible to work on educational research problems managing visual images? Could the visual arts be an appropriate methodological model for the educational research? 'Visual Arts based Educational Research' as methodological strategy works, or will be applied, in different areas and subjects. There are three disciplines very close related with the 'Visual Arts based Educational Research' methodological style: education, art education, and visual arts. The key concepts of each field appear in the denomination of this new methodological space. 'Visual Arts based Educational Research' is a new methodological research strategy because traditionally research was associated with science but not with art. About fifteen years ago, 'Art-based research' approach appeared in the panorama of the educational investigation. The fundamental idea is the next: science is important for research, but art (poetry, literature, drama, music, film, performance, photography, design, etc) can also be an important model for the development of the scientific knowledge in human and social sciences, including education and art education. When the unique mode for research was science, art education had to mold, necessarily, into the use of tests and statistical procedures. When the qualitative methodologies opened new possibilities to the educational research, some professional practices coming from the artistic field inspired new methodological inquiry strategies. For example, art criticism became educational criticism. Today, the new modes of (re)presentation of facts and ideas, and the new methodological approaches introduced by 'art-based research', they could locate art education in an especially interesting place to work on educational problems. The visual artist's training treatises and art education visual ideas elaborated by artist could be good models for 'Visual Arts based Educational Research', because they accomplished the two main criteria for 'V.ART.E.R': focus on education and visual artistic quality. Many grateful artists, from the renaissance to 21th century, have worked as professors, or they have been related with art academies and visual arts workshops. Some of them have elaborated new teaching methodologies and innovative contents and learning materials: Dürer, Kandinsky, Kaprow, Munari, Beuys, etc. Many of these works have had an important repercussion not only in the training of professional artists but also in primary and secondary art education.

P180**Martins, Alice Fátima** (Brazil)*Printed drawing and the formation of early level of schooling teachers***Date:** 2006-03-03**Hour:** 11:15-11:40**Room:** S1**Abstract:**

The subject of this study is the use of printed drawings in early levels of schooling. Its goal is to analyse the beliefs that conduce to this use in the formation of teachers, trying to contextualize the historical dimension of their use and to confront that beliefs to the pedagogical work that could be observed in a first grade class. This ethnografic research permitted to demonstrate the historical roots for the use of printed images in teaching in Brazil. It was also possible to analyse the relationship between the use of printed drawings and the literacy process. The results of this research have shown that it is necessary to give a new direction to the teaching of reading and writing, which considers the social, cultural and aesthetic dimensions of which children are part of.

P181**Martins, Mirian Celeste & Picosque, Gisa** (Brazil)*Self-inventing the art teacher***Date:** 2006-03-01**Hour:** 16:00-16:25**Room:** A4**Abstract:**

How educators are reacting to guidelines previously established by others, which are frequently related to endless prescriptions imposing how they should be or behave as art educators? How could we educators transform and vitalize the instituted education into a creation movement? Paying constant attention to these issues, during our day-by-day labor on the educators' development, we have attempted to instil the experience of the "creation movement" in the educator as a human being. This is based on the paradigm of the rhizome of Gilles Deleuze's and Félix Guattari's theory and on the notion of the teacher-adviser raised by the artists Lygia Clark's and Hélio Oiticica's ideas. In this context, the teacher inventing him(her)self as a teacher seems to be central as a result form they experiment and not by incorporation from a simple formation course. Educational materials, research data, reflections as well as the work of art have influenced and fed the teacher in the singularity of his/her actions and on the observation of his/her apprentices- partners.

P182

Martins, Mirian Celeste; Ioschpe, Evelyn Berg; Picosque, Gisa (Brazil)

Educational Material for "Arts in School Library"

Date: 2006-03-01

Hour: 17:00-17:25

Room: S2

Abstract:

The mission of the Arts in School Institute (Instituto Arte na Escola) is to promote and forward art education. We believe that to provide quality instruction, teachers require continuing education that will allow them to develop new skills by assessing their individual classroom practice. As one of the mainstays of this organization, Continuing Education provides instructors with top quality teaching materials. The new Arts in School DVD library is one more example of the institution's applied efforts. The purpose of the educational material in the Arts in School DVD Library, consisting of 130 documentaries on various artists of Brazilian art, is to usher teachers into the creative environment of invention, thus breaking away from certain conventional views on teaching approaches. To offer DVD Library users a choice, and to use learning materials to promote an encounter of documentary film and classroom study, we dared to resort to the rhizome design as a conceptual tool. Seen from this perspective, the DVD Library presents a cartographic rendition of the territories of art as a rhizome or network of interconnections among the various fields of art knowledge. For each documentary, a virtual map was created that provides teachers with different territories of knowledge potentiated by the film and is linked to the rhizomatic network. Each documentary is an open field for new cartographies. Teachers can use them in the manner they deem most appropriate. Here the cartography, i.e., the map of virtualities, leads to a positioning rooted in a temporary liquid space, full of loopholes that induce shifting and displacement. In this case, the rhizomatic network is a proposition seen from the viewpoint of its etymological root "to set forth, expose to view". In tune with Brazilian artists Lygia Clark and Hélio Oiticica, to whom the contemporary artist is the proposer, we hope that engaged participants make their choices, walk their own paths, and become proposers in their own right. The cartography is merely an initial overture to proposing the experience - with problematizations that leave the teaching activity opened - and calling for a return to "states of invention". Key words: art teaching; cartography; teacher-training; DVD Library of Brazilian artists.

P183

Martins, Pedro Saragoça (Portugal)

Artistic education promoting social and educational integration in primary schools: the case of MUS-E Portugal Project

Date: 2006-03-01

Hour: 17:30-17:55

Room: S2

Abstract:

This paper will focus first on the potential of artistic education classes in primary schools as a way to promote social and educational inclusion. We discuss the different aims of artistic education in primary schools, the characteristics that artistic education should have to facilitate inclusion and also its importance for the ethical development of the pupils. Then, we present MUS-E Portugal Project as an example of an artistic education program promoting inclusion and as a tool with potential to enhance ethical development. In point of fact, MUS-E Portugal intends to develop the areas of artistic expression in primary public schools and kindergartens, sensitizing children for the enjoyment of art and making possible their access to forms of diversified expression and communication. Considering the evidence of violence, racism and social and educational exclusion, with serious consequences in school abandonment, absenteeism and failure of very young children, the MUS-E Portugal also aims to contribute for the prevention and resolution of these problems. In accordance with the Project guidelines, the schools where MUS-E Portugal is developed are the ones working with socially disfavoured population groups and with an important presence of children from minority cultures (africans, gipsies and others). MUS-E Portugal is coordinated by the Associação Menuhin Portugal and integrates the international MUS-E Project coordinated by the International Yehudi Menuhin Foundation.

P184

Martins, Raimundo (Brazil)

Visual Culture and Subjectivity: Image as mediation between individuals and daily life in educational contexts

Date: 2006-03-03

Hour: 10.30-10:55

Room: S5

Abstract:

Visual representations are cultural forms that present, narrate and make references which characterize groups of individuals, concepts, values and identities. They become effective through visual systems (photography, painting, television, movies, etc.), which mediate understanding and the construction of ideas, senses, and symbolic processes. The image is a complex elaboration, pregnant of meanings and interpretations dependent on a network of information, conventions and social interactions. Meanings are not fixed and there is not a privileged logic that allows them a determinant interpretation. The senses, entangled in layers of sensations and perceptions, are multireferential. Postmodern globalization integrates symbolic universes which imbricate visibility and daily life colonizing individuals' existence. This awareness exposes and articulates a notion of subjectivity which involves and hides processes of representation. Instantaneous and sometimes, simultaneous, visualities flow in daily life as information, publicity, and fiction images. They flow in spaces of representation which homogenize or accelerate gaps between visual experience and the individual's capacity to make sense of their meanings. Contemporary visibility requires studies to enhance our understanding of these processes whilst searching to build socially critical strategies to comprehend visibility in educational contexts. This paper focuses on these issues discussing how visual representations mediate the relationships between individuals and daily life within educational environments.

P185

Martins, Mirian Celeste; Bonfati, Maria Celina Barros Mercúrio; Demarchi, Rita de Cássia; EGAS, Olga; Fioravanti, Maria Lucia Bighetti; Santiago, Maria Cecilia do Amaral Campos de Barros, Schultze, Ana Maria (Brazil)

Evoking connections between art and public: mediation wires

Date: 2006-03-03

Hour: 10:30-10:55

Room: S2

Abstract:

The group Mediação Arte/Cultura/Público (Art/Culture/Public Mediation) is a group of research of the Institute of Arts of the State University Júlio de Mesquita Filho (Universidade Estadual Paulista Júlio de Mesquita Filho - Unesp). Tied to a public university, it is coordinated by the Professor Doctor Mirian Celeste Ferreira Dias Martins (PhD), and is composed by teachers/researchers of the areas of arts, education, history, among others, besides specialists who work at schools, universities and non-governmental organizations or similars linked to education. Organized in 2002, the group is registered to the university and to the directory of groups (Lattes) of CNPq, one of the Brazilian official entities of control and fomentation of research. The primordial purpose of the group is to research the mediation and its challenges in the relations between Brazilian or foreign art and culture, and diverse publics, in places such as museums, schools, public areas etc., through mediating agents, who can be art-educators, teachers, museums educators, artists among others. The group understands mediation as a process that looks after connections among the masterpiece, the diverse publics (including those who require special attention), the exposition place, the curator and all the museum staff, the masterpiece reproductions and the art theory writers and its teaching. The main objectives are to facilitate the access to the masterpiece, the aesthetic experience through the usufruct, sense attribution, reading, contextualization, besides the contribution for the artistic practice those publics. The group does researches through presential interviews and through the Internet, broadcasting its results in congresses of the area of art teaching or similars, thus collaborating for a better understanding of the form as the public interacts with the masterpiece by the action of the mediation.

P186

McKenna, Betsy & Macrides, Mark (USA)

Promoting the arts through the creation of a place based educational environment

Date: 2006-03-02

Hour: 17:30-17:55

Room: A4

Abstract:

The presentation will focus on creating a community space in an educational setting that fosters relationships between program, people and environment. Using the model of the Piazza space in our Early Childhood Building, we will describe interactive experiences between teachers, parents and students which will help define and support the concept of community both within the division and as it relates to a broader more global community. Specific program and facility objectives will be described in detail for participants.

P187

Medeiros, Afonso & Orthf, Geraldo (Brazil)

The Sino-Japanese ideography as visual culture

Date: 2006-03-01

Hour: 16:30-16:55

Room: S5

Abstract:

Mallarmé, Apollinaire, Fenollosa, Pound, Eisenstein, Brazilian concretists... No wonder that ideography became since the modernism a paradigm for poetry! But before identifying the tracks of modernism's "ideogramatic marks", it is worthwhile to discuss its genesis: why the ideogram became a "revelation" to modern aesthetics? How ideography defines itself as writing? What is after all the ideogramatic method of composition? Our essay attempts to give an answer to the last question and we present right now a tentative explanation: putting aside the alphabetical text linearity, poets, students, designers and many others addressed a kind of writing visually seductive, a code which, besides being a medium for the spoken language, was at the same time trace, visual rendering, image, visual culture. Thus, the explanation of the visual semiosis of Chinese origin is by no means a scholar's mania, but a necessary effort for the deepening of the many works about a writing system that, transcending its strictly linguistic function, turns out a peculiar tool for visual poetics.

P188

Medina, Cristóbal Ruiz (Spain)

Technology and meta-language

Date: 2006-03-01

Hour: 17:00-17:25

Room: S5

Abstract:

It is no longer a novel idea to claim that the social and economic fabric of this century has been woven by a technological pattern. It is no less true that, on the other hand, that it has also set the pattern for the future of different generations depending on whether the process has progressed gradually or in a discontinuous manner. The technological cycle has wrought profound anthropological changes in the course of our century and it has inferred some unusual spaces of communication in the linguistic context, with a man-machine interaction in the common space of an interface. Most of these interfaces are, at the very least, hybrid languages, when they are not meta-languages, that combine verbal components with the symbolism of images. The icon and the word tend to organise communication between devices and users in such a way as to endow the message with universality. We live immersed in visual environments that handle our mental topology so efficiently, as the abstract concept can, imbuing our society with sense. We must admit that the technological revolution has not only led to the discovery of new fields of knowledge; its process has also led to new knowledge and a new communications experience. The field of education cannot, of course, neglect this situation as it is one of the vital cogs in transmitting these changes in an historic sense. Education not only has to adapt to the handling of new technologies or new interfaces, it also has to learn how to propose other forms of language that are in consonance with these dynamic environments as technology is quietly imposing a new form of illiteracy that could be a pressing problem, but I fear that the real catastrophe is putting down roots in the increasingly divorced world of the classroom. It is not enough merely to harness the technological effects, we also need the interfaces and to appropriate other meta-languages. We will see that the closest experience can be found in the discourse of the arts and their applications. One only has to understand the world of design and advertising, which are more than capable of seducing any market. Perhaps students should be trained with constant seduction, rather than so much discourse.

P189

Merillas, Olaia Fontal & Flórez, Rosa Eva Valle (Spain)

With more than one sense

Date: 2006-03-04

Hour: 10:00-10:25

Room: S3

Abstract:

From 2001 we have been developing a line of educational action with the art, which works from the multisensory perception. From this approach we have developed educational concrete actions, educational performances, worked at the teachers' formation and designed workshops in museums, where we have approached the perception of the art from the senses, all the senses. From the same approach we have worked the attention to the diversity and have investigated how the sensory perception allows us to bring us near to the artistic fact from what we share, learning of those that they have developed more and better their perception with one or more senses: blind disability, deaf disability, etc. It is a question of a look in positive, thought from the sensory capacities, and not from the disability. We raise, in this exhibition an introductory explanation of fragments of these actions, like statements (visually - textually), to be able to explain the keys of these educational actions, their development, the learnings derived from pupils and the reflections that, as teachers, we could have obtained. Later, we centre, in a concrete case to develop it with more depth. It is a question of a macro-workshop that there was realized in September, 2005 in the MUSAC (Museum of Contemporary Art) of León, where we were worked the multisensory perception linked to the sensory disabilities, with a group of 100 pupils experienced the perception of the contender and content (Musac) from several forms of perception: creative, evocative and creative. So, we are going to explain the aims, contents, methodology, development of the action, qualitative analysis and qualitative interpretation, to end up by raising doors opened for new experiences, like conclusions.

P190**Michaelides, Pepy** (Cyprus)*'We have music! Don't worry, be happy!'***Date:** 2006-03-03**Hour:** 10:00-10:25**Room:** A3**Abstract:**

This paper is taken from research conducted by the writer as part of a larger interethnic project involving musicians from different areas in the Eastern Mediterranean. More specifically, twenty four musicians were invited to participate in a music camp in Cyprus (Ethno Cyprus 2005) for a week at the beginning of September 2005. Having taken into consideration the idiomatic political, geographical, social and (multi)cultural characteristics of the area, one of the main aims of the project was to attempt and bridge conflicts and to put aside deeply rooted prejudice by starting and developing a stimulating and inspiring musical dialogue. The investigation employed a multi-method design involving participant observation, questionnaires and semi-structured interviews. The results reported here and the discussion focus on how music, being a metaphor of human experience, strengthens awareness about the 'self' and the 'other' (revealing [multi]identities) and the 'local' and the 'global', creating a space for different cultural groups to engage in an interactive and meaningful discourse, therefore becoming a vehicle for peace.

P191**Milbrandt, Melody** (USA)*A Collaborative Model for Art Education Teacher Preparation***Date:** 2006-03-01**Hour:** 17:00-17:25**Room:** S3**Abstract:**

This paper will explore the needs, methods and benefits of re-conceptualizing art education teacher preparation from the enterprise of the university alone to a more collaborative model among the university, primary and secondary public schools, local and global communities. The goal of such a shift in the art education program is to develop opportunities for pre-service art teachers to engage in supportive authentic learning experiences that will equip them to not only play a positive role in a future global society, but to also positively affect their beliefs about life-long learning in art education. Experiences of one urban university's global, community and school partnerships will be highlighted, with the primary foci on the collaborations forged between the university and public schools with highly diverse student populations, initiated through a partnership grant for Professional Development Schools (Darling-Hammond, 2005) and developed as veteran teachers were trained in the use of cognitive coaching (Costa and Garmston, 1994) to engage student teachers in high level reflective thinking about their practice. These training sessions revealed that even highly effective veteran art teachers were sometimes unaware of the content of the university art education program, and sometimes questioned its relevance. The establishment of interactive teaching, learning, and research communities (Hutchens, 1997) among art education university faculty, pre-service and mentor teachers, and community groups became a new important goal. Collaborative research among individuals in these groups can help to alleviate the negative perceptions often held by teacher practitioners and policymakers about the role of research and theory in education (Boostrom, Jackson, and Hansen, 1993) and may provide the key needed for pre-service or novice art educators to embrace and integrate art education theory, learned at the university, with their practice in the classroom.

P192**Mitchell, Liz; Austin, Julie; Coutts, Glen** (Scotland)*Creative Contexts for Learning: An Area of Professional Development for Trainee Secondary Teachers in Scotland***Date:** 2006-03-01**Hour:** 16:30-16:55**Room:** S3**Abstract:**

This paper will focus on the place of arts and creative processes in the training of secondary (High School) teachers in Scotland. For the past three years, those training to be teachers at the University of Strathclyde have, as an elective part of their course, a 50 hour (15 ECTS) class on using creative approaches to subject-specific teaching with an emphasis on developing 'core' skills such as communication, problem solving and using new technologies. Overview: The presentation will trace the development of this innovative class and explain the theories underpinning the activities and methods used with student teachers (Gardner, 1991, 1993, 1999; Mitchell & Cooney, 2004; O'Neill, 1995). The central aim of the class is to enable university students to experience creative processes appropriate to their subject in secondary schools. The issues and challenges currently facing teachers in Scotland will be outlined, but will not be a key focus of the presentation. Rather the paper will reflect on will the efficacy of arts-infused methods for those training to be teachers. Outcomes: The presentation will include evaluation data from participants who have undertaken the classes and will conclude with a look towards future developments. Format: This presentation will use slides and text to outline the development of the initiative with a focus on creativity in teaching. This will be followed by a session during which conference delegates will be invited to participate in an arts-infused practical exercise.

P193

Mogi, Kazuji; Fukumoto, Kinichi; Nagamori, Motoki; Abe, Toshifumi; Naoe, Toshio;

Sato, Yuuka (Japan)

Implications of Media-Technology-Based Workshops for Art Education for All

Date: 2006-03-03

Hour: 13:15-13:40

Room: S3

Abstract:

Media-Technology-Based Workshops were designated to provide the more fulfilling learning activities for all children including those with mental and physical handicap. The several consecutive workshops were implemented with varied methods and analyzed by the group discussion. The researchers involved in this study actively participated to these workshops not only as the third eye observers but also as facilitators. The media-technology-based workshops functioned as an active catalyst for children to share the learning activities with joy and interest of the non-daily settings and media. Even though the outcomes were fully satisfiable with handicapped children, the opportunity of encountering with such workshops was emotional arousing for them at least. The study showed the importance of roles of learning facilitators and alternative application of materials in the process-oriented settings. The content of art must be reconsidered in the context of such alternative approaches.

P194

Molina, Javier Abad (Spain)

Implications of Media-Technology-Based Workshops for Art Education for All

Date: 2006-03-03

Hour: 13:15-13:40

Room: S3

Abstract:

The aesthetic experience (and therefore the ethical experience) is a noticeable exchange value in nowadays society. Pre-schools are the first scenario for this transformation, when considered under an educational project which is aware of generating 'meaning' through the cultural expressions of childhood. For that, the school should create the ways to gain access to the aesthetic experience that lead to a better understanding of the resonance with the world which takes place in the 'pleasure of being' as a way for acquiring knowledge. The richer and more varied this experience is by means of contemplation, expression and communication, the more possibilities a child will have for acquiring an ethical conscience. This will promote their sensibility while preparing them for tolerance, integration, reflection and constructive criticism towards themselves and others. Contemporary artistic practices are the argument for creating these experiences which are based on corporal action and on the changes of space and objects that children make according to experience. This way, the children construct, through creative thought and symbolic function, the representations which help them elaborate their identity in relation to themselves and to others. The ways of expression of contemporary art place childhood in meaningful contexts where the children's events and discoveries are highlighted as a way to visualise the learning project. They are also the ideal scenario to recognise their capacities for transformation, while obtaining aesthetic pleasure for doing so. To do that, the educator accompanies the children in the discovery and facilitates the access to the interpretation of the processes (the construction of knowledge from transversal, cross curricular and global issues). The educator's intervention will focus on the organisation of space, time and material resources taking into account the respectful listening and active look which support actions and words in childhood.

P196

Moreno, Montoro (Spain)

Social awareness in the face of artistic production. / Conciencia social ante el producto artístico.

Date: 2006-03-01

Hour: 18:00-18:25

Room: A2

Abstract:

Conclusions drawn from brief surveys conducted amongst artists and the public before varying types of plastic art forms. The intention was to discover what response is received by the spectator on contemplating any type of plastic art, if they feel it conveys an educational, positive or manipulative purpose, and if they feel that something inside them is stirred after contemplating these works. At the same time, an attempt was made to find out if any artists believe that their work, consciously or unconsciously, fulfils an educational purpose, and if they think it is necessary to produce socially committed work in order for it to bear a didactic function, or if neither commitment nor educational influence are binding. What instruments spark off a reaction in a spectator's awareness? How does an individual see him/herself before different forms of visual, plastic expression? Is there really an important sector of the public which looks for social awareness in artistic production? Should the artist consider his/her public? Perhaps the artistic deed, which exists in its own right without the need for spectators, is what really matters. When there is no social or political commitment, what is the artist's obligation? To provoke the automatons that surround him or her, or to ignore them in the unintelligence of their language?

P197**Mount, Andrew (UK) & Werner, James (USA)***Tools of Suppression as Tools of Expression.***Date:** 2006-03-02**Hour:** 11:15-11:40**Room:** S5**Abstract:**

There is a monument larger than any ever physically constructed; it inhabits, or rather it contains an oscillation between the political origin of public art's existence and its consequent relevance in the social sphere as the crucible for public political expression. In directing the phenomena of Public Art toward political rather than truly democratic or social ends, generations of governments have opened a space for public expression (whether via pain, text, image, poster): 'the unexpected event' (Adorno). Across time, and across media we may witness the archaic nature of this phenomena (?); inasmuch as public (physical) art bears the fruit of this unauthorized alliance, so too do websites. Artworks using defacing texts and images provide evidence that the public feel the need to be heard, even retroactively. Is the progeny for this need a belief that only through registering reaction can actual social change (unconsciously/consciously) occur? The internet has taken precedence as a public domain, an occupiable space from which public participation and action has become regulated by ruling parties to assert information control. But within this space, the tools of technology that have long been prophesized as declamatory and intellectually debilitating by way of a progressive, instrumental rationale, seem to have fostered something quite the opposite. The proliferation of the media itself and the propagation of its various forms has authored a domain of expression, as well as suppression ultimately allowing mass society not only to view, but to respond - to alter (vandalize) - the structure and foundations that this system of visual stimulation attempts to regulate itself and its viewers by. This paper focuses on how art and artistic expression through technological media provides a catalyst for an educational discourse of life, reconnecting society with fundamental aspects of 'Being' through the ontological need for emancipatory expression. We will address how the influxes of digital representation, virtual presences, and global communication exhibit repercussions through reactionary acts in both public spaces (including cyber-space) and through contemporary installation art (applied autonomy). Specifically, the paper will examine the contingent variables inherent in the experience of immersive situations manifest through a variety of media and intention; digital/graphical spaces ; physical proximity in art; political reaction. The elements of social exchange that can create an immersive situation via a decentering, or transgressive public action may be a language refined by the artist, but it was originally taken from free public expression. With specific references to philosophical theories in perception we will address how contemporary audiences approach these constructed spaces from new, technologically informed perspectives. We will distinguish between areas of pre-constructed spaces (municipal, corporate) and impetuous or spontaneously constructed/created spaces that juxtapose the physical realm and a meta-level. Being contrary to the accepted construction of social environments seems to be one of the underlying ontological needs of human 'Being'. A public monument that has been defaced is imbued with a forceful, decentering power that can (possibly more so than any example of public art itself) enable true dialectic exchange between the piece, its political root and the anonymous author, who in her role acts as the voice of the public. When change appears feasible, a rush toward it occurs, and becomes real through the recorded actions of its agents. Possibly the root of this is man's defiance of nature, the assertion of human will into 'being'; evolving into a search for (at least) the conditions of an emancipatory future. As technology fosters a reconnection with 'Being' part of, and not ascendants to nature, a progressive society built almost entirely on production and technology begins to question its direction first and foremost through the act of art, and in doing so starts to understand life generated from order to order rather than chaos to order.

P198**Moura, Anabela & Simões, Fátima (Portugal)***Questioning The Assumptions Of Using "Learning To Learn" (Competencies): A Project At Middle School Level In Portugal***Date:** 2006-03-01**Hour:** 14:15:14:40**Room:** S4**Abstract:**

This slide presentation reports on action research carried out in a cross-discipline curricular Project in a Portuguese middle school. This intervention involved art, music and Portuguese teachers and focused on the way they developed the competence of learning to learn in a Project entitled 'Bunraku-Japanese Puppet Theatre- an adventure in Japan'. This research considered the pedagogical reasons for using certain strategies and their respective ways of communication. Rather than focusing on methodological questions such as 'How?', it looked at questions that address the nature and ethics of education: why should these strategies be used? The study suggests that broader participation from teachers is not the key to the problem of lack of autonomy and that it is necessary to establish a theoretical and practical foundation in teacher training in general so this focus on learning to learn can be improved and enriched. The findings show the impact of metacognitive strategies, and their advantages in the teaching-learning process of all students, including those that reveal more problems in terms of academic success. Key Words: Professional Development ; Competencies; Learning To Learn; Art Education

P199

Moura, Anabela & Fernandes, Conceição (Portugal)

Children's Literature and Citizenship construction: implementation of interdisciplinary strategies with Visual Arts

Date: 2006-03-01

Hour: 15:15-15:40

Room: S2

Abstract:

This slide presentation paper was written as a result of the lack of motivation on the part of teachers of Basic Education (6 to 12-years old) in Portugal for teaching concepts of citizenship and the importance that these concepts have in the development of personality and ideals of peace, justice and equal opportunities in young people, given that these underpin the notion of what human beings are and what their relationship with society is. Through analyses of educational practices, it reflects on how these concepts of heroes, citizenship, and education for values are explored through curriculum activities. Considering the curricular reorganisation that happened in Portugal after 2001 and the emergence of non-specific subject areas, such as Civic Formation (ME, 2001), in the curriculum we present here some interdisciplinary experiences which are aimed at clarifying and defining some of these concepts within the subjects of Portuguese and Art (the latter is known as Visual and Technological Education in the 2nd cycle of Basic Education 10 - 12 years), which are not confined to the domain of subject knowledge, thus contributing to the development of personal and social construction of attitudes and knowledge of those involved.

P200

Mousumi De, Andree Woodcock & Alan Hunter (UK)

Of Military Tanks and Barbie Dolls: As-Salaam- An Art for Peace Project.

Date: 2006-03-03

Hour: 10:00h-10:25

Room: A4

Abstract:

On July 7th 2005, the London Bombings gripped the whole nation in shock and fear. This incident not only increased the already existing differences between the British Non-Muslims and British Muslims but also increased hate crimes and incidents of racial harassment. As-Salaam- An art for peace project was formulated after the London Bombings. Muslims form the second largest religious group in the UK. The motivation behind this project rose from the need to foster a better understanding between British Non-Muslims and British Muslims and facilitate a sense of unity and togetherness between them by communicating the true meaning of Islam. The overall aim of the Project was to enable young Muslim girls to create and display artworks that would promote a better understanding of the varied dimensions of Islam - especially as a peaceful religion - and communicate their perspective of peace and share it with the wider community. The aim would be met through:

- The exploration of means of artistic expression and enhancement of creativity across different media, leading to the development of skills and technical know-how required to create artworks that serve as means of self-expression of Peace within the realm of Islam and incorporate the community's understanding of peace.
- An exploration of the various dimensions of Islam in relation to the aim of the project; explore and understand notions of Peace, within the context of Inner self, community and Islam.

For the participants the learning came in diverse forms and enabled them to create artworks; and enabled us to learn why they don't like to wear black, what military tanks and Barbie dolls mean to them and above all their perceptions of peace.

P201

Nalder, Glenda Lyle (Australia)

Reclaiming and sharing the sacred and the spiritual and social harmony through Public Art Projects and Education on sites of conflict and contestation

Date: 2006-03-03

Hour: 9.30h-9:55

Room: A4

Abstract:

This paper /presentation encourages new thinking about how peace studies and artistic practice and research can inform each other in transformatory ways through an approach to Art-making projects in public space based in a democratic, participatory design approach and process. It models an approach which, by incorporating the values of empowerment, and environmental, cultural, social and economic sustainability and cultural diversity can be reconciliatory. Many Australians remain unaware of their mixed heritage resulting from the wave of migration of peoples from Scotland, Ireland and England in the 1830s and 40s, as well as the seafaring traditions of South East Asia and the Pacific Islands. This paper argues that an interdisciplinary approach to learning through the Arts within a global context that is facilitated by ICTS provides opportunities for greater understanding about our diverse inheritances and multiple identities, that can encourage harmony between cultures. The accompanying presentation will show how a community-cultural-development model of arts practice, pedagogy and research that is based on the principles of democracy and sustainability can lead to positive social change. Images from an Indigenous Cultural Place-making Project in public parklands surrounding a city harbour on the Australian east coast that reclaims and shares aspects of the sacred and the spiritual on sites of conflict and contestation will accompany the paper and presentation.

P202

Nardin, Heliana Ometto (Brazil)

Object and installation - itineraries of creation and understanding in plastic arts

Date: 2006-03-02

Hour: 18:00-18:25

Room: S2

Abstract:

Object and installation - itineraries of creation and understanding in plastic arts - is presented as an inquiry on artistic making and its consequent theorization that allows the critical appreciation of plastic arts in contemporaneity. We initiate the study considering that contemporary art processes a disruption with traditional categories, promoting an increasing contamination among the plastic languages, embracing other places of knowledge in its construction, adopting new technologies, generating, thus, new formal modalities. We work with the hypothesis that object and installation categories are presented as new possibilities of plastic production, demanding new operational concepts for its artistic construction as for its process of critical understanding. It has for objective to demonstrate theoretically that Brazilian contemporary art, in the modalities object and installation, possesses a consistent formularization, allowing diverse artists to appropriate of its concepts and to develop personal poetics, constituting a production of possible evaluation and interrelation with other disciplines instruments, approaching art to other fields of knowledge. Our intention is to inquire how these modalities present in the expositions and divulgation circuits of contemporary art in Triângulo Mineiro e Alto Paranaíba, MG, and how it can be conceptualized from its configuration, distinction and or contamination, that is, appropriations, transformations and adjustments in its dialogue with the environment, with other plastic languages and with other places of the knowledge. This inquiry will be made by sampling: understanding the process of creation and production of two artists who had participated in the project Panorama - 1998: Produção Plástico/Visual, realized by the Secretaria Municipal de Cultura de Uberlândia, MG. The research is justified when locating, in time and in a determined accomplishment space, three-dimensional objects and installations in art, turning itself toward a plastic production, through its process of creation and the process of understanding the work of art in its cultural circuit.

P203

Nash, Graham & Mackey, Kathy (Australia)

The culture of mobile phones as new take on the Gaze: pedagogies and Arts practice in the Australian classroom

Date: 2006-03-03

Hour: 10:00-10:25

Room: S5

Abstract:

The ability for visual arts students to synthesize and integrate creative responses based on the potentials of readily available technologies including the use of cameras integrated into mobile phones may provide a new way of reflecting upon their own multi modal literacies . The gaze and associated concepts of memory, place and time offer challenging starting points for classroom discussion .Photographic and video images derived from mobile phones can be positioned as a process of "gazing" , as away of introducing such concepts in the secondary/ middle school context. Students may see photographs as images, objects or just indications of the here and now, part of their elaborate system of instant communication. Two Australian educators have used mobile phones as a starting point for research and practice that deals with the immediacy of the shared photographic experience as part of youth arts culture.

P204

Nash, Graham (Australia)

Migrating Australian Art Education

Date: 2006-03-02

Hour: 16:00-16:25

Room: S5

Abstract:

This paper addresses Australian Arts Education within a rapidly changing cultural landscape. As a country occupying a whole continent without common land borders with any other country Australia has historically looked inward. Arts Education was historically based in Western Europe and latterly has faced North America. Recent migration patterns as well as economic and tourism growth in Asia have caused a questioning of past practices in much of Australian society. "Journeys; Migrating Australian Art Education" was the title of the 2004 Australian Institute of Arts Education National Conference that looked at the issues of engaging Asia arts within classroom practice. Material from this conference will be presented with material from the Asia Education Foundation "Linking Latitudes" Conference held in Hanoi in 2004 to give an indication of the range and rate of change currently taking place. The final section of the paper will illustrate the response of one Australian school to this changing landscape. The Anglican Church Grammar School developed a program across its Middle School involving Art, Drama, Music and Media Studies that focused on Asian Arts. Over 400 students were involved as part of curricular and co curricular activities running for 6 months. This ended in a Festival of largely student devised performances involving 150 students.

P205

Nazor, Dijana (Croatia)

Coffers Through Centuries

Date: 2006-03-03

Hour: 11:15-11:40

Room: S2

P206

Nicholson, Michelle & Grushka, Kathryn (Australia)

Interdisciplinary Arts Curriculum, Cultural Diversity and Social/Cultural Meaning Making

Date: 2006-03-01

Hour: 17:30-17:55

Room: S4

Abstract:

New learning in a global society gives attention to the multiple subjectivities of the individual, recognition of multi-cultural learning contexts in contemporary society and the unique capacities of each individual to invent personal meaning making systems. It acknowledges the role of visual technologies in the 21st century and the creative potential of each child in the process of meaning making. The paper presents and explores an innovative Australian Case Study of an Interdisciplinary Curriculum Project for Transition Primary to Secondary students, reflecting on learning and a quality teaching model, valuing the conventions of eastern and western animation, visual technologies and focusing student inquiry through a multiliterate frame. Through an analysis of student constructed learning outcomes it is possible to demonstrate the capacity of the visual arts to integrate and value a multitude of semiotic systems that acknowledge cultural diversity for contemporary social and cultural communication.

P207

O Donoghue, Donal (Ireland)

Finding our way and building our identities as teachers of art

Date: 2006-03-01

Hour: 17:30-17:55

Room: S3

Abstract:

This paper considers pre-service teachers identities as teachers of art and their sense of belonging and positionality in the field of art and art education. The participants in the longitudinal study upon which this paper is based have limited experience, exposure and expertise within this field but are required, nonetheless, to teach art as a curricular subject along with ten other subjects. This paper contributes to the ongoing and protracted debate about the need for specialist teachers to teach art at elementary level rather than generalist teachers and brings a European perspective to this debate. Using an arts-based method of inquiry and engaging in collaborative and reflexive research practice, at key points of this study, the participants (pre-service teachers) made collages that represent their emerging, merging and re-emerging and multi-layered identities as teachers of art. During their final teaching practice in elementary schools, participants kept a visual diary of what they considered as significant art learning experiences for themselves and their students. Both the collages and visual diaries together with their art programme plans which they devised and developed during their final module of art education, provide a significant insight into their beliefs in relation to classroom practices, pedagogy and subject knowledge as well as the processes that form, inform and reform such beliefs and understanding. These themes are explored in this paper.

P208

Oikelome, Albert, Oseghaede (Nigeria)

The Role Of Music In National Development; The Nigerian Experience

Date: 2006-03-03

Hour: 16:00-16:25

Room: A3

Abstract:

Africa as a developing continent is riddled with so many problems. So much has been done by well meaning individuals in proffering solutions to the problems ranging from war, corruption to the the abject poverty and famine raging in the land. However, not many people realised the power of music in addressing economic and political ills until the recent live 8 concerts that was orghanized in Europe and some parts of Africa. for oncew, World leaders were drawn to the needs of the African continent: not through conferences and paper presentations, but through musical concerts. The purpose of this paper therefore is to take a critical look at the role of music as viable a tool for the development of the African continent. The paper will consider the power of music in the African culture and propose ways by which music can be used to correct the ills of the African society. The discourse on music as purely entertainment from the African perspectives limits the power of music in tyhe African culture. The role of music in nation building cannot be underestimated. Effort will be made to examine the way music has been used in Nigeria to foster unity in diversity.

P209

Okunade, Adeoluwa Ayokunle (Nigeria)

Visuals And Sound: An Integral Feature Of African Music

Date: 2006-03-03

Hour: 16:30-16:55

Room: A3

Abstract:

It is no longer news that the word music does not have an equivalent meaning in Africa. It does not mean that the concept is absent in Africa. The word music in theory and practice is beyond singing or performing on musical instruments. It is an amalgamation of several arts. Among these arts, visual arts take a major share. The costume of the Musicians have its significant role on stage. The decorations on the musical instruments are not ordinary, but artistic symbols that cannot but be there to give the instrument a due recognition on stage. Without the presence of these artistic representations in many cases, the performance becomes un-African. This paper therefore talks about the heavy presence of visual arts in the practice (and theories) of African Music, drawing inferences from many communities in African countries.

P210

Okuyama, Misako (Japan)

Culturally Diverse Women Artists

Date: 2006-03-01

Hour: 14:45-15:10

Room: S5

Abstract:

Artists in many parts of the world are exploring issues of cultural identity and diversity in their work in response to the cultural 'politics of difference' in contemporary art sometimes called 'visual politics.' In various forms of arts, political, cultural and social issues are critically expressed as a kind of democracy. Although their self-representation in art carries important ideas, debates about Modernism and Postmodernism has excluded socially ethnic minority artists and are dominated by European and North American male scholars and institutions. This paper discusses contemporary culturally diverse women artists' representations and movement historically, in particular, in Britain.

P211

Olatokun, Oyeniya (Nigeria)

The Five Verbal Arts/Yoruba Music

Date: 2006-03-03

Hour: 15:15-15:40

Room: A3

Abstract:

THE FIVE VERBAL ARTS AND THEIR RELEVANCE IN THE UNDERSTANDING OF THE YORUBA MUSIC OF WESTERN NIGERIA: The ideal of what is music will further raise more questions than it can answer if music is perceived in the universal sense of the world there seems to be no all encompassing definition of music. Therefore what is music to Africans and how has the five verbal arts affect the understanding and meaning of African music; this is what this paper is out to solve.

P212

Oliveira, Elisabete (Portugal)

Complexity And Creativity At The Continuous Formative Orientation/Valuation In Education Through The Arts

Date: 2006-03-01

Hour: 13:45-14:10

Room: S4

Abstract:

In this presentation we reflect about the following two axes for researching the process through which teachers-in-training form orientation criteria, recursively towards their pupils' creative experiences/work projects: the curriculum ambit, in visual expression; the education-through-life ambit, in or out school, in dramatic expression.

We aim:

- to understand the meaning of quality in education through the arts in contemporary society, in the light of the representations obtained from researched samples;
- to interpret hypothetical implications coming from the analysed experiences, taking into consideration actual theories such as the Gardner's multiple intelligences.

P213

Oliveira, Maria do Ceu Diel (Brazil)

Teory of Memory, Rethorics and Art

Date: 2006-03-01

Hour: 18:00-18:25

Room: S5

Abstract:

Thinking about the original myth of the birth of art educational and pedagogical approach, I studied places of Memory based in studies of Giulio Camillo and Giordano Bruno and , associated with memory places in some Italian Cities where I saw visual manifestations in architecture, painiture and sculpture that are attached in these memory teories. These places are the birth of an aesthetcal education sistem that lives yet trougth the contemporary arts.

P214

Oliveira, Marilda de Oliveira & Lampert, Jociele (Brazil)

Visual Arts Teacher

Date: 2006-03-01

Hour: 18:00-18:25

Room: S3

Abstract:

This text proposes to think about the qualifications of the Visual Arts Professor, analyze the Curricular Internship's role in BA courses, contribute to the identity's build-up of the professional and the review of the knowledge for other teachers.

P215

Oliveira, Rosa (Portugal)

Adventures in the world of creativity: Integrated Art Projects at University of Aveiro

Date: 2006-03-03

Hour: 17:00-17.25

Room: S1

Abstract:

Disciplines of Art Education are very important as part of the curriculum of primary school teaching courses run at University of Aveiro. The areas of Visual Arts, Music and Drama are grouped and organized in an interrelated way. These integrated art projects are developed together, but they may start from any of them. Art is an essential way to increase and develop children's creativity, self-expression and self-esteem as well as the cooperative work. In this methodology, individual performance is also a part of the total project. This presentation aims to show one of the projects carried out at University of Aveiro using this method, which we believe to be indispensable for the development of children's creativity at primary school level. Key words: art education; creativity; expression; integrated projects

P216

Oliveira, Sandra Regina Ramalho (Brazil)

Teaching how to teach Art in museums: an experience

Date: 2006-03-01

Hour: 18:00-18:25

Room: S2

Abstract:

How to train prospective teachers to teach in museums? This article tackles the second part of its homonym (Teaching how to teach Art in museums: the plan) presented in the Spain Conference, which is the outcome of a research carried out in the discipline 'Art Teaching – Stage III'. This is one of the courses in the Plastic Arts Teaching curriculum of the State University of Santa Catarina and has taken place at the Art Museum of Santa Catarina, in Florianopolis. There have been several changes between the planning of the course and its execution, alterations that reveal/comprise important aspects for queries and further considerations

P217

Oludele, Babalola Sunday (Nigeria)

Music As An Instrument Of Peace In Political Impasse-

Date: 2006-03-03

Hour: 14:15-14:40

Room: A3

Abstract:

MUSIC AS AN INSTRUMENT OF PEACE IN POLITICAL IMPASSE- A CASE STUDY OF NIGERIA POLITICAL SITUATION. Music can never be separated from the society in Nigeria because human being came in and exist with music. This paper will define music, type of music in Nigeria, brief history about politics, problem facing politics in Nigeria, relevance of music to the society, how music become an instrument of peace in political impasse and conclude by encouraging the art and popular musicians to make noting but peace in Nigeria political situation of Nigeria.

P218

Ormezzano, Graciela (Brazil)

"Aesthetic Perception And Visual Art Education"

Date: 2006-03-03

Hour: 11:15-11:40

Room: S4

Abstract:

This paper talks about the meaning of the participants about world perception, ways of learning with visual arts activities and the importance of personal and social recycling searching for holistic education options. It was carried out with students and teachers of Rio Grande do Sul, Brazil. The instrument was Iconographic Interviews that was answered through drawings. It was possible to understand the information obtained by Transtextual Images Reading System (Ormezzano, 2001), it permits the participants to approach the meaning of aesthetic education, as well as their meaning in that moment of life. This kind of image reading has six categories: the material, the formal analysis, the spatial symbology, the colors symbology, the imaginary references and the syntheses. Iconological syntheses might be observed, aesthetic perception and visual art education, considering: a) aesthetic perception in sensibility education, b) forms and movements in arts learning, and c) teaching recycling: a way of to take care the planet. It was possible to understand the meaning of life experiences in aesthetic education, as a psychological and educational phenomenon and as an aid in environmental and personal development of participants, with the intention of redeeming the importance of imaginary and its repercussions in those people's life.

P219

Orthof, Pereira Lima (Brazil)

Art and Criticism on the Campus: "Campus Musa"

Date: 2006-03-03

Hour: 10:30h-10:55

Room: S4

Abstract:

What is the relation between the current questioning of contemporary art institutions and the academic world that shapes the vision of artists, curators, and educators? What is the role of the artists, critics, curators, and educators working within the university today? This project explores the university campus as medium for creating art by fusing artistic and scholarly practices as part of the production process. Focusing on questions of context and meaning, it examines the campus' pedagogical and political history at the center of artistic practice and critical reflection. Thus, the artist's activity of addressing the institution as site, theme, and medium for art making, becomes manifold-artist as author, poet, teacher, critic, editor, historian, and curator, combining scholarly and artistic practices, research process and artistic production. The project Campus Musa is a joint project between my students at the Art Institute at Universidade de Brasília (Brazil) and Prof. Simone Osthoff's students at the School of Visual Arts at Penn State University (USA)

P220

Osakar, Lozano (Spain)

Final Year Projects at the Faculty of Fine Arts: A New Approach to Educational Processes

Date: 2006-03-03

Hour: 10:00-10:25

Room: S4

Abstract:

The dramatic development undergone by artistic practices in contemporary cultures requires an in-depth analysis and questioning of the models for art education at the University. The need to harmonize European university systems and to standardize university degrees requires profound changes in the way teaching is organized. On the basis of experience, the Faculty of Fine Arts at the University of Granada has introduced a Final Year Project as a key subject in a sequence of courses. Students' Final Year Projects involve the preparation of a work representing their first approach to the career world. They need to programme a work method to attain previously planned, concrete goals based on their particular interests. Parallel to their initiation in the appropriate research methods, students are required to investigate current artistic trends and to constantly contextualize their work. Students should assume competencies that have to do with their individual ability to learn activities and manage operations pertaining to their future professional sphere. This implies heightened responsibility on the level of planning, initiating and assessing their learning process. Professors, therefore, need to identify skills and organize them, enabling students' to develop individual work adapted to their own rhythm. A tutoring system is fundamental for individual learning, since it organizes and coordinates students' work plans. As tutors, professors adopt new educational technologies, direct student initiatives and premises, encourage students to have critical attitudes and formulate lines of argument regarding the information they gather, and even encourage self-assessment on the part of students. Good progress regarding Final Year Projects also requires a series of technical and technological facilities based on open workshops in areas within the Faculty that are available to students. In particular, we would like to provide a brief reminder that our University's new study curriculum includes Final Year Projects as a compulsory subject worth 9 credits. In practice, as a subject, it is reviled by students because it is compulsory and has the appearance of a final examination or dissertation. All these meanings and descriptions are due to its final nature. However, once concluded, Final Year Projects are very much appreciated for their potential and their ability to articulate and make sense out of students' development throughout their undergraduate studies. The definitive nature of Final Year Projects allows them to be a place where students can summarize and give expression to everything they have learned. For many students, Final Year Projects are their baptism of fire in research methodologies, and thus they are of a propaedeutic nature, since they prepare students for postgraduate studies. The statistics for the past two years show that only 62 students graduated from the first year of the new study curriculum. In other words, less than 30 percent of the 220 students who began their undergraduate studies managed to finish them in four years. Changes in the registration sheets of many students show that they postponed their FYP (Final Year Project) until the fifth year of their studies. Nonetheless, it is the only subject in the four-year degree that requires personalized tutorship. Students choose their tutors according to their availability and by mutual agreement. Thus, there is a commitment on both parts, as well as a shared sense of responsibility. Tutorship at our Faculty is closely linked to our teaching methods and it frequently takes place in a workshop-classroom or a laboratory. The boundaries between teaching and tutoring disappear to a certain extent. When Final Year Projects were established, a new situation arose in which final year students demanded highly individualized attention, which in turn has generated a new tutoring culture. Why has it worked well? 1. Students are intimidated by a compulsory subject that is seen as the final touch to their undergraduate studies. Furthermore, it is a regulated subject with specific rules that is distributed to the entire student body, and therefore it is perceived as being a more serious commitment. 2. In general, the teaching staff has made a great tutoring effort, accentuated by the personal commitment acquired in the course of attaining good results in the Final Year Projects. The professors become identified with students' projects and a close personal relationship is established. 3. The approach to research during tertiary education is real. A large part of the teaching staff who are involved in Final Year Projects are also involved in tertiary education. It is not by chance that FYPs converge (with all due respect for the differences) with the aims of Tutored Research Work in tertiary education. 4. After all of these years developing FYPs, one of the most positive aspects we have detected is the possibility of contrasting the various work methods of professors from different Departments, and to have encounters and discussion become a reality through the public examining boards. There has probably been no similar occasion to manifest the virtues and failings of each methodological orientation that have been functioning at our Faculty.

P221

Oud, Willy (Netherlands)

Eight Art Magnet Schools in The Hague

Date: 2006-03-03

Hour: 9:30-9:55

Room: S4

Abstract:

In 2001 eight primary schools and the 'Koorenhuis' in The Hague started, with support of the local council, the Art Magnet-project to develop, try and test curricula and lessons for art, music, drama, dance, audio-visual, or a multidisciplinary program. During the last four years of this project the Art Magnet-schools work in close cooperation with the centre for art education to realise this task. The main purpose was to improve the quality of the art education in these schools. In a research the SCO-Kohnstamm Institute followed the progress and evaluated the results. In the first and in the last year of the project the different participants have been interviewed to get information about the activities. The project manager, the consultants, art teachers, and supervisors are questioned about the developments on school level and in the classrooms. On the basis of criteria for good art programs the curricula and the lessons have been adjusted and improved. The whole research was finished in spring 2005. I want present the results of the research at the conference. Attention will be paid to the development and implementation of the curricula, to important conditions, and to dissemination.

P222

Ovaska, Mirja Helena (Finland)

Imaginative myself

Date: 2006-03-01

Hour: 14:15 - 14:40

Room: S3

Abstract:

The project I will present concerns the possibilities of organizing co-operation between different cultural workers and institutions in the field of arts education. It arose through the initiative of the city theatre. It's idea was to get together the theatre, the art museum, the teacher training department in the university and two school classes of twelve-year-old children. The core of the action was one's identity, growing up to become oneself. The play in the theatre reflected the childhood and growing up of a famous woman artist in late nineteenth century Finland called Helene Schjerfbeck. The children saw the play first unfinished and then after the premiere. An idea was to reveal them something about the process of making the play. The art education and drama students organized exercises to children concerning the themes of the play. The children studied them and expressed their thoughts and emotions by making pictures and drama exercises. In art museum they looked at two art exhibitions and met an artist who told them how to become an artist, which is an example of one way how dreams come true. The frame of reference in this presentation will rise from the theories of identity and the possibilities of art education to support it. Another aspect in the project worth noticing is co-operation.

P223

Paatela-Nieminen, Martina (Finland)

Local and global differences in picture books

Date: 2006-03-01

Hour: 16:00-16:25

Room: S2

Abstract:

The background to this research lies in visual and verbal relations, which can be studied using the intertextual method that I developed in my doctoral thesis in 2001. The purpose of the current study is to apply one part of the method to a non-western culture. I applied Gérard Genette's palimpsestical reading when studying 44 different versions of Japanese Alice in Wonderland - Fushigi no kuni no Arisu picture books. I have material from the years 1950 to 2000. Progressing from the newest version to the oldest I examine them applying Genette's hypertextual transformations in order to discover clusters of differences. I am interested in those differences that mirror Japanese popular culture. The research shows that there are interesting clusters of differences to be found, such as differences between the visual and the verbal and in visual details. Locality can also be found in this global Alice in Wonderland tale. There are relations to the Japanese concepts of kamishibai, manga and anime. I conclude that local differences can be found through palimpsestical reading. Differences arise when these picture books are seen in relation to each other. The meanings can be studied further with the intertextual method which enables the researcher to discover their deeper meaning in Japanese culture.

P224

Paeglite, Dace (Latvia)

Looking at the Teaching of Visual Arts through the Prism of National Identity

Date: 2006-03-01

Hour: 16:00-16:25

Room: S4

Abstract:

There in the culture of our land we can see a complex scheme consisting of ornaments made from regular squares as if it was a kind of spiritless computer programme and marvellous accordance of tones in cloths, national skirt as well as advertisements. All this we can see in every day live, in art works of students and in expensive books. Gallant, charming and efficient. All of a sudden a small girl appears in front of me. She says those red pieces of glass in the silver brooch are the mellow cranberries picked up in the bogs of Latvia. Overnight the word becomes an image and the small object obtains the identity of its land. Nevertheless scanning the sources of literature and turning to past generations we can make a conclusion that our conceptions about our land's national and ethnical values are acknowledged in society, however, artificially created and multiplied in the same shape. The scheme of traditions, national signs and colours was primitive and simple, made up for everybody to understand and use between all the Soviet Union.

That is why I am having an interest in processes connected with work with children and youth, which involves awareness of the land's cultural heritage and national identity.

- Is the government planning to include anything like that in the education of arts?
- Is this considered to be important part of the national education or is it just substantial for a group of people?

Meanwhile there are lots of researches made by scientists of different countries. The conclusions are interesting and could be used practically in the lessons of Visual arts acquiring the systems characterizing the national identity. Getting acquainted to the work in the teaching visual arts, we can conclude that there are no specific cultural politics on this issue. Those themes are usually solved more formally. In addition a lot more time is spent on the world's art classics and the topics of post-modern art. It seems to be more exciting for teachers and there is much more literature in different languages provided on these themes as well. This aspect, of course, is considered to make the teaching process easier. However, there is no searching for differences and confrontation of individualities which are specific for the region or even for the whole area of Baltic art. The purpose of my research is to draw the attention to the fact that the land's national and cultural heritage is being included in art less too fragmentary. Moreover the materials and varieties collected by scientists are used mainly in a formal way. The small girl is standing in front of me again, she says that the grey pitches and tiny ornaments in her mittens tells about the long, grey days of the winter in North. My story is about the theme how the word becomes an image and the small object obtains the identity of its land in visual art teacher's experiences.

P225

Palacios Garrido (Spain)

Building the city: seeing and acting through art education from an interdisciplinary perspective

Date: 2006-03-03

Hour: 17:30-17:55

Room: S1

Abstract:

This paper focus the key ideas that in our days define the relationship between artistic education and built environment in a critical and environmental point of view. This is an interdisciplinary field that gathers different disciplines: urban planning, public art, environmental design, ecological philosophies, education, etc. The integration of disciplines provides a new approach to the environment, shapes new methodologies, and presents new ideas about the functions of art and education in the context of public space. Art education may become, from this perspective, a useful tool for social inclusion and the joint building of the city.

P226

Park, Eundeok (Korea)

Multimedia Contents on the Visual Communication Design

Date: 2006-03-03

Hour: 11:15-11:40

Room: S3

Abstract:

The objective of this study is to develop the multimedia contents for the visual communication design on elementary school. To promote the learning effect, the development strategies of web-base contents are focused on not only the versatilities and easiness of use but also self level selection and organization by children. The employed interactive feedback system makes children have interest about design concept, and it helps development of applicability for process-centered study, creativity and problem-solving ability. This design education program provides experience relevant to the visual communication design and excellent approach that fosters their imagination as a genre of applied design and science, and gives new discovery and an opportunity of self-consciousness to help children know delight of re-creation through original thought and analysis. Therefore, it contributes to define the purpose and direction of the instruction of early design education. It can be used for the teaching material after-school class or workshop for design education in the institute of design promotion to make early design education popular.

P227

Park, Jeong Ae (Korea)

Critical Thinking and Visual Culture Education

Date: 2006-03-03

Hour: 16:30-16:55

Room: S5

Abstract:

This study explores the rationale and pedagogy of visual culture education with a view to introducing it at the primary school level in Korea. A paradigm shift from human to culture centered in education and art education, changing educational goal to critical thinking is examined. Where the educational goal is cultivating critical thinking, the art curriculum should be extended to embrace all forms and practices of culture in everyday life, because critical thinking can be enhanced in thinking related to real life. In order to developing visual culture pedagogy, critical theories in education as well as culture studies and media studies are investigated.

P228

Patterson, Donna; Brown, Ann Kipling; Yakel, Norm (Canada)

The Horizon : A Meeting place for people and the arts

Date: 2006-03-03

Hour: 18:00-18:25

Room: S1

Abstract:

This presentation documents the evolution of new possibilities in an established Arts Education Teacher Education Program. Reflective of both the history and the philosophy of the Program, a meeting place is constructed through the relational, the experiential and the expressive. This presentation focuses on creating and living in emergent or refashioned partnerships within many communities. It shares efforts to move from not knowing through shared experiences to more inclusive communal spaces. Acknowledging diverse processes, actions and beginning points, this presentation speaks to how such spaces are constructed, identified and shaped and to the promise such efforts hold for all involved--for community partnerships, Arts Education Teacher Education Programs, and for students of the arts at both the University and in public schools.

P229

Pavlou, Victoria (Greece)

Children's iconographical representations in the aftermaths of traumatic events such as war

Date: 2006-03-03

Hour: 11:15-11:40

Room: A4

Abstract:

The consequences of exposure to disasters (natural or human-caused) can be the development of a dysfunction called post-traumatic stress disorder (PTSD). Children, often the innocent victims of such horrific events, may develop distressing reactions which can lead to PTSD. Art, and especially drawings, can have a unique contribution to the diagnosis of PTSD as children often do not express their experiences directly and effectively in words. This paper presents a study of 27 children (9 to 10 year-olds) who had first-hand experiences of war in their country. The data of the study include a) two sets of drawings; one set made by the target group and another by a control group, b) information about the target group given by the children themselves who completed the Revised Impact of Event Scale and by their classroom teachers who completed a modified version of the PTSD symptom scale, c) scorings of all pictures by a group of teachers who scored them 'blindly' (the drawings of both groups were randomly mixed), d) information about the control group provided by their teachers. The results suggest that the teachers who scored the drawings in most cases could identify the ones made by traumatised children. Two groups of symptoms, persistent re-experiencing of the traumatic event and avoidance of aspects of the trauma, were found to be present in drawings made by children who experienced war. The results point to the value of teachers making provisional 'diagnosis' of traumatised children through their drawings. This can be a useful source of information to health professionals and experts who support affected children, especially when large numbers are simultaneously affected, in order to prioritise the help given. Immediate response to children's emotional needs could contribute to the prevention of potential chronic problems and help children overcome the consequences of traumatic events.

P230

Peng, Li-Hsun & Lou, Jeng-Jia (Taiwan)

Third Space Identity of Eileen Gray and Sonia Delaunay: A Perspective of Two Taiwanese Educators

Date: 2006-03-04

Hour: 10:00-10:25

Room: A2

Abstract:

This study examines the social contexts of two women designers in the Art Deco Era in Europe. I will investigate and analyse their works and their accomplishments using my personal experiences as a cultural medium of East and West, and referencing theories that include cross-culture visuality, Post-Colonialism, Third Space identity, and gender issues of the time to serve the Art Education purpose. This research aims to reveal the fact that the contributions of these two women designers in the 1920s and 1930s were neglected. Homi K. Bhabha's Post-Colonial theory, the concept of the hybridity and the Third Space can be used to describe and situate my cultural background and personal viewpoint. By identifying myself as a cultural hybrid, this research will focus on merging of divergent cultures during the Art Deco Era in Europe, using my retrospective accounts of the transition of my identity. I believe these two women designers also experienced Colonial interventions, so using Gender Issue and Post-colonial theories together with personal experience in analysing their achievements has particular relevance to this study and these experiences could be beneficial to Art Education students. Key Words: Art Deco, woman designer, Comparative Research, identity, Post-colonial theory. Research Background: Through my interest in the Movement of Art Deco during 1925 to 1939 I realized that despite many books describing Art Deco, little information could be found on women designers' contributions and on their works. This finding made me wonder if women designers were intentionally left out of historical accounts. "When feminists searched the history books they found

that women were still largely 'hidden from history'" (Richardson & Robinson, 1993:304). Disembarking at this point of knowledge, I conducted this research to bring to light the fact that the contributions of these two women designers in the 1920s and 1930s were neglected. As Conway puts it, "Art historians have retrieved many women artists from obscurity and design historians are beginning to do the same for women designers" (1987: 63). Research Questions: 1. Both Eileen Gray and Sonia Delaunay are Avant-Garde pioneers of women designers in Art Deco, how shall I analyse and compare their achievement to the design history? 2. The contributions of these two women designers to the history still remain unclarified, how shall I bring to light their achievements? 3. How did these two women designers explore the boundaries between the Fine Art and Design? How did they fight for their ideas in the male-dominated society? 4. I saw the domesticity issue in both of their works, how did they approach this issue? 5. Commercializing their design ideas into products and mass-producing their works to the market is a strategy to success, how did they make it? 6. I saw the direct influence from Cubism, De Stijl, and Orientalism on both of their works, how did they combine all these styles and become their own creative ideas? 7. Did their gender make them less important in history? 8. Does Sonia Delaunay's being the wife of the famous painter Robert Delaunay lead to her disability to earn equal respect to her husband? 9. Are painting achievements considered more valuable than design in the history of art?

P231

Pepin, Pierre (Canada)

Introducing multimedia process sciences and technology through Art Curriculum for Educators in High Schools, Colleges and Universities

Date: 2006-03-04

Hour: 14:15-14:40

Room: S2

Abstract:

Introducing multimedia process sciences and technology through Art Curriculum for Educators in High Schools, Colleges and Universities As an educator at the Art Institute in Fort Lauderdale, my students come from different cultural backgrounds. Most of them are American but many also come from Latin Countries such as Cuba, Mexico, Venezuela, Brazil, Porto-Rico. This multicultural environment reoriented my strategies and approaches to teaching forcing me to combine sciences, multimedia, and technology through art. For the last fifteen years, my teaching goals have been to experience different avenues on how a multimedia process could help develop a new level of creativity by integrating the use of sciences and technology. As the author of a reference book for educators, one of my challenges was to present easy and simple activities to use in the classroom. The purpose of these activities was to help teachers develop different approaches and strategies while using interactive multimedia through art and help them develop an efficient 'hybrid' way of teaching. Workshop goal What I propose to educators during the workshop is to walk them through a few simple activities and demonstrate how their students' creativity can be enhanced with the use of multimedia, sciences and technology.

P232

Pereira, António Serafim (Portugal)

The methodologies in the analysis of the work of art

Date: 2006-03-04

Hour: 14:15-14:40

Room: S2

Abstract:

Our aim is to draw attention to how knowledge of the work of art is built. This knowledge is obtained through the criticism of art, and in a more generalized sense, through art history. Both, criticism and art history contribute to the evidence of their own methodologies: the personal history of the artists and their work; the characterization, classification and arrangement of styles, and these incorporate aesthetic values, social or others; the history of works of art created in certain contents (historical, regional, temporal on certain topic issues and others). Finally, the construction of these methodologies diverges according to the type of image (sculpture, painting, drawing, photograph, poster, etc.). Our aim is to discuss this issue and introduce some methodologies, such as: the epistemologies contributions, descriptive readings, the iconology of Erwin Panofsky, structural analysis of the image in Abraham Moles, the proto-semiotic contributions, also some semiotics such as: Saussure, Hjelmslev, Peirce, Morris, Jakobson, Mukarovsky, Eco, Maldonado, Volli, Barili, Vallier, Barthes, Lyotard, Derrida, Prieto, Black, Greimas and still a pragmatic and functional view of the image. Finally the presentation of a methodology of analysis and reading of the fixed image based on a structure of semiotic character (the plastic, the expression and the representation). At last, the direct relation of the processes of analysis and the storing of data contents on a computer.

P233

Perez Miles, Adetty (USA)

Nelson Pereira dos Santos's Film, Como Era Gostoso o Meu Frances and the Cultural Narratives of Sebiopepe and La Malinche: Counter-Hegemonic, Pro-feminist Co-options, Tensions, Negotiations, and Reversals

Date: 2006-03-04

Hour: 10:00-10:25

Room: S2

Abstract:

To invoke a vision of a visual culture approach to art education that requires the revealing of power and privilege in cultural narratives through/using film. Overview: Nelson Pereira dos Santos's film, *How Tasty Was My Little Frenchman* (1971), representative of Brazil's Cinema Novo, is a cinematic experience that is rich, paradoxical, and complex. He treats difficult subjects such as colonization, the clash of cultures, and anthropophagy in an ironic, deconstructive, and darkly humorous manner. In this paper, I juxtapose Sebiopepe, the protagonist of *How Tasty Was My Little Frenchman*, with La Malinche, an important figure in the history of Mexico, as a comparative analysis of two indigenous women (from Brazil and Mexico respectively) to investigate cultural narratives in which pro-feminist and anti-colonial co-options, tensions, negotiations, and reversals occur. Outcome: Dos Santos's film strategies, which contextualize, theorize, and challenge the apparatus of patriarchal and colonial power; offers a visual culture practice that art educators might find relevant content to stimulate discussions and serve as a provocative example of visual culture practice in their art education courses

P234

Pestana, Myriam & Sampaio, Silvana (Brazil)

Arts teachers Long-Life Learning

Date: 2006-03-04

Hour: 9:00-9:25

Room: A4

Abstract:

'Art's teachers Long-Life Learning' is a programme of teacher training for 45 schools in Vitória City, Espírito Santo State, Brazil. This paper will focus on the development and evaluation of the programme during the year 2005.

P235

Pillotto, Sílvia Sell Duarte; Mognol, Leticia, C.; Stamm, Eliana (Brazil)

The Art In The Children Education Context In The Joinville Region – Santa Catarina – Brasil

Date: 2006-03-04

Hour: 9:30-9:55

Room: A4

Abstract:

This research was developed at the University of the Region of Joinville from 2002 to 2005. It investigated the processes of continuous education in the contexts of children education from the following categories: educator's formation, time of actuation of the professional, knowledge and appropriation of theoretical/methodological presuppositions of the art processes in education. The study involved 83 institutions, through questionnaires and interviews, having as result the proposition of a construct for the art in this context, with conceptual referential of Reggio Emilia – Italy, whose conception is grounded on an integrated and flexible curriculum, which emphasizes the importance of the languages of art as a form of knowledge, sensitivity and expression. This research validated construct, through a non-linear curricular proposal that opposes the disciplinary structure, of accumulation and hierarchical order of the contents. During the year of 2005 the actions of the research were aimed to the implantation of an art atelier in three institutions of children education in which researchers accompanied and documented the concretization of this process in the institutions. In the years of the research it was possible to develop a new educative proposal for the art field in education, besides the actions of a study group with teachers of several knowledge areas: Visual Arts, Pedagogy, Languages and Psychology.

Keywords: children education; art in education; atelier space.

P236

Pimentel, Lucia (Brazil)

Brazilian Art Education influences

Date: 2006-03-02

Hour: 12:15-12:40

Room: A4

Abstract:

BRAZILIAN EDUCATION - LATIN AMERICAN EDUCATION - FOREIGN EDUCATION: BORDERIES AND RELATIONS Brazilian Art Education had strong foreign influence for so many years. This influence comes from Britain itself and through other countries, for instance Portugal and Spain. Some Brazilian educators went - and also go nowadays - to other countries in order to do part of their PhD or collaborative work and come back with theories and ideas that are sprayed along Brazil. As most of these educators are in key positions in Brazil, they try to apply these theories and ideas in our country, sometimes successfully sometimes not. If we think about good influences, we may mention a kind of organization we learned from the British Education. As we have great heritage from Europe, Africa and Asia, our aesthetic references are mixed and to know about it is so important. If we think about bad influences, we may mention the "copy and paste" mind, which has damaged good native projects and thoughts. In this case, there is no critical view, only do things in the same way that other people do and hope for the best.

P237

Pohjakallio, Pirkko (Finland)

Art Education, why?

Date: 2006-03-04

Hour: 10:00-10.25

Room: A4

Abstract:

In her dissertation ART EDUCATION, WHY? The changing justifications for art education in schools, Pirkko Pohjakallio examines the history of art education as the history of changing justifications of school art education. Through these justifications art education is on the one hand presented as a school subject for all, on the other hand a notion of the knowledge that it mediates is created. The study illustrates how meanings are formed for art education through discourse. The study emphasises the turn of the 1960s and 1970s, when the justifications for the subject changed considerably: observation and image started to be understood as cultural, socially constructed phenomena. The study concentrates on this critical period and its impact on the present day and how the present situation came about. The study material consists of the writings of art education teachers, the public discourse on art education, curricula as well as interviews. In them, art education teachers debate about the meaning of their field, how art education has been justified during their studies and working career, and how these justifications have changed

P238

Prentki, Tim (UK)

Conversations with the Devil

Date: 2006-03-03

Hour: 9:00-9:25

Room: A3

Abstract:

This paper will investigate the possibilities offered by Theatre for Development (TfD) as a process for opening dialogues both within communities and between communities and the wider worlds in which they are situated. It will start with a brief outline of TfD methodology, stressing its function as a learner-centred pedagogy derived from the theories of Paulo Freire and adapted for use in performance by Augusto Boal. The question of participation will be raised in relation to who sets the agenda for development within communities. This question leads on to story-telling and story-making as cornerstones of TfD practice. Intense and detailed listening and telling are core requirements for transforming the personal story into a collective piece of theatre for both development and advocacy. Two examples of this process from my own experience from contrasting contexts will be offered; one from the Indian sub-continent and the other from North America. The application of these methods will then be extended into the context of formal education with young people. An argument will be offered for the importance of this approach (linked to the past history of Theatre in Education within the UK) in enabling young people to take a degree of ownership over the curriculum with which they are meant to engage. Without such ownership, the notion of active citizenship is unrealisable and schools will produce another generation of passive consumers indifferent to the values, ethics and knowledge-base that drive their world. The alienation of young people from social and political processes is now at crisis point throughout the European Union. The concluding part of the paper addresses specifically the issue of how the local (community, school or other institution) can enter a meaningful dialogue with the global (government at national and international levels) in order to transform the present, failing, representative democracies into bottom-up, radical democracies. Aspects of Bertolt Brecht's theories of theatre and in particular the idea of *Verfremdung*, will be evaluated in relation to the idea of contradiction as the motor of social change. In this instance the specific contradiction under examination is that between the neoliberal 'injustice frame' and the Universal Declaration of Human Rights. At its most progressive TfD offers a challenge to the increasingly beleaguered neoliberal consensus upon which the fate of the planet depends.

P239

Prevodnik, Marjan (Slovenia)

Self-efficacy beliefs - a construct from the theory of motivation - as a source which every art teacher should know

Date: 2006-03-04

Hour: 11:45-12:10

Room: A3

Abstract:

The purpose of this paper is threefold. Firstly it intends to highlight one of the motivation construct - self-efficacy beliefs and its applicability in the teaching practice of art teachers. The art students and art teachers everywhere, not only in Slovenia, are concerned with their ability to succeed at a task, whether they have skills or knowledge to do well, and what they expect will happen if they do attempt to do the task. All of these above mentioned art education persons are discussing, in one way or another, what is a central construct/concept in many motivation theories - the role of expectancy beliefs. The concept of expectancy represents the key idea that most individuals will not choose to do a task or continue to engage in a task when they expect to fail. They may be interested in and value a task, but if they try a task and experience repeated failure, then eventually they will not engage in the task. For that purpose some verbal statements of pupils/students and (visual) art teachers covering this problem will be presented. We can say that pupils/students make educational choices during their whole schooling. Educational choices influenced pupil's motivation and their behaviour and performances at that time. When making educational decisions/choices pupils and students are influenced/affected by their ability (in our case drawing ability) and by several other interest in all kind of contents, topics, themes. We - art educators - witnessed the way that pupils'/students' decisions are influenced/affected by their perceptions, beliefs about, the topics/subjects themselves by their perceptions concerning intrinsic merits etc. Secondly, the comparative matrix will be presented. Its intention is to show how people (pupils, teachers) make judgments about their (drawing or teaching) ability to perform certain actions required to achieve a desirable outcome. Thirdly - hopefully - intrinsically motivated participants will test their drawing abilities in a small scale workshop. They will discuss their personal beliefs and motivations about competency in drawing (e.g. human head). Key words: motivation, self-efficacy beliefs, art education, art students and teachers, pupils/students, drawing.

P240

Prevodnik, Marjana (Slovenia)

Improving art teaching knowledge and skills through cooperating in the International Art Lunch Project

Date: 2006-03-02

Hour: 15:15-15:40

Room: S1

Abstract:

The author, a primary generalist teacher from Slovenia, will describe her experience from cooperating in the International Art Education Project. The topic of this art lesson was Art Lunch - the International project, leaded by prof. Kinichi Fukumoto from Japan and included nine countries from Asia and from Europe. The author's school decided to join to the project with a class of eight year old pupils. Her presentation will be divided in two parts: In the first one, she will present some data's from a very unusual art lesson. The initial motivation - after first information about project - of pupils for creating imaginative art lunch was on the very high level. During the art lesson they created 'art pieces' of Slovene national food, made of different materials. It was the artistic task appropriate for the development of imagination, improving skills in handling with different tools (scissors etc.), and for getting knowledge of different cultures. Parents of the pupils were willing to cooperate too and brought some materials. In the second part of the presentation the author will focus on benefits from the project regarding the improvement of her art teaching knowledge and skills.

P241

Puccetti, Roberta (Brazil)

The three-dimensionality and the formation

Date: 2006-03-04

Hour: 10:00-10:25

Room: A3

Abstract:

The present investigation refers to the three-dimensional artistic production in the construction of knowledge as a relation among the doing, the knowledge, the expression and the creation of the mentally handicapped. Our hypothesis is that the complexity of the three-dimensional production, which involves conscious and intentional effort of visual and mental organization, due to different special relations to be made simultaneously by the individual, reveals the development of cognitive processes, when mentally visualizing, when perceiving the shape, when intensely exploring the depth game, the special flow, when feeling the mass impact and the diverse nature of materials. The study focus on the meaning constructed in the three-dimensional artistic production, based on the following principles: art as language, aesthetic experience, the conception and perception of the real shape, cognitive processes, construction of knowledge and mental handicap.

P242

Pullinen, Jouko (Finland)

Following a Master - Visual Dialogue Seen from a Hermeneutical Perspective

Date: 2006-03-04

Hour: 11:15-11:40

Room: A4

Abstract:

My doctoral thesis is a philosophical account of a journey to investigate the crucial questions an art educator must address: in which way and under which conditions does new understanding come about in visual expression and interpretation? My aim in doctoral dissertation was to explore the artistic dialogue process and how it can be perceived as a hermeneutical interpretation. The study is divided into two parts: 1. The art work, which consisted of a dialogue between me as an artist as a researcher and two of Albrecht Dürer's works of art, Adam and Eve and Melancholy. The dialogue lead to art exhibitions which were displayed in Galleria G in 1997, and in 1999 in the Hämeenlinna Art Museum and in the Sinebrychoff Art Museum. 2. The theoretical part is an investigation I conducted into the visual dialogue process employed. My frame of reference is philosophical, in particular Gadamerian hermeneutics. I approach the making of a work of art as a method of study. My starting point is that a visual artist can find a parallel in, say, a hermeneutician working as an anthropologist.

P243

Quintero, Elizabeth & McVarish, Judy (USA)

Art, Literature, Math, & Identity

Date: 2006-03-04

Hour: 9:30-9:55

Room: A3

Abstract:

We see our classrooms as communities of learners which reflect characteristics of the larger communities from which the students come and the global community where we all struggle to live together peacefully. We believe that by using a problem-posing, critical literacy approach with children's literature, even the complex issues of a world in conflict and confusion can be addressed in an on-going dialogue. Both of our separate bodies of research (McVarish, 2003, 2004; Quintero, 2001, 2004) document children responding to literature and math and literacy activities in critical ways. Problem-posing teaching using children's literature and hands-on mathematics and literacy experiences nourishes an integrated curriculum which supports young children's meaningful learning. This method encourages integrated learning that is both developmentally and culturally meaningful through interacting with story, reading literature, and participating in related learning activities.

P244

Quintero, Elizabeth (USA)

Advocacy through Multicultural Literature

Date: 2006-03-01

Hour: 16:00-16:25

Room: S1

Abstract:

Multicultural children's literature supports students' multiple languages and recognizes ways that multiple knowledge sources, identities, and language forms can contribute to the formation of new relationships, new knowledge, and meanings. My work with a community of scholars in a wide variety of classrooms, focuses on respecting the children's backgrounds, planning carefully for their current experiences in school, and preparing them for the future challenges of standardized testing, competitive learning programs, and a variety of future journeys. Our work uses critical literacy as a framework for integrated curriculum that includes all the traditional content areas of study, the arts, and new forms of cross-disciplinary ways of knowing.

P245

Raita, Marika (Finland)

Becoming and being an art teacher: Personal narratives about a professional identity of an art teacher

Date: 2006-03-02

Hour: 17:30-17:55

Room: S3

Abstract:

This paper will discuss Finnish art teachers' professional identity. The professional identity of art teachers' is introduced as a narrative configuration. The question that this study addresses is: What are the Finnish art teachers telling about becoming and being an art teacher in their autobiographical writings? The goal of the research is to reveal the process of professional identity formation of art teacher. The aim is to understand and identify things that are mentioned in art teachers' autobiographical narratives, things they consider to be remarkable for becoming and working as an art teacher. This will be done using art teachers' autobiographical writings and if needed, also a number of life history interviews. The research has an autobiographical and narrative approach. Narrative research is an umbrella term that covers a large and diverse range of approaches. Methods used in this study will be narrative analysis and their applications to autobiographical writings and life history interviews. Study will also focus on ways of reporting research in the form of a narrative. The particular aim of the proposed paper is to present the background of this research and to give an idea of one possible approach to the professional identity of art teachers. Hopefully this presentation will encourage questions and discussion.

P246

Ramsay, Lorna (Canada)

Hearing the Loneliness Through Aesthetic Education: Narratives in Music Education and Arts-Based Research

Date: 2006-03-02

Hour: 12:45-13:10

Room: A3

Abstract:

As a PHD candidate in Arts Education and Music Psychology at Simon Fraser University, I research relationships and relational discourse. This paper is a narrative of a gifted student musician with journal entries from the music educator. In the journey to make contact with the intuitive student musician by alternative communication, the communication of the aesthetic experience as expressed through the personal narratives, collaboration and reciprocity has a different meaning in music education. By being part of art through inquiry, discourse is malleable representation of an understanding beyond curriculum and prescribed or personal expectation. Discovering and accepting oneself in mediums of aesthetic expression extends the participant role to researcher/performer similar to the educator whose role of an observer expands to researcher/participant. A student musician, detached and reluctant to confront and share ambiguous representations of the interplay of images, feelings and intuitive musical expression, meets the challenge of redefining a process of metaphorical narrative from the visceral musical experience through body definition of data to poetry and photography. As a researcher as well as a participant, the student musician returns to the musical expression accepting the embodiment of the aesthetic experience. The teacher is both participant and researcher revealing a vocabulary of aesthetics and an appreciation of the corporeal musical experience. By encouraging a voice to the paradoxes of self-expression, the many layers of personal stories interweaving in dissonance and harmony, questioning and certainty, the metaphors break open many fields of inquiry in arts-based research. Art making and qualitative research is a combination of intuition, subjectivity, and objectivity. The analysis of data is similar to the artistic process in that it involves divergent thinking, inductive reasoning, making connections, and communicating meanings. In phenomenological curriculum research, artists and educators as researchers explore the lived curriculum, experiencing and responding to the aesthetic presence in everyday circumstances. The nuances of the physical self and the sensuous knowledge of lives lived expands to metaphor expressed in a variety of artistic forms. The musical expression becomes part of a larger metaphor, a narrative of the data of lived experience.

P247

Rauscher, Beatriz Basile da Silva (Brazil)

Images of the cut

Date: 2006-03-01

Hour: 16:00-16:25

Room: S5

Abstract:

Images of the cut: operational unfoldings in projected and printed images is a research in Poetical Appearances, which brings a practical and theoretical reply to an investigation about the idea of cut circumscribed at the field of the Visual Arts. A set of works is called Images of the cut. They originate from tree photographs that had been found cut in the city of Uberlândia, in the state of Minas Gerais. They are images of the cut trunks top, numbered, extended, fragmented and presented in architectural spaces. The cut idea, being as an operational concept, establishes and reflects itself in several stages of this set of works' production. During the period of the research, that is, from 2001 to 2004 five samples in institutional spaces had been conceived, presented and opened to the public. They divided in two production and presentation stages, each one introducing specific problems. The first stage congregates the samples with printed images; the second one congregates projected images. Previous and developed works in the period of the research are also considered inside the images of the cut's set as long as they connect the expositions. This visual production is followed by a literal production, which brings the story of the occurred investigations in the interior of the process; the questions' theoretical treatment, which establish the works and the unfoldings of the operational concept; the analyses of the works; the approach to the consolidated workmanships from other artists and the connections with the History of Art.

P248

Rautkorpi, Tiina (Finland)

Mentoring in creative society

Date: 2006-03-04

Hour: 9:00-9:25

Room: S5

Abstract:

Mentoring in creative society My paper is focusing on the new needs and possibilities of mentoring in creative society. Mentoring as formal mentoring programs in administration, management and education has already had a long and successful history. The origins of mentoring in business life are to be found from over 30 years ago. Today the benefits of mentoring in the international growth of new, technology-based companies are quite well known too. In my paper I will focus on new fields of mentoring like: -need to find and use new kind of mentors for non-hierarchical organizations, where the landscape of power, subject and organisation is rapidly changing and there is real need to develop equal, co-operation based co-configuration work -need to use mentors in the new network society as professionals of personal face-to-face interaction to unlock the mystery of tacit knowledge in craft work -need to use boundary crossing mentoring between art and science, and between different organizations, departments and working practices -need to find the aesthetics of artistic mentoring for network based, creative society from storytelling and performing life (pragmatist philosophy)

P249

Reily, Lucia (Brazil)

Using art creatively in speech and hearing therapy sessions

Date: 2006-03-04

Hour: 15:15-15:40

Room: A4

Abstract:

Speech and hearing therapists often use art with children in therapy sessions with various aims: to motivate children, to help them open up and express themselves, to assess their cognitive and motor abilities and also to get them to cooperate in therapy by taking their mind off exercises they often find disagreeable. Unfortunately, most speech pathologists have a limited repertoire of art activities, since children's art production is not a part of the traditional speech therapist's undergraduate curriculum in Brazil. The use of coloring books is common practice, as many therapists are not preoccupied with inhibiting children's creativity and self expression. After interviewing 14 professionals of the field, as well as last year undergraduate students to find out the role artwork plays in their therapy sessions, we decided to prepare a CD-Rom with suggestions appropriate to the clinical setting. Besides the activities themselves, enhanced with pictures taken of children of various ages, we included the original project, the results of the research undertaken with professionals and students of this area, and a review of recent literature on children's drawing. We hope this research will help cement better understanding between fields of knowledge that seldom come together.

P250

Reimann, Daniela (Germany)

Applying Innovative Models of Media Art Education at school and university level by Developing Interactive Environments for Play

Date: 2006-03-03

Hour: 16:30-16:55

Room: A1

Abstract:

The paper is based on the research project MediaArtLab@School at the Laboratory School of Art Education at the UNESCO-Project School in Flensburg, North Germany. Based on school scenarios with digital media, the project addresses two issues linked to each other: It shows how interactive media can be creatively integrated in arts education at school which are linked at the same time to a more practice-oriented initial art teacher training at university level. The project is funded under the German "Hochschul- und Wissenschaftsprogramm", a programme to support research by the Bund and the Land Schleswig-Holstein.

P251

Reis, Ricardo; Partidário, Pedro; Fernandes, Sandra (Portugal)

Reading Art - Public Art as an instrument of apprenticeship

Date: 2006-03-02

Hour: 18:00-18:25

Room: S1

Abstract:

it is about defending art in a double sense: the freedom to practice it and the so often forgotten, freedom "to read it". More than making theory what interests us today is the practice of our sensitivity. But it must be pointed out that this means defending both the practice of the creator's sensitivity as well as the observer's (that is, the whole society's) freedom of being able to feel. (Tàpies) The present project tries to circumscribe an educative device that can act at the city, at its streets, at the urban environment, with citizens facing works of art. The educative program underlying it will try to supply an elementary set of reading dispositional tools in order to deal more profoundly with works of art, architecture and urban design. It is a set that tries to make possible the reading of the most significant relationships between materiality, spatiality, symbolic and social features of the art, thus bringing back to life public art's end as instrument participating in the formation of one's sensitivity and capacity to read art. Public Art is here considered as including a wide spectrum of things: objects, acts or events that, once succeeded, generally remain accessible to the public at public spaces for a large period of time. The urban regeneration of our cities, the modern city planning and policies, showed to consider the creation of public spaces as a need of great importance and significance for citizenship's development. In quotidian routine, people cross by a great variety of public works of art to which the attention paid or the needed time spent to its reading and interpretation are not enough. Thus, our proposal intends to locate "public art" in the scope of education, taking advantage of its conferred role of a highly rich pedagogical resource that will be worthy to explore. The public space, due to its specificity, is conducted by different rules than that of a museum or an art-gallery. The possibilities of a closer contact between the observer and the work of art are hardly possible in formal spaces for meeting art. The possibility of (even) touching some public works of art is, as we point out, of great importance to establish a sustainable process of recreation/approval/appropriation of the works of art. The conception of an operative "pedagogical" model for this civic project places in field the intersection of three main vectors: 1. The recognition that the public who this project aims to invite is, ideally, any passing citizen and, thus, heterogeneous to the age, social and cultural level; 2. The recognition that one learns better in contextual situations. Thus, in this case takes place the emergence of problems and pedagogical strategies of learning outside school environment. This educative project establishes itself in the scope of a non-formal model that has as objective the individual's motivation for a later continuing informal learning. 3. The specific problems of the education of the "reader" of the arts. It will be tried to achieve and promote the subjects disposition "to give looking time" supporting the interpretative activity with the use of verbal and graphical notation considered as instruments not "as an end in itself but as result of a longitudinal and biographical process.

P252

Ribeiro dos Santos, Raquel (Portugal)

When the cultural sponsor is a bank. should we learn from the Brazilian experience?

Date: 2006-03-01

Hour: 14:45-15:10

Room: S3

Abstract:

In the last few years, Portuguese banks such as Caixa Geral de Depósitos (CGD), Millennium-BCP (BCP) and Banco Espírito Santo (BES) are becoming aware of the importance of being cultural sponsors. Art collections, scholarships, painting, sculpture or photography prizes are some of the first measures usually taken by these institutions in eager to become more influent and well succeeded among their potential clients. But how effective are these measures? Do they transform or benefit the commercial image of their sponsors? Are they effective to the community? What is the main purpose of a bank when it becomes a cultural sponsor? How can curators, artists and art-educators work along with a bank (as a sponsor) in order to please both interests? CGD was the first Portuguese bank to fully sponsor and develop a public cultural centre (1994-Culturgest) and in the last few years BES has established a photography prize (BES-Photo) while BCP has decided to spread their financial support through a large number of cultural institutions and events. Banco do Brasil has a large cultural centre since 1989 (CCBB, Rio de Janeiro) and in 2000 (CCBB, Brasília) and 2001 (CCBB, S. Paulo) has established two more. This case of enormous success among publics as well as among sponsors is worth being studied in Portugal if we want to develop successful strategies of partnerships with Portuguese banks. Education should undoubtedly be one of the most important ingredient in this approach but we are hoping to learn much more from the comparative study between CCBB experience and, for instance, Culturgest recent experience with publics.

P253

Richard, Monique (Canada)

Using narratives of technology and the body in interdisciplinary artwork

Date: 2006-03-01

Hour: 16:30-16:55

Room: A1

Abstract:

We will discuss interdisciplinary projects relating to visual arts, music, dance and drama, that took place in schools of Quebec, Canada, from preschool to higher education, with the collaboration of artists and teachers. We will first examine the interrelations between technology and the body in science, popular culture, and art, and how they impact on our way of feeling and of relating with others. We will see how the interdisciplinary narratives of students and contemporary artists that intersect technology and the body can create fictions about our human identity. We will finally explore the definition of a posthuman pedagogy based on a social construct of technologically assisted learning bodies. This communication will be illustrated by a Powerpoint presentation.

P254

Rickenmann, René (Switzerland)

Didactics in art education and appropriation of cultural objects in classroom

Date: 2006-03-01

Hour: 17:00-17:25

Room: A1

Abstract:

We will focus our presentation in the discussion of the Vygostkian hypothesis of a discontinuity between forms of learning in everyday contexts and at school; which we will discuss on the basis of teaching visual arts at the primary school, and more particularly about the case of didactic of reception of cultural art works (Rickenmann & Mili, 2005). This didactic of reception belong to a movement which has developed since the Eighties, in particular about the problem of the relationship between schools and cultural institutions such as museums or concert halls. Our work will focus on a particular aspect of this current which considers the public reception of cultural art works as an activity about "enculturation through uses". We will illustrate our talk with a few analyzed extracts of a lesson "Using the manner of Peter Greenaway's artistic installations" that was led in fourth grade class of a primary school in Geneva (9-10 years). We will show that the relationships between "cultural art objects of reference and related practices" and learning processes about art works and/or of an artistic genre (in our case, "the artistic installation"), are not possible that insofar as art teachers introduced "professional gestures" and causes ruptures in everyday links that the children maintain with this cultural world. The aims of this paper are to understand how the "teacher mediation processes" make it possible to understand the relationships between continuities (cultural art works and related practices) and ruptures (school practices and knowledge transpositions), and what are the didactic means which the teacher implements to articulate these continuities and these ruptures within the pupils learning tasks.

P254A

Roca, Josip (Croatia)

Cultural Heritage in Modern Teaching of Arts

Date: 2006-03-03

Hour: 14.15h-14.40

Room: S4

P255

Rocha, Joaquim Luís Coimbra (Portugal)

Art understanding in Portugal and Brazil: Preliminary findings

Date: 2006-03-04

Hour: 9:00-9:25

Room: S2

Abstract:

The development of a measure of aesthetic understanding was our central goal. Inspired by Housen (1983), Parsons (1987) and Freeman and Sanger (1995) work investigating commonsense aesthetics of children living in rural areas, we build up an interview protocol exploring the relationships between art understanding and social perspective taking (Selman, 1980) - the psychological structure that organises interpersonal experiences -, defending that the aesthetic experience is also an interpersonal experience. Until this moment we interviewed 40 participants in Brazil, and 53 in Portugal. The preliminary qualitative findings will be discussed structuring a new psychological account of the aesthetic understanding, relating it with the interpersonal development.

P256

Rocha, Teresa Almeida (Portugal)

The artistic education and the aesthetic development

Date: 2006-03-04

Hour: 9:30-9:55

Room: S2

Abstract:

The aim of this research was to analyse Parsons' theoretical framework of stage development from an educational point of view. We examine and clarify the importance of the artistic education to aesthetic development. By claiming that education impacts aesthetic development we expected to find differences among students of arts and science major. We accessed aesthetic development by using Parsons' questionnaire with regard a Picasso and Renoir paintings. Results support our claim and discussion will focus the way artistic education seems to improve the aesthetic development.

P195

Rodrigo Montero, Javier (Spain)

Activist research, mestiza pedagogy and art education: within and beyond community in transversal agencies

Date: 2006-03-03

Hour: 10:30-10:55

Room: A4

Abstract:

This presentation will focus on art education as a way of activist research : a research as empowerment in community settings from the theoretical frame of critical pedagogy and poststructuralism. The aim is to describe a transversal and rhizomatic art education by an activist project , named Bordergames. The first part of this presentation takes into account the origins of critical pedagogy and its new trends in poststructuralism and feminist approach. This paper examines the proposal of a mestiza pedagogy informed by a cross border education and the third space workfields. The mestiza pedagogy advocates for a concept of dialogical art education as a production of resistance narratives and counterdiscourses from subversives agencies. The second part of this paper focuses on activist research and community work as ways to informed critically community arts. This part introduces new inquiry paradigms like activist research or sociopraxis to acknowledge the critical position and interaction of the researcher as a guerrilla research. Then it analyses the new critics to community arts as it proposes to rely on the concepts of dialogical aesthetics and politically coherent community . The argument here is to highlight the community art behaviors as a social research . Doing so, it allows us productively to combine the critic on community arts in the frame of cultural politics and the activist research perspectives . Theses critical perspectives encourages us to look into the contradictions and gaps of the cultural practices to overcome the commodification of the community term, and simultaneously , translate it to the "multitude" concept to enact new cultural grammars . The third part of the paper introduces an example to narrate the process and consequence of working transversally within and beyond community. I describe an activist /educative/ indy media project from Madrid activist group that is named Fiambrera Obrera. The project is entitled "Bordergames" . I use it like a translation of a mestiza pedagogy as an activist and educational praxis that works towards a relational autonomy .This approach shows cultural designs in the field of art education that blur the border in critical/cultural pedagogy, cultural and activist practices and contemporary arts (especially community art, social engaged art and activist and independent media movements) and therefore, act as resistance device . This texts proposes finally how they mange to build a third space into political contexts : they let emerge a transversal agency like a educational "Warmachine" . This figure shows a way to rethink the action frame of art education in the social field via transversality and rhizomes. The project focuses on develop methodologies from the oppressed from independent media and guerrilla communication and research working to subvert the migration politics and the dominant discourses of border scenarios . Bordergames represents a practice of a mestiza and performative, critical art pedagogy and it is designed by a free distribution autonomous activist group.

P257

Roldán, Joaquín (Spain)

Photography-Based Research in Art Education

Date: 2006-03-02

Hour: 11:45-12:10

Room: S1

Abstract:

In the present article we analyze the use of photography in investigation and establish criteria to differentiate between the use of photography as a technical instrument and the use of photography as a theoretical instrument in educational investigation. Treating photography as a knowledge structure, a human science and a theoretical investigation tool, we propose a research agenda that can be applied to specific educational problems in the Arts. Based on findings from photographic artists, and looking at the aesthetic qualities of the images, we show how photography can be used in Visual Arts Educational research and we derive the controls and guidelines that photography-based educational investigation should follow.

P257A

Royol, Jean-Pierre (France)

L'art-thérapie c'est prendre sa parole en main!

Date: 2006-03-03

Hour: 11:45-12:10

Room: A1

Abstract:

« Tant que nous ne serons parvenus à supprimer aucune des causes du désespoir humain, nous n'aurons pas le droit d'essayer de supprimer les moyens par lesquels l'homme essaie de se décrocher du désespoir. » Artaud parle ici de la drogue, pour ma part, je parlerai d'Art-thérapie. Utilisée dans le champ du soin et de la prévention, l'Art-thérapie est une méthode qui consiste à créer les conditions favorables à l'expression et au dépassement des difficultés personnelles par le biais d'une stimulation des capacités créatrices. Elle trouve sa place dans le cadre des troubles dépressifs et psychosomatiques, des conduites addictives, des problématiques alimentaires mais aussi dans celui de pathologies plus sévères comme les psychoses et l'autisme. Aujourd'hui, nombreux sont les services de psychiatrie publics ou privés qui lui font appel. Dans le domaine de la prévention elle peut permettre, par exemple, que la violence cesse de prendre pour cible le corps de l'autre ou celui du sujet lui-même, lorsqu'elle peut enfin se traduire en langage artistique. Soulignons tout de suite qu'un pouvoir politique ne tenant pas compte de cette évidence ne devra pas s'étonner de voir se développer des comportements violemment asociaux. Curieusement, cette violence qui ne cesse de faire la une de nos quotidiens est trop souvent entendue comme déficit de l'intégration sociale alors qu'il est clair qu'elle résulte d'une hyper adaptation à un discours dominant qui conduit à un effacement de l'expression subjective. Grâce à l'Art-thérapie, cette forme de travail de désocialisation, de désintoxication à l'égard du discours dominant peut passer par un retour aux racines des processus de subjectivation via le travail avec les matières brutes comme l'argile, le plâtre, la pâte colorée, le textile... enfin tout ce qui peut constituer le sol d'un projet. C'est ainsi que le sujet peut repartir de son empreinte « digitale ». Le fait d'utiliser l'expression: « Art-thérapie » présuppose que l'on ne confonde pas, de manière naïve, ces deux termes: « art » et « thérapie », et que, partant de cette séparation assumée, l'on envisage la possibilité d'un tissage de liens justement créatifs. Chacun des domaines est la limite de l'autre puisque l'Art, même s'il cherche à montrer, n'a rien à démontrer et c'est son luxe quand la psychologie dépose les armes devant la beauté. Il n'y aurait à convertir l'Art en Psychologie ou la Psychologie en Art que manœuvre hystérique ! Jamais l'un ne remplacera l'autre sauf à se cantonner dans une galerie des glaces comme monde de la pure illusion dominé par les sensations en lieu et place du sens. La psychologie, pour sa part, devrait cesser définitivement de « psychologiser » l'Art en le considérant comme ultime compensation ou refuge d'un sujet épouvanté devant la réalité ou rongé par son incapacité à mordre dans l'objet de son désir. Dans le champ de l'Art-thérapie, l'Art peut être entendu aux racines - mêmes de ses origines latines dans la mesure où il engage le sujet du côté de l'« ars », c'est-à-dire de ce « savoir-faire » qui n'est pas sans évoquer le « savoir y faire avec le symptôme », manière de lui rendre la parole en le débarrassant de sa fonction persécutrice. Loin de viser la surchauffe du plaisir poussant du côté de la jouissance, l'Art - thérapie se propose de conduire le sujet à « prendre sa parole en main » à travers la mise en formes de sa souffrance comme matière première. La souffrance lorsqu'elle est représentée, extériorisée par le biais de la création est en quelque sorte mise à distance et ne colle plus à la peau sous forme de symptôme corporel. Le patient peut progressivement la considérer comme un objet extérieur, lui parler et la hisser au rang d'objet de communication. Une souffrance communiquée est déjà moins douloureuse puisqu'elle emprunte des circuits plus longs permettant de la relater en la relativisant, permettant aussi qu'elle se décharge en chemin de sa vérité persécutrice. On utilise d'ailleurs le terme: « souffrance » lorsque l'on parle d'une lettre en attente d'un destinataire. Ce qui souffre est l'impatience d'un impossible à former c'est à dire à formuler. La souffrance est le plus souvent masquée par les discours défensifs au sein desquels le sujet oscille du trésor au déchet. Reconnaître un sujet, c'est entendre et reconnaître la souffrance qu'il exprime quels que soient les moyens dont il dispose. C'est bien le statut de la souffrance, le statut du « mal à dire » qui est en question dans la psychopathologie et ce mal risque toujours de se passer du souffrant qui ne cesse de le subir tant qu'il ne lui donne pas corps au lieu de lui donner le sien. L'activité de représentation permet d'atténuer les contenus douloureux incrustés dans la chair. « On n'a jamais écrit ou peint, sculpté, modelé, construit, que pour sortir de l'enfer », écrivait Antonin Artaud. Or cette capacité à représenter ou à symboliser, nous pourrions dire: à universaliser la douleur, peut se trouver paralysée par des injonctions persécutrices intériorisées et c'est d'abord au franchissement de cet obstacle que peut conduire l'Art - thérapie. Dans le champ de la psychose, la souffrance est liée à l'envahissement du sujet par l'Autre persécuteur et c'est bien pour tenter de se défaire de positions violemment persécutrices, que nous en revenons à la matière et que nous accompagnons le psychotique dans la plus grande discrétion. Il arrive même que nous travaillions ensemble sans s'imposer en une forme que j'appellerais volontiers la « dis-création ». Certaines thérapies se cantonnent à l'échange strictement verbal, or nous savons que les mots sont parfois d'emblée trop difficiles à émettre, à manier et peuvent même être vécus comme des mines toujours prêtes à sauter. Pour certains, le fait même de lâcher un mot, si celui-ci est cru, revient à se séparer violemment d'un bout de corps et l'on comprend aisément que cette prudence doit éveiller la nôtre. Je pense à un patient qui avait peur de s'endormir car il avait peur de parler en dormant, peur de révéler ce qu'il appelait sa « faute ». Cette peur était plus forte que tous les somnifères qui lui avaient été prescrits et qu'il avalait disait-il: « comme du petit lait ». Par ailleurs, nombre de souffrances trouvent leurs racines dans les vécus somatiques qui précèdent la pratique du langage parlé qui s'alimente à la source des expériences corporelles. L'Art-thérapie, via le travail avec la matière que nous pouvons entendre ici comme: « l'amas-tiers », mobilise ce premier noyau organisateur et permet de dédramatiser ces sensations archaïques dans une mise en représentation ludique soutenue par le thérapeute. L'objet de la souffrance est toujours capable de devenir l'« objet » de Francis Ponge. Travailler avec la matière, c'est aussi une manière de rompre avec la toute-puissance du vu et si le corps est sollicité, il ne s'agit pas, à proprement parler, d'une thérapie corporelle car entre le corps du patient et celui du thérapeute demeure toujours un espace préservé dans lequel se développe l'objet de création. C'est cet objet qui sert de motif, de pré-texte à la rencontre et permet que des éléments inconscients transitent entre les deux acteurs de la thérapie. On ne fait pas une Art-thérapie pour devenir artiste comme on ne fait pas une psychanalyse pour devenir psychanalyste mais il est vrai que certains patients prennent goût à la création et participent à des expositions d'œuvres qui ne sont pas produites en séance mais chez eux. Cette forme de thérapie débouche assez souvent sur un changement de position dans le lien social, le passage du rôle de spectateur victimisé à celui d'acteur capable de bricolages vitaux qui ne se limite plus à servir fidèlement la jouissance de l'autre. Ce goût apparaît même parfois chez des personnes persuadées d'une profonde incompétence et qui finissent par trouver confiance en leurs capacités.

P258

Ruismäki, Heikki & Antti, Juvonen (Finland)

The good, the bad and the ugly memories from the school Art subjects education. The teaching of art subjects in narratives of kindergarten teacher students

Date: 2006-03-04

Hour: 9:00-9:25

Room: S4

Abstract:

The good, the bad and the ugly memories from the school Art subjects education The teaching of art subjects in narratives of kindergarten teacher students The article focuses on the experiences and emotions of art subjects (sports, music, visual arts, handicraft) at school in narratives of kindergarten teacher students at University of Helsinki (N=71). The questions were given on a lecture and the answers came via email. They describe the subjective experiences and emotions of school time art education situations and lessons. The answers emphasize the teachers and teaching as a source of artistic and emotional experiences. The article brings out themes for the developing of visual arts and music education and more widely to develop all the art subjects at school. The questions raise a thought about the meaning of the school art subject education, what kind of emotional experiences the pupils get at school and how should the teaching be developed when the recourses are getting smaller and smaller all the time? What kind of effect do the art subjects have in pupils' life and development and what are the connections between learning art subjects and learning other subjects at school? Why would art subjects be worth teaching to all pupils? This presentation is a part of a wider research project which focuses on the artistic experiences as a way to lead a good life.

P259

Rusanen, Sinikka (Finland)

Reflecting the professional identity of an art educator

Date: 2006-03-02

Hour: 16:30-16:55

Room: S3

Abstract:

In my practice-orientated research project I have studied the professional identity of future kindergarten teachers. My interest has been to investigate how basic studies in art education give a starting point to their role as art educators. In this presentation I focus on my own role as an art educator. One of the distinct results of my study was the connection of individual, professional and social dimensions. The reflection of teaching by the stimulated recall method brought out professional and collective layers in the identity. Reflective diaries and visual reflection showed more personal sides. The studies in the University of Art and Design gave a basis to my professional identity as an art teacher. Socialization in this role took place when working in the elementary and upper secondary school. The subject orientated thinking and commitment to the curriculum was dominant. Passing to kindergarten teacher education transformed my view from teaching art to art education. More indeterminate goals allowing freedom, focus on self expression and emphasize on the child were essential. When kindergarten teacher training became academic it was a big challenge to change the attention to the professional identity of future teachers.

P260

Räsänen, Marjo (Finland)

Inspiration, illustration or a way of knowing - classroom teacher students' conceptions of arts and interdisciplinarity

Date: 2006-03-02

Hour: 17:00-17:25

Room: S3

Abstract:

Inspiration, illustration or a way of knowing - classroom teacher students' conceptions of arts and interdisciplinarity This paper is a part of the research project exploring professional identity and art conceptions of generalist and specialist art educators in Finland. I discuss the ways in which classroom teacher students see their role as art educators suggested by three case studies (3 x 90 students). I analyze teacher students' views of teaching and learning arts and crafts for students in the age of 7-13 years through the data collected in www-discussions that took place at the University of Turku during 2002-2005. First, I describe how photographs of classroom situations were used to reveal pre-service teachers' memories of their art lessons in school and expectations of teaching art in the future. Second, I tell how students articulated their identity as teachers of art through interpreting visual metaphors. Finally, I focus on the issues arising from the classroom teacher students' suggestions for integration based on www-art exhibitions. Students' ideas are used to discuss what is unique in visual knowledge and what connects it to other disciplines. The aim of this paper is also to evoke methodological discussion of the possibilities of visuals as a starting point for memorizing and for uncovering implicit and explicit conceptions of art education. Internet as a source of data collection is also dealt with.

P261

Sahasrabudhe, Prabha & Lowe, Arline (USA)

Art Education In Asia - A Project Report

Date: 2006-03-01

Hour: 14:45-15:10

Room: S1

Abstract:

Center For International Art Education Inc. (CIAEinc,) in partnership with India International Center and UNESCO sponsored an Art Education in Asia conference in New Delhi, March 2005. This project extends that conference to include art education narratives from 13 additional Asian countries. The presentation is a report on a (CIAEinc,) publication Art Education in Asia

P262

Sales, Heloisa Margarido (Brazil)

RESIDUES AND RECYCLING: Art in the crafting of new ethical parameters

Date: 2006-03-02

Hour: 10:30-10:55

Room: A1

Abstract:

The issue of using residues is addressed by some contemporary artists. Franz Krajcberg, Richard Long, Armand, Farnese de Andrade, Tony Craig, Guto Lacaz, Jorge Furtado are among them,. They create their artistic bases debating life on our planet, natural cycles, excessive waste, materials being thrown away. They build their languages according to particular objectives using residues as their materials. When we see their work we necessarily have to think about how and what we discard that which we do not need anymore. They are very special projects that, linked to scientific plans focusing on usage and recycling waste in big cities lead us to new approaches about ethical consuming. The workshop Residues and Recycling, is a proposal from the didactic department of the São Paulo branch of the Bank of Brazil Cultural Center. The activity will be based on a video by Jorge Furtado called Flower Island, which focuses on some artistic and scientific projects as well as on the creation of matrixes for "interventions" on subjects like consuming, social differences as well as making assessments of the possibilities and places in which interventions can be carried out. We aim, through this activity, to enlarge the sensorial experiences of the participants by studying the artistic vocabulary and comparing them to the problems that contemporary people face today. We hope to count on open minds so as to craft new parameters based on ethics and citizenship.

P263

Salles, Nara (Brazil)

The teaching of art in Alagoas/Brazil

Date: 2006-03-04

Hour: 9:00-9:25

Room: A3

Abstract:

Description and methodological scientific analysis of the research about the teaching of art in the state of Alagoas, in the Northeast of Brazil, presenting a teaching methodology for the teaching of theatre in public schools.

P264

Sampaio-Ralha, Jurema Luzia de Freitas (Brazil)

Use Of VRML In E-Learning For Art Education: Possibilities And Conditions Of Use In Brazil.

Date: 2006-03-04

Hour: 9:30-9:55

Room: S3

Abstract:

This work presents the research result on the possibilities of use of Virtual Reality not-immersive using VRML language as tool for creation, or simulation of environments for optimization of the construction of the knowledge in art, by e-Learning, providing artistic appreciation for sensorial evolvment.

P265**Samson, Lourdes** (Philippines)*Construction of Meaning in Children's Art***Date:** 2006-03-03**Hour:** 9:00-9:25**Room:** S4**Abstract:**

"Intuitive understanding" in children's art is somehow lost in the process of growing up. Ninety art works of students ages 16-18 reinterpret meaning of the original works of children ages 4-9. What is unique in children's art that is lost at maturity? Why do college students fail to solve problems and questions when encountered in slightly different form? Cognitive behaviors of individuals, their interaction among themselves and with their environment all play a part in determining aesthetics. Still, certain generalizations can be made on symbols and the child's ability (or inability) to express his own sense of order. Drawings provide the first means by which ideas and feelings are expressed and perceived. They leave a child's record of modeling reality. With visual expression, the child soon learns to create complex meanings. In the Philippines, the de-emphasizing of art in the curriculum in favor of science, math, and language is certain to have a long-term impact on the child's aesthetic sense. The paper explores children's ability to consider multiple aspects of situations and things. Aesthetic form is created not by the imposition of external rules but by its own development in creative growth. This is a study of the manner in which children develop a cohesive framework in their art expression.

P266**Sanchez, Janina** (Brazil)*Intercultural curriculum, art as cultural symbolic system and the school of whites***Date:** 2006-03-04**Hour:** 9:30-9:55**Room:** S5**Abstract:**

These reflections are about the action-research I developed for my doctoral thesis during the year 2004 at an indigenous school, the "school of whites", in the State of Sao Paulo, Brazil. Three main topics are discussed, all of contemporary educational interest: the comprehension and recognition of art as a cultural symbolic system, the role of ethics in globalization processes and the professional responsibility of art teachers in the present time of intercultural curriculums. My intention is to describe the action-research experience, revealing the confused intercultural relations through education and the indigenous desperate search for identity through the means of art. Under the ethical and epistemological point of view, the study showed the importance of actualizing and reviewing concepts, the need of sensible teachers to comprehend the challenge of working with intercultural processes and cooperation in contemporary collective jobs. Key-words: intercultural curriculum, art as cultural symbolic system, ethics, globalization.

P267**Sanders, James & Christine Ballengee Morris** (USA)*Visual culture and Adolescent Identity Development***Date:** 2006-03-01**Hour:** 17:30-17:55**Room:** A1**Abstract:**

The presentation seeks to (re)examine and disturb silences surrounding discussions of most things queer in arts education. In it we respond to classroom art educators enrolled in graduate studies who share their anxieties about discussing sexual subjects with K-12 students, fearful that their school arts programs, professional positions or social standings may be at risk in broaching queer concerns. We argue that queer pedagogical performances in the arts are morally, politically and ethically defensible and of fundamental necessity in a democratic nation that values individual liberty and personal responsibility. We seek to challenge educators in academic institutions preparing classroom teachers to attend to the visual realities of sexual minority students. We challenge them to better prepare their pre-service practitioners to support and serve LGBT/Q students' needs. We challenge their development of curriculum and pedagogy that supports P-12 students in unpacking heteronormative visualities, reexamining figures lost in history, and performing new interpersonal understandings. Sharing testimonies of lesbian, gay, bisexual, transgender and queer (LGBT/Q) teens, their responses to visual cultural products, constructions of queer identity, and attempts at creating and communicating queer representations, we ground our arguments and the challenges posed. These testimonies emerge from a study that is anticipated to be of interest to educators concerned with pedagogical practice, visual literacy, media competency, social justice, and the interrelationships between identity formation and visual culture. The study addresses those in higher education responsible for preparing pre-service educators to serve ALL students. Employing narrative (Casey, 1990, 1993), phenomenological and (auto)ethnographic research (Pinar & Reynolds, 1992), our study explores student and teacher readings of sexual identity formation in and through visual culture and its social meanings to the authors and multiple actors in each research setting. Intertextually analyzing student and teacher informants' testimonies within/against queer education theorist (Abelove, 2003; Bickmore, 1999; Letts & Sears, 1999; Pinar, 1998; Sears, 1992, 1998), we explore the problematic of representing the queer subject and teaching queer visual readings of cultural production.

P268

Santana, Pio & Schultze, Ana Maria (Brazil)

The mediation in the museum and the results in the classroom

Date: 2006-03-04

Hour: 11:15-11:40

Room: S2

Abstract:

The art teaching in the public school, mainly the art contemporary, effective itself with the contact of the pupils with the original masterpiece, in the museums or other exposition spaces. Living the aesthetic experience proposal by Dewey, that involves making and perceiving, also implies in a previous preparation in classroom by the teacher, slight knowledge of citizenship to a youth that little or never frequented a museum, the visit to the exposition itself, focusing the contents previously studied, a partnership with the educative service of the institution, that prepares the teacher as receives the pupils for practical actions in the day of the visit, and artistic practical in the school by the pupils. The partnership with the educative service, basic, sensetizes and enriches the teacher and the pupils, bringing new proposals of approaching the art, as by games, for example. These actions and proposals show the pupils that the contemporary art is compromises of subjects, in such a way specific from it (installation, support, the ephemeral one, the time, among others), as of the daily one, as fashion, appropriation of objects without artistic value etc

P269

Santiago Navarro (Spain)

Alzheimer's: Researching The Disease Through Sculpture

Date: 2006-03-04

Hour: 14:45-15:10

Room: A4

Abstract:

The increased aging of people in today's world reflects the longevity of human beings in recent decades. This has, however, brought degenerative diseases to the aging population, causing physical and mental deterioration and affecting their relationship with their communities. Since the first diagnosis of this pathology by Dr. Alois Alzheimer in 1907 distinguishing it from what was until then known as senile dementia, Alzheimer's disease has been on the rise throughout the world. Current knowledge on different types of dementia and how they affect both the immediate and public environments of sufferers has conditioned the position taken by some governmental agencies in recent years. Studies and discoveries related to Alzheimer's have become of increasing interest since the 1950s. In the 1970s, it was discovered that most dementias were of the Alzheimer's type, giving way to clear increases in government funding for studies of the disease in the '80s. The scientific community was thus able to contribute new hypotheses as to the origins of this pathology, although it remains uncertain at present as to the definite cause or causes. There has likewise been a proliferation of private, non-profit associations aimed at tackling the quality of life issues for persons suffering from the disease and the obstacles faced by their families, both in terms of access to reliable information as well as dignified ways to attend to the needs and care of patients. Of all the dementias, Alzheimer's continues to be the disease about which least is known scientifically. While medical science focuses on revealing the causes and origins of Alzheimer's, other fields use their own means and tools to look into different aspects of this disease. This paper summarizes some of the research, studies and results obtained in my doctoral thesis entitled "Study, Analysis and Representation of Alzheimer's through Sculpture", which asserts the significance of this disease in today's society and the importance of the visual arts in conveying information and educating our multicultural society on the disease.

P270

Santiago, Maria Cecilia de Barros (Brazil)

An aesthetic experience with people that have some low vision disease :an approach with the life

Date: 2006-03-04

Hour: 14:15-14:40

Room: A4

Abstract:

The present research studies the perceptive damage caused by these two vision diseases: retinose pigmentar and diabetic retinopatia and the possible art mediations. Identifying that the bearers value their visual residue; the research had as base the aesthetic experience in the search of to enlarge and to reveal new possibilities, as well as leveling emotion, thought and memory, understanding the art as a language. The conductive support for the dialogue beginning was a wood box with a central hole where the objects and art works reproductions were put. The experience with two low vision bearers gathered the look and the tactile that, through the mediation, provoked the sensitive art encounter and inquietudes in the sense of their possibilities thinking to overcome obstacles. As a qualitative research, with the mentioned diseases case study and the analyses prioritized the necessity to think mediation proposals between the bearer of low vision, their lives and the art.

Keywords: aesthetic experience, art, low vision, mediation, visual residue.

P271

Santos, Isabel (Portugal)

How can museums and galleries be used to develop Early Years (3-5) children's knowledge and understanding of art? - a starting point

Date: 2006-03-03

Hour: 13:15-13:45

Room: S2

Abstract:

In 1997 the Ministry of Education in Portugal published guidelines for pre-school education as a reference point for all pre-school teachers. They emphasised that: (i) access to art and culture in society should be taken into account; (ii) it should promote knowledge of the world and; (iii) an aesthetic sense should be developed. There are no exemplars in the document nor are there art-based resources to promote children's knowledge and understanding in art. Since the 1880's there has been a constant debate among art educators as to how or if professional art works should be used with children (Kerlavage, 1992). Art educators have asserted that in order to develop curricula, using professional art works, it is necessary to understand better how children perceive and respond to art objects (Colby, 1907). According to Kerlavage (1995) there are three stages of children's artistic development and Elington (2003) claims that knowledge and understanding in art education should follow a constructivist perspective. Despite considerable research in the United States (Kerlavage, 1995; Erickson, 1995; Stokrocki, 1995) into how, why and what children respond to in works of art, disagreement about how they gain knowledge and understanding through aesthetic experiences continues (Santos, 2001; Barnes, 2002; Eglinton, 2003; Matthews, 2003). According to Wilkinson and Clive (2001) museums/galleries are inviting places that can inspire children. They can learn to create new meanings through interactions with art (Shaffer and McGhee, 2004), which can contribute to a growth of aesthetic awareness (Stokrocki, 1984). Recently the potential of museums/galleries as a resource for art education has been stressed (Barnes, 2002; Elington, 2003) and educational programmes are increasingly being used for this purpose in USA (Shaffer and McGhee, 2004; Semper, 2004) and the UK (Reeve, 1994; Hooper-Greenhill, 1996; Prentice, 2000, Elington, 2003). Measures are being implemented to develop work with schools by museums/galleries in UK where they are using a variety of cross-curricular projects, practices and the development of publications and other resources (Reeve, 1994; Hooper-Greenhill, 1996; Prentice, 2000, Elington, 2003). In Portugal museums/galleries have no tradition of museum education and little experience of developing educational programs with teachers for children in the early years (Vilhena, 2004). The particular aim of the proposed paper is to present the background of this investigation, giving an overall idea of what and how are being developed the educational practices with early year's children through museums/galleries in UK until date (i. National Portrait Gallery; ii. Tate Britain; iii. Victoria and Albert Museum).

P272

Sato, Maho (Japan)

An Investigation into the Relationship between Creativity and Skilled Knowledge in Craft Education

Date: 2006-03-03

Hour: 17:30-17:55

Room: A4

Abstract:

This presentation reports findings from literature review, which is a part of my research about teaching creativity and skilled knowledge in craft education in general education in Japan. The recent Japanese National Curriculum for art is requiring more craft in art education and more emphasise on creativity. However, there is very little guidance for teachers about how to introduce creativity into craft lessons and no recent research into craft education in Japanese schools. Preliminary research has established that there is a more discussion and experimental programmes about teaching creativity in craft education funded by governmental organizations in England than in Japan, so this research reviews English theory and practice so as to conceptualise the problems and to understand, analyse and reflect changes in craft education practice in Japan. Both England and Japan have strong traditions in craft education and in the past have defined craft as skilled knowledge. However, this concept is changing. Also, in both countries, skilled knowledge has been identified as the main kind of learning in craft education. While craft was initially introduced into general education as a practical subject in many nations in the world, development of children's cognitive abilities, such as creativity and problem solving, is emphasised in contemporary rationales for craft education. In order to foster children's creativity, light touch teaching and researching ideas are suggested in craft education in literature. However, it could be argued that this is not appropriate for craft education because each craft requires knowledge of specific techniques, materials, and tools. Moreover, creativity is defined differently in Western and East Asian counties and these definitions may not be compatible. This paper discusses findings from reviews of literature about the relationship between creativity and skilled knowledge in craft education.

P273

Savva, Andri (Cyprus) & **Trimis, Eli** (Greece)

The in depth approach method in art/visual culture learning: A longitudinal study on reviewing and redefining its scope and nature.

Date: 2006-03-04

Hour: 9:30-9:55

Room: A2

Abstract:

The presentation reports on young childrens' nature of their art learning based on the in depth approach method. It deals with young children's interactive and informal learning in the context of chorotopos (space-place, landscape, neighborhood, region, area) and lies primarily within the human and social constructivist domains. Although in depth programmes have been implemented and researched in different chorotopos in the present study we will present a study in an early childhood setting in a village on the hill in the outskirts of Thessaloniki (Greece). The programme was based on creating and observing art/visual culture and involved creating with natural and man-made materials. The sample includes the 22 children (aged 5-6) of the pre-school classroom of the specific school. Classroom observation notes, photographic material and the artworks of children were used to find out the influences of the programme to young children's art/visual culture learning. Findings indicate that: - Artistic activities in relation to their chorotopos made children feel closer to and more situated to their own environment, provoked exploration of space and challenged emotional responses. - In depth exploration of materials provided opportunities to children to understand the potential expressiveness of materials and their inherent meaning and to relate making with observing art/visual culture. - Time gave them the possibility to familiarize, experience and appreciate the physical nature of materials and their aesthetic qualities in creating an art product and to relate making with observing art. - Adults' role was decisive in providing special "scaffolding" to further the exploratory process in discovering, inventing, and problem solving situations in an interactive environment of learning. In this study we address several issues concerned with art learning of children in our contemporary society. We argue that although in many cases may live far from the city centres and their access to museums and galleries is obviously restricted there is much to be gained from taking a broad view of art education and particularly from acknowledging the vast number of cultural sights, images and objects encountered in their every day life and in the context of their chorotopos.

P274

Savvaidou -Kampouropoulou, Mary & Persa Fokiali (Greece)

KRITIKA: An Interdisciplinary Project in Art and Sustainable Development

Date: 2006-03-04

Hour: 11:45-12:10

Room: A2

Abstract:

The work is a presentation of a student-centric interdisciplinary educational project that was implemented in primary school (grade 5). It deals with an integrated intervention in the area of Kritika- Rhodes- Greece The project is developed along two axes: one concerning art and the other sustainable development. The participants learn how to use art, culture and the basic sustainable development principles in order to provide an integrated plan for an area's future.

P275

Schendel, Petra (Sweden)

The use of textiles in the education at the CDP, South Africa, in the perspective of a student at Konstfack, Sweden.

Date: 2006-03-03

Hour: 12:15-12:40

Room: A1

Abstract:

I experienced a devoted and multicultural part of South Africa when I joined teachers, staff and practitioners in their work, classes and free time. CDP were running three classes: Stories, rhymes and songs, Making ECD (Early Childhood Development) Resources, and together with the Wits University Education Campus an ACE (Advanced Certificate Education) Course in Arts Education. CDP is also involved in encouraging artists to be involved in school projects. They are presently involved in commissioning and publishing a number of books on Arts Education. The field study took place during a period of great change. CDP was in the process of moving to a new location and is involved in the development of the city area. They will be playing a more active role in the community by, amongst other things, developing a creative play centre which will be used by the local community and teachers of young children.

P276

Schultze, Ana Maria (Brasil)

The education of the look through the photographic images - a Brazilian experience

Date: 2006-03-03

Hour: 9:30-9:55

Room: S5

Abstract:

Based on the concepts of my students from Public Schools about photography (records, remind of a moment, memory), I have searched for a changing of those concepts to a new perception of photography as a significant construction performed by a social being - the photographer - re-elaborated in multiple readings by readers, also social agents. With this purpose, I have performed a phenomenal pathway which has exercised a new look of the photography as an elaboration field. In this context, the students should think the photography, through and about it; they should take pictures thinking about their own compositions and read the world through the photographic images, leading to reflections about multi-cultural points like race, ethnics, gender, and others. They should look as well for a raising of a critical and conscious citizenship through the art. This pathway has involved actions of reading and enjoying of photographs, its context and the photographic practice by the students, including the implementation of a photographic laboratory at the school for such purpose.

P277

Schönau, Diederik W. (The Netherlands)

Developmental Assessment in Education: Making Assessment a Joint Responsibility

Date: 2006-03-02

Hour: 18:00-18:25

Room: S4

Abstract:

Educational results are traditionally and in majority based on assignments administered by a teacher or an external authority to the student. These assignments or tests are developed to measure in an efficient and objective way what level of proficiency a student has reached. This is mostly expressed in a percentage of correct scores or (in)correct actions. In the arts, most assignments have a different character, as the idea of 'correctness' is at best supportive to the quality of an artistic performance. Another aspect of assessment in the arts is the possibility of students to formulate, interpret or adjust the criteria on which the results will be judged. Finally in the arts, each assignment is a learning activity both by purpose and character. The growing demands of society on its future citizens to become more creative and flexible and to develop strategies for on-going learning, urge educational systems to readjust both the curriculum and the assessment practices to respond to these demands. In this presentation the concept of Developmental Assessment in Education is introduced as a means to make both education and assessment more interesting for students.

P278

Scott, Nadine Althea Theda, (Jamaica)

Caribbeanizing the CAPE Art & Design Examination: Challenges and Successes

Date: 2006-03-02

Hour: 16:00-16:25

Room: S4

Abstract:

In 2000 -2001, The Caribbean Examinations Council, decided through its *Caribbean Advanced Proficiency Examinations (CAPE) to replace the GCE "A" level Art & Design examinations with one that primarily explored the realities of Art & Design in the Caribbean. The examination was divided into two units each with three modules. The examination was designed to be done over a two year period. After the development of a syllabus and assessment procedures, the pilot for Units 1 & 2 were done in 2002 and 2003 respectively. Open examinations were done in 2004 and 2005. Candidates entered the examination from SIX Caribbean territories: Jamaica, Barbados, St. Kitts & Nevis, Anguilla, Guyana and Trinidad & Tobago. As Chief Examiner I investigated the challenges and successes. The major challenges: 1. Development of resource materials. 2. Changing from the British-based "A" level examinations. 3. Cultural differences across territories. The major successes: 1. Developing a body of research related to Caribbean Art & Design. 2. Use of new technologies in assessment. 3. Exploring social and cultural issues e.g. HIV/AIDS. 4. Enhancing school/community through murals and public sculptures. 5. Better understanding of self and regional issues as Caribbean person. 6. Journaling as a developmental tool for artists.

P279

Shtelman, Rina (Israel)

Martin Buber on Dialogue in Education and Art

Date: 2006-03-03

Hour: 18:00-18:25

Room: A4

Abstract:

In his essay "Education" written in 1925, Martin Buber states that the term education means to give decisive selection by man of the effective world. This decisive effective power to a selection of the world is concentrated and manifested by the educator. The concern of the educator, while educating, should be remaining a true mediator, a selector, and a giver of direction. This should be done through real and truthful dialogue, responsibility and faith. The model for such education is the classical master. In the same article Martin Buber states that the art is a province in which a faculty of production, which is common to all reaches completion. Everyone is elementally endowed with basic powers of the arts, with that of drawing, or music for instance. In education of the whole person, these powers have to be developed and built upon as on a natural self-activity. The relation between education and art, described in Buber's article shows that creativity and art creations are means upon which education of the whole person has to be based. Thus, in Buber's words, the relation between art and education when educating, is an I-It relation. But education itself has to be based upon one's whole and true self, meaning, upon I-Thou relations. In his major ontological work, "I and Thou" (1923), Buber states that the origin of art is the confrontation between the artist and the forms that want to become a work of art through him. Something appears to the soul and demands the soul's creative power. In order to release the creative powers and to bring the art form into being, a deed done with one's whole being, out of commitment and dialogical relations are required. Buber continues by explaining that during the release of creative actions, the deeds involve sacrifice and risk. Sacrifice is pictured as the infinite possibilities surrendered on the altar of form, and risk as the commitment of being able to speak only with one's whole being. During creating art, man can not seek "relaxation in the It-world"; because not serving properly or holding back part of himself, becomes ruinous. It can be discerned that, like the educator, the artist is also a selector, a selector of forms of art and possibilities. The artist has to relate with his whole self, meaning dialogically, while molding his idea into the material. He has to relate truly to himself, to the world and the form he is creating. He has to give a true direction to the world. Even though, creating of art seems a subjective act, the relation underlined by Buber's philosophy, is an objective dialogical I-Thou relation. What is suggested by Buber, I believe, is that given the fact that men and women are born with the gift of artistic creativity, this domain can be related to in different ways. When educating, the educator can rely on this faculty as a means towards direction. In this case the relation between education and art will be an I-It relation. The reason behind this change in relating is the manipulation behind using the art faculties as operations or examples in educational processes. When creating or relating to art, the relation must be an I-Thou relation, meaning a true dialogical relation. During dialogical education, the task of education has to be approached as a work of art and the relation between the educator and pupil has to be based on the I-Thou relationship. In this paper I will try to show the Buberian truth about implications between education and art as they are presented in Martin Buber's writings mentioned above. These dialogical implications between education and art have not been explored by students of Buber or by educators. In order to see possible links between these two subject domains, I will first survey how art participates in the educational process, and what kind of relation is established between educators pupils and art. On the other hand, I will try to show what are worthy ways to relate towards art, and how are they similar or different from the relations demonstrated during true educational processes. This paper hints as to how the possible links between the both areas may enhance and enrich both education and art.

P280

Silva, Jorge Anthonio (Brazil)

The Architecture Of The In-Sensible

Date: 2006-03-04

Hour: 12:15-12:40

Room: A3

Abstract:

This lecture is about the Brazilian schizophrenic Arthur Bispo do Rosário who lived for fifty-one years in an asylum where he constructed a significant artistic web. After having an outbreak he passed to have visions of god descending to earth to ask him the new organization of the world. Bispo, as he is still called, obeyed and, in a creative posture, filled up eleven empty rooms with objects and garbage. He was trying to signify in the artistic object the order he never had within.

P281**Silva, Silvia Maria Cintra & Almeida, Célia Maria de Castro** (Brazil)*Repercussions Of Art Teachers' Cultural Repertoire***Date:** 2006-03-02**Hour:** 18.00-18:25**Room:** S3**Abstract:**

According to several authors, many problems that affect formal education happen because teaching process includes little of student's everyday life experiences. About teachers in Brazil, we may say their daily experiences draw little attention, especially on the academic grounds, for there are few studies focused on them, above all on their aesthetic likes. Since procedures/resources used in art teaching follow a certain taste and teachers use a cultural repertoire -experiences in different social, cultural settings which form the individual- to help mediating knowledge acquisition, this research sought to study art teachers' aesthetic preferences: how they are developed; which cultural values, practices, and artifacts constitute teachers' repertoire; and if, how and to what extent aesthetic taste is expressed in teaching activities. Teachers who took part in this study work at elementary, high school public schools in Uberaba and Uberlândia, Minas Gerais. Data were obtained through a questionnaire containing open- and close-ended questions, filled in by 30 per cent of teachers population, from which 10 per cent were also interviewed in order to increase and detail information. Our analysis enables us to say everyday life's values, knowledge, and practices are useful in the development of a cultural repertoire that guides educational practices. Key words: culture and formal education; art teachers; cultural repertoire; art educative practices; aesthetic taste

P282**Silveira, Carlos & Teresa Hagen** (Brazil)*Art Education: A Tool For Global Transformation***Date:** 2006-03-02**Hour:** 18.00-18:25**Room:** S5**Abstract:**

Art has proven to be an effective instrument for social change and for boosting self-esteem and fomenting creativity. It allows individuals to express their feelings and frustrations in a way that is both easily understood and non-confrontational. In several countries, art has been utilized as a vehicle for empowerment, promoting social inclusion and preventing juvenile delinquency. With such a potent tool at their disposal, artists have the power to move the soul, while also affecting this social awareness, and they are in a unique position to become cross-cultural humanitarians. This presentation will address the compelling social outcomes when art education is utilized as a humanitarian tool for global understanding. In January 2005, as an extension of my research, I conducted an international community service learning course, entitled "Art, Environment and Social Action in Cambodia." For this three-week course, I took 27 California State University, Long Beach (CSULB) students to Cambodia, where they joined students from Panassastra University of Cambodia in Phnom Penh. Working in teams, the students learned how to design, teach and implement their own community-based art education projects to groups of disadvantaged youth in Phnom Penh, including HIV+ children, teenagers who are their HIV+ parents' caretakers and young women rescued from sex trafficking. Since the course was so successful at promoting positive attitude changes among both the disenfranchised youth and the university students from both countries, I would like to use the experience to create a sustainable arts-based, community service learning program at Panassastra University, which could then be used as a model for developing similar programs within other communities around the world. The resulting model will provide a powerful vehicle for bringing together foreign and local art educators and artists, as well as community resources to reach disenfranchised youth, helping them to find a voice for social activism through artistic expression. The long-term vision is to encourage a multi-national and multi-cultural artistic dialogue, with a network of locally supported, arts-based, community service learning hubs in locations around the world through which guest art educators/artists and university students work with local art educators/artists and students in an effort to reach underprivileged community groups.

P283**Silverman, Jonathan** (USA)*Postcards from another's home: visual dialogues for cultural tolerance***Date:** 2006-03-01**Hour:** 14:15-14:40**Room:** S5**Abstract:**

In this session, I illuminate how an exhibition of early 20th century postcards inspired art and classroom teachers to reflect on visual culture and engage in an artistic project that promotes tolerance of cultural diversity. Throughout the world postcards convey a sense of place and cultural tastes. Participants in this art education course first discussed encountering "common" cultural images in museums and the subsequent implications for arts education. Then, students exchanged stories of their childhood place with a partner. Using empathy, imagination, and artistic skills each student extended the dialogue by creating a postcard of the childhood place of their partner. By visually walking in the shoes of another, students not only were able to understand different environments and cultural backgrounds but also affirmed how the arts might foster the humility that individuals and countries need to nurture world peace and create inclusive communities. The dialogue continued beyond our own exhibition of postcards as teachers adapted this exercise for their students in public schools. For this presentation I share the process through the lesson; images from the exhibit and our postcards; the interdisciplinary nature embracing history, geography, writing, and art; and reactions and follow up from participants. I then will lead a brief exercise which will spark a discussion on the implications for international cooperation and cultural tolerance.

P284**Simeon, Ogunbona Olubayo** (Nigeria)*Computer Technology As A Means Of Music***Date:** 2006-03-04**Hour:** 9:00-9.25**Room:** S3**Abstract:**

In the universe today, we have been inspired by God's wisdom in the advancement of technologies. Computer knowledge has gained prominence in all facets of life. Advancement dances around computers of which is the current trend for musical applications. Computers can be used in musical applications in various ways such as music composition recording with PC, Intergrating coputers with life instrument recording etc. Intergrating computerts with music applications enhances the entire process of music development and performance. Hence,computer technology in music composition is so vital and authentic. The essence of this discussion is therefore to address the issue of "COMPOSITION" as it is applicable to music and as well to acquaint the public or create awareness as to how computer technology can be used effectively to create or compose music.

P287**Skjellstad, Kjell Muller** (Norway)*Peace education through the performing arts: Projects-processes-possibilities***Date:** 2006-03-03**Hour:** 17:00-17:25**Room:** S2**Abstract:**

Human life develops through creative interplay linking artistic and social activities. Throughout the long history of humankind artistic activity has constituted the explorative space where social relations are formed and transformed, where democratic traditions are developed and maintained. In a world coping in the aftermath of two devastating world wars and facing new threats on a global scale researchers in seeking tools to avert destructive conflict have turned to the artistic media. In fact the study of conflict formation and transformation through the artistic media has led to a revision of the very concept of conflict itself. It has led to a new understanding of the different levels of conflict and their relationship in the social, political and cultural sphere. A new urgency to explore the complex factors involved in the formation of destructive conflicts in today's world has been created by the experience of rising social tensions accompanying forced and voluntary migrations. The transformation of our school populations in a multi-ethnic direction calls for new tools in dealing with the new educational challenges. On the basis of his research in Norwegian public schools, the author will examine methodologies of art education that have proven effective in fostering interethnic dialogue and tolerance. Special attention will be paid to the educational concepts, processes and outcomes of the Resonant Community project in 18 Oslo public schools which set a model for similar projects in the Nordic and other European countries. Two methodological areas will be examined: 1. The musical experience as a way to integration of the creative self, emotional transformation, cognitive development and motivation for behaviour change. 2, Music making as a tool in group coordination, development of empathic competence, collective problem solving and dialogue towards dynamic synchronization. In conclusion arts education projects in areas of conflict (Israel/Palestina and Sri Lanka) will be examined and evaluated.

P288

Smilan, Cathy; Sammis, Rosanne; Nobel, Karen (USA)

Global Curriculum in Art Education

Date: 2006-03-02

Hour: 16:00-16:25

Room: A4

Abstract:

In this time of increasing global tensions there is an urgent need for curriculum that authentically honors the cultures of other peoples. The arts and artifacts of a culture stand as testament of that which is valued by a society, and as such can teach others of similarities and differences amongst diverse groups. The proposed presentation is a discussion of case studies compiled during the implementation of a global art education curriculum. The coursework was developed by graduate students as a part of their research in art education. These in-service art teachers collected data in their classrooms documenting process, student reflection, teacher reflection, interviews and arts product. The presenters will give an overview of the rationale for the coursework developed and a discussion of their students' work, including the rationale for portfolio selections.

P289

Snowber, Celeste (Canada)

The mentor as artist: a poetic exploration of teaching aesthetically

Date: 2006-03-01

Hour: 16:00-16:25

Room: S1

Abstract:

This session will explore the relationship between mentoring, teaching and the artistic process. Central to this understanding is the art of listening into the lives an inquiry of students. I draw on a poetic way of articulating these connections and will include poetry inspired by the interface between mentoring, teaching, leading and art-making. The thread through this work is the connection between a deep listening to ourselves, each other, our life inquiry/research and listening to our own lives as art-works.

P290

Soares, Ivana & Lopes, Ana Elisabete (Brazil)

Modeling Clay and Yourself - The Ceramics Process as an Inclusive Mediation

Date: 2006-03-02

Hour: 11:45-12:10

Room: A2

Abstract:

The objective of this paper is to present a study of a group of youngsters and adults who participate in a project developed at the Ceramics Workshop of CIAD - Centro Integrado de Atenção à Pessoa Portadora de Deficiência Mestre Candeia (Mestre Candeia's Integrated Support Center for the Handicapped). Five different Municipal Secretaries of the City of Rio de Janeiro are involved - Social Development, Sports and Leisure, Education, Health, Labor and Income. CIAD promotes integrated activities for rehabilitation and social inclusion. The Ceramics Workshop - the theme of our study - is under the auspices of the Secretary of Education. Its working project is to explore the potential of art as a tool for inclusion. The dynamics of the workshops, with their varied artistic languages that are offered for free to youngsters and adults, aim at opening new avenues of social insertion and inclusion, by integrating people with or without physical, sensorial, mental or multiple deficiencies. Based on the narratives that the students create in the workshops, and on the interaction between artist-art piece-spectator, our intention is to reflect upon the contribution of the artistic experience in building new facilitating mediations in the process of social inclusion of the handicapped person. The experience gained by handling clay and by going through the different steps of the production of ceramics, triggers a unique experience in the group, and gives rise to new ways of structuring subjectivity, social interaction, and of developing the process of artistic creation. By stimulating and utilizing the narratives and the dialogues that occur during the act of modeling, our objective is to produce a different way of revealing personal and group features. The research study aims at highlighting and analyzing the dialogues produced by the group, which tell the story of the situation of the person that is handicapped, of his or her process of artistic production, and of the social interaction that benefits from the experience with ceramics. W.Benjamin's (1985) and Vygotsky's (1982;1989) ideas are the basis for the theoretical-methodological structure of the study, and more specifically, in the area of art and handicrafts production, we would like to highlight the contribution of authors such as Reily(2004), Frota(1974) and others.

P291

Soganci, Ismail Ozgur & Kirisoglu , Olcay (Turkey)

Seizing The Day: Prospective Art Educators In Turkey And New Concepts In Art

Date: 2006-03-02

Hour: 12:45-13:10

Room: A2

Abstract:

The last century has been a fertile ground for new aspirations, directions, ideas, theories and approaches in art. Led not only but mainly by Marcel Duchamp and his critical temperament toward established values of art, many artists, especially in the second half of the 20th century, redefined what it is to be an artist and what requirements can qualify a work as art. While such discussions continue today, some concepts still alien to most people such as "ready-made," "anti-art," "conceptual art," and the likes have already become part of our artistic lingo today. However, art education practice in many contexts remain either "clueless" due to lack of relevant knowledge concerning new developments in the art world on teachers' part or "prudent" toward such new developments due to conservative reflexes of school organizations and curriculum planners. The proposed study is about the reflections of such stances toward new art in the context of Turkish art education. In relation to the 9th International Istanbul Biennial held in Turkey in September 2005, the participants of the study, 3rd and 4th year preservice art education students who will be teaching art in public institutions in less than one or two years, were interviewed and the qualitative analysis of the interviews yielded important findings regarding their attitudes toward (and knowledge levels on) new forms, approaches, and philosophies of art. The last phase of the study includes developing recommendations for preservice art education in Turkey and in similar contexts departing from the accounts and opinions of the interviewed prospective art educators.

P292

Sozen, Mustafa (Turkey)

Sharing The Differences In The Education Of Art

Date: 2006-03-02

Hour: 16:00-16:25

Room: A2

Abstract:

The aim of this paper is to scrutinize how the Turkish art schools cross-examine the works of arts produced by the 'other'. Artistic Creations are essentially aimed to make a world that is mostly freed from all restrictions. One of its important points is that they are copies in which social mentality is outlined. Trying to understand these creations makes it mandatory to have a kind of systematic unprejudiced thought i.e. in the mean time, at first it makes people and then society to understand the different field and to tolerate. Any field of education can direct neither people nor society to understand another thing done in other field as much it is as in the art education since nature of art exists with a mental process that is purified from any restriction. The countries and cultures of the current digital world have to survive in a close and integrated atmosphere. The outcomes of this new initiative removes, in a sense, invalidates it. The basic problematic brought about by this into the art education is that how the art education institutes comprehend and practice this new digital world. There are two lanes which gives art education at the university level in Turkey. One of them is the relevant departments of Faculty of Education which is targeted to train the art teachers for 9-11th grades, and the other is the Faculty of Fine Arts which directly deals with the art education. The curriculum of the schools belonging two different lanes have been investigated and it has been determined that neither of these succeeded to develop an education model in this respect. For instance, these schools did not add any evaluation project related to artistic creations of the neighbouring countries into their curriculum. From the point of view of cultural representation, the inspection of the education model of these institutions points out, the existence of two main trends. The first of these two is the Anglo-Saxon culture and art based on a universal and sublimated consideration, and the second is the artistic accumulation of the relevant country. This, in a sense, is contrary to the genuine character of the artistic education philosophy. It is obvious that art education, which does not take into consideration and does not question the artistic accumulations and their current artistic postures of the neighbouring countries and consequently does not try to understand the one being different, would be incomplete. The written and visual press materials to be prepared in order to get rid of this deficiency may not be so useful, because primarily a demand for the artistic creativity about the one being different and the one being the other, is to be created. For the creation of a demand, the first step to be taken is to put the competitive studies of the artistic creations of the neighbouring countries as selective lessons into the art education models. This problematic is not valid only for Turkey but it is certainly valid for the neighbouring countries of Turkey too. Key worlds: Art Education, digital world, cultural neighbor, different and the other.

P293**Stamm, Eliana & Boff, Carmen Eloah** (Brazil)*The art as a structuring axis of the curriculum of Aldeia do Sol School***Date:** 2006-03-02**Hour:** 16:30-16:55**Room:** A2**Abstract:**

The Education Center Aldeia do Sol is an institution that attends children from 1 year-old to the 4th grade of the elementary school performing in Joinville, SC, Brazil, since 1999. Its owners and founders are graduated professors who work the formation of future educators. The school conception which started the Pedagogical Political Program follows innovative and scientific principles, having as paradigm the principles of holistic schools like EL IDEJO (Montevideo, Uruguay) and other vanguard proposals like A Escola do Sol (Unipaz, Brasília, Brazil), Sarapiquí (Florianópolis, Brazil) and Escola da Ponte (Vila das Aves, Portugal) and Schools in the region of Reggio Emilia (Italy) Aldeia do Sol is based on the conception that the children are beings of rights who must be respected according to their rhythms but yet stimulated to challenges. The School was planned to be a space of circularity of the culture in which the children have stimulations of Art and Culture enough to be touched and at the same time allow their expressive actions and experiences that may lead to the total development. The use of the four elements of the nature (earth, fire, air and water), besides the junk metals, allows the development of respect for the nature, for the Mother-Earth. The re-use of papier-mache, recycled paper and papietage, offers not only creative alternatives but also recycles and contributes for the planet's health. This circle with the art as the essence, demands responsible, researcher, reflexive, curious and eager Childhood Education teachers so that they can learn and teach. Therefore, the continued formation of the teachers staff are elementary to guarantee a school of quality. The art is understood as a cultural and aesthetical expression and it is lived daily, from the decoration and wall paintings, pictures and other art pieces of local artists, to the reading and re-reading of works related to the Emerging Projects being developed by the children. Our main goal is to allow the children to be familiarized with the art languages so that it can be shown expressively; we want to give the children the opportunity to develop the visual reading of verbal and non-verbal codes. Besides, we intend to bring the discussion of values, beliefs, visions of the world, exercising the practice of the autonomy. The knowledge, under the conception of this curriculum, is understood as the integration of the information plus the knowledge acquirement lived through the several languages experienced: body, visual and sound, with intra and interpersonal repercussions. Our work with the Art and Culture brings on its basis, an ecological approach; the ecology is understood as the development of a personal, social, environmental and worldwide conscience. The use of the four elements of the nature (earth, fire, air and water), besides the junk metals, allows the development of respect for the nature, for the Mother-Earth. The re-use of papier-mache, recycled paper and papietage, offers not only creative alternatives but also recycles and contributes for the planet's health. This curriculum with the art as the essence, demands responsible, researcher, reflexive, curious and eager Childhood Education teachers so that they can learn and teach. Therefore, the continued formation of the teachers' staff is elementary to guarantee a school of quality. REMARKS: If this presentation is selected for the Round-Table, a Portuguese-English translator will be needed. Regarding the communication, we may use the images and texts slides in English and the oral presentation in Portuguese. In this situation, it should be necessary a translator just for the questionings.

P294**Stewart, Robyn Anne & Campbell, Christine** (Australia)*Cultural Brokerage and Regional Arts: Developing an Enabler Model for Cultural and Economic Sustainability.***Date:** 2006-03-02**Hour:** 17:00-17:25**Room:** A2**Abstract:**

Many rural and remote communities in Australia could be considered 'unsustainable' because of the loss of human, financial and consequent social capital and the degradation of the natural resource base which provides both the setting for the community and in many cases, the economic foundation. The problems in these communities, such as lack of services, unemployment, maintaining professional workers in the region and youth suicide have been extensively explored in other studies, yet studies of the role of the arts and associated organizations as brokers of culture through pedagogical activities are few. This paper describes stage one of a project that proposes arts activities as a means of stimulating community development through the interface between cultural brokerage, cultural pedagogy, and the sustainable outcomes that might emerge from the application of these in arts practices in rural and remote areas of Queensland. The project investigates ways in which performing and visual arts activities might contribute to sustainable communities. Its interdisciplinary research approach has been developed in a partnership between Flying Arts, The Queensland Murray Darling Committee and the University of Southern Queensland.

P295

Stewart, Robyn Anne (Australia)

Mindful Practice: research and interdisciplinary dialogues in the creative industries

Date: 2006-03-03

Hour: 12:15-12:40

Room: A2

Abstract:

In this paper I am positioning the creative practitioner within a paradigm of methodological inventiveness where new forms and patterns of research and practice are spawned. I see practice-led research as an interdisciplinary mix of artistic, cultural, scholarly and industrial concerns where the studio becomes an experimental arena for creative interactions, a space for critical analysis and renewal that enables a deeper understanding of artist's work processes. I will argue that these practices can become the established excellences of tomorrow as research comes alive. In exploring briefly the possibilities of research for the studio-based art and design practitioner I recognise that the nature of art and design practice, as well as the influences that may shape any activity are disparate and wide ranging. This poses a need to focus research on the experience and concomitant knowledge of the practitioner as a significant source of information. By focusing on the experiential knowledge of the practitioner the complexity of pertinent issues that may make up practice-led research in any situation are included as integral and essential aspects of such an argument.

P296

Stokrocki, Mary (USA)

Interdisciplinary Arts Education Connects Disciplines and Cultures

Date: 2006-03-02

Hour: 12:15-12:40

Room: A2

Abstract:

"Interdisciplinarity" is a mode of thought which, ultimately purports to enable one to synthesize ever-increasing amounts of input. Examples feature best practices in 8 different countries, at the elementary, secondary, and higher education levels and themes such as the embodied curriculum, ecology and heritage, cultural heritage and violence, civil rights, patriotism, art and geology, geography mapping & journaling of ideas, art camp for indigenous children, art and drama in archaeological mosaics museum, computer avatars, pros/cons of interdisciplinary partnerships, art and writing, internet resources. Sometimes, a community of inquiry occurs, with its "pump-priming questions and the final goal is authentic learning for students and teachers. At other times, learning takes teachers into unfamiliar territory, involving problem-solving, challenging stereotypes and risk-taking. Such ideas are the content of the new NAEA edited book with the same title as this presentation.

P297

Strametz, Barbara (Austria)

New media images - new gender self images

Date: 2006-03-03

Hour: 10:30-10:55

Room: S3

Abstract:

The research project "new media images - new gender self images?" deals in a first step with advertisement in which women are presented with computer and technology. As a result of the analysis of these images girls and women are still shown without authority and interest in computers and technology. The fact that advertisement transports normative, hierarchical and asymmetrical stereotypes of gender Erving Goffman obtained already in the 1970ies (Gender Advertisements). Stereotyped images of female/male are continuously confirmed particularly in the advertisement: Gender is done for us. In a second step interviews with 15 to 16 years old girls are led by using well-known pictures of advertisements. The interest of research lies in the effect of media images related to self-assessment and future profession of female young people. The hypothesis is that the presentation of young women with non/little technical knowledge in mass media is a considerable value for the choice of future profession. In a last step educational concepts will be generated: Girls and young women should be empowered to develop active self images and to open new ways to work and life. The goal is to enrich possibilities for girls and young women.

P298

Strazzacappa, Marcia (Brazil)

Being "Dona Clotilde" – when the clown takes the place of the art teacher

Date: 2006-03-02

Hour: 16:00-16:25

Room: S3

Abstract:

This paper aims to share the experience of the author in bringing inside the classroom a clown called "Dona Clotilde", in the place of the art teacher. This experience first took place in 2003, during the PROESF – Programa Especial de Formação de Professores em Exercício da Região Metropolitana de Campinas, (Teacher's Special Formation Program of the Metropolitan Region of Campinas) of the Education Faculty at the State University of Campinas - UNICAMP. This program is a graduation course and the students are teachers already working in the public schools of nineteen neighbors villages. Facing the challenge of talking about theater conceptions to teachers who have never been in contact with drama performances, the author (herself an artist!) decided to bring the theatre in the classroom, providing a significant esthetical experience. The character "Dona Clotilde" is an old woman, who has already worked in primary schools as a housekeeper. In this position, she was able to go in different places in schools, talking with teachers, directors and children, putting side by side their way of facing and understanding the reality of school. During her performance "Dona Clotilde" shows a landscape of art classes in schools. After this experience, "Dona Clotilde" started to visit conferences, congresses, national and international meetings, always showing the audience the importance of "being in contact with" the art, more than "knowing something about" by reading art books.

P299

Stuhr, Patricia ; Morris, Christine Ballengee; Vesta, Daniel (USA)

Visual Culture and Social Justice

Date: 2006-03-03

Hour: 18:00-18:25

Room: A3

Abstract:

Visual culture education has evolved to include the interaction of issues of difference and behaviours attached to shifting and conflicting social and cultural perspectives. Visual culture is the term given to the changed and expanded understandings of art that are reflected in art education through the "recent proliferation and pervasiveness of visual images and artifacts and their importance to social life" (Boughton, Freedman, Hausman, Hicks, Madeja, Metcalf, Rayala, Smith-Shank, Stankiewicz, Stuhr, Tavin, Vallence, 2002, p.1). Some areas where the shifts and conflicts are most apparent are in issues that characterize social justice at the personal, national, and global cultural levels. Personal and communal narratives define and construct meaning of visual culture in our everyday lives. Curriculum that promotes an examination of the narratives and visual culture needs to be developed. In order for this curriculum to be effective one also needs to have empathy for the views of the community in which one teaches. We advocate conceptualizing curriculum as a process guided by the consideration of the community pedagogy, the goal of social justice. The purpose of our collaborative presentation is to explore why and how.

P301

Suzan Duygu Bedir Eristi (Turkey)

Investigate the Culture Through Interactive Art Education

Date: 2006-03-02

Hour: 16:00-16:25

Room: S2

Abstract:

This paper is a report on the findings of a study conducted on an elementary level investigate the culture through interactive art education. Experimental design is used to examine the resulting viewpoints of learners. The project is aimed for the primary school children at the age of 10-12. It is considered three components while designing the project: 1) developmental importance of the cultural approaches in art education for the students imaginations, 2) make student explore the past art themes of their own cultures, 3) teach a method that includes the technological interactivities through the student's cultural viewpoints. This is an ongoing study and the result will be shared with the audience.

P303

Tabrani, Primadi; Setiawan, Pindi; Hasanah, Ayu (Indonesia)

Arts Education for a better tomorrow.

Date: 2006-03-04

Hour: 9:00-9:25

Room: A1

Abstract:

Today learning has to be perceived not only literally but also visually. Unfortunately, learning process in our schools separated world language from visual language. Our teaching and learning are too literal and our two dimension art work are used only as aesthetic function rather than for telling a story and learning process. Prof. Dr. Primadi has made a research about visual language and found that there are many ways to see and draw, from tradition up to modern that we can use for enhancing learning process. We had to integrate the western Naturalistic-perspective-momenopname (NPM) system of drawing that are predominantly influenced by Newton's classical physics, and what I called the tradition Space-time-plane (STP) that are closer to Einstein's modern physics. As we know drawing in our schools are dominantly NPM from the west (through colonialism), while in many countries (like Indonesia) the traditional drawing are not in NPM but in STP. So working integrally between words and visual language/thinking, between modern and traditional visual language, can enhance a better learning process for tomorrow. keywords: NPM, STP, integration, the future.

P304

Tapias, M. Dolors (Spain)

Teaching practice based research in visual arts

Date: 2006-03-02

Hour: 11:15-11:40

Room: A2

Abstract:

This paper would like to display the experience held in a workshop devoted to develop research addressed to creative needs which has to be a research developed through creative practice. Since PhD studies in Art exist at the Spanish University -they are almost 15 years old-- one of the most complex subjects is to articulate a research clearly addressing creative practice needs. This is the challenge we accepted at the Visual Arts section of the Department at the Faculty of Fine Arts at the University of Barcelona. I will explain how the experience is approached and developed using the example of real works already done, what are the problems more usually arisen in the relationship with students who are facing for the first time their own creative work from a theoretical point of view trying to discover the knowledge, and the ways to obtain it, they actually need to perform their art work. The sense and aim of PhD studies are the acquisition of familiarity with theoretical thinking and the search of knowledge. Consequently, the aim of that workshop is to test how far the acquisition of knowledge influences and transforms the art work, or the creative practice itself, but also, and this is what is really at stake, how far is the practice itself that defines what is the nature and characteristics of that knowledge.

P305

Taube, Maria (Sweden)

LOVE – children's painting in Mozambique and Sweden

Date: 2006-03-03

Hour: 16:00-16:25

Room: S5

Abstract:

It's the result of a collaboration between the museums of modern art in Stockholm and Maputo, within the framework of Samp - the African-Swedish Museum Network - a programme promoting contact between Swedish and African museums. The aim of the project is to increase understanding between different cultures and to bring about a rich and rewarding exchange at various levels.

P306

Tavin, Kevin (USA)

If you see something, say something: Visual culture and the "war of terror" in the U.S.

Date: 2006-03-03

Hour: 17:00-17:25

Room: S5

Abstract:

How might visual culture be understood within the context of the "War of Terror" in the U.S. and, in turn, how might art education be engaged toward fostering social inclusion and cultural diversity? This paper provides a provisional sketch of the current landscape where visual culture operates under the (global) conditions of the War of Terror. The paper concludes with a call for a critical pedagogy of visual culture where students and teachers interpret multiple impacts of images on dis/organizing and re/forming social relationships constituting everyday life. For art educators, this pedagogy underscores, in part, the profound necessity of recognizing, contesting, and transforming not only the ways in which images "represent" everyday life but also the functions they serve in constituting everyday life by mobilizing particular affective investments and in resonating with dominant discourses to certain effects, at specific points in time, within asymmetrical relationships of power, and across a number of sites.

P308

Taylor, Barbara (UK)

"en-quire"

Date: 2006-03-01

Hour: 14:15-14:40

Room: A4

Abstract:

Would like to present the results of the en-quire programme of action research with gallery educators, teachers and artists working with children and young people to explore the learning benefits of engaging with contemporary art and artists. The research is being carried out by 3 research teams in different parts of England, each concentrating on different learning: - critical skills, - creativity and voice - cultural capital. The research period ends in December 2005 and reports finished by March 2006. I would like to present and discuss the research findings.

P309

Taylor, Dennis L. (USA)

American Art Educators Responses to Hurricane Katrina

Date: 2006-03-03

Hour: 17:30-17:55

Room: S4

Abstract:

The Hurricane Katrina disaster in the US created a diaspora of evacuees who found themselves not only removed from their customary sense of place but struggling with many issues of loss, displacement, disruption, severance of relationships and support systems, and a tacit necessity to adjust to new surroundings, people and institutions. The peoples of New Orleans, the Mississippi Delta region, and the Gulf of Mexico Coast represent a particular unique blend of Creole, African-American, French and Spanish heritages unlike anywhere else in the USA. Both displaced children and adults have expressed their issues visually both in school settings and in the broader community. Art educators both locally and at great distances have created venues for expression by survivors who are struggling to make sense of the magnitude of this event. There is clear evidence of traumatic indicators in the art work of some of the survivors both adults and children. This presentation will present a localized view of several art educators experiences with the aftermath of the disaster and the on-going resolution of individuals' struggles to come to terms with this event. Images and conversations from those involved will be shared. This evidence supports a contention that art can make a difference in the resolution of trauma for Hurricane Katrina survivors.

P310

Teck, Myrna (USA)

"Understanding Jewish Art"

Date: 2006-03-03

Hour: 17:00-17:25

Room: S4

Abstract:

This proposal is for "Understanding Jewish Art," a PowerPoint presentation. It consists of Jewish art Images accompanied by verbal context. These Jewish Art objects reflect the time, place, and unique experience of the Jewish culture. Included will be sculpture, mosaics, architecture, illuminations, ceremonial objects, paintings, and textiles. A range of aesthetic approaches will be discussed. The presentation will include an interactive discussion component, focusing on classroom use of the I. O. U. (Inquiry, Observation, Understanding) process for understanding Jewish art objects. This process was developed from dissertation research on the procedure people use to obtain meaning from art objects, especially those artworks from a culture with which they are unfamiliar. Looking at art objects through the prism of a culture provides an avenue for knowledge of that special group of people. As the saying goes: "Knowledge is power!" It is a cliché because it is true.

P311

Tomsic, Beatriz & Tacol, Tonka (Slovenia)

Visual Art Education And New Technologies

Date: 2006-03-03

Hour: 10:00-10:25

Room: S3

Abstract:

One of the most important contributions that visual art education owes to new technologies is the possibility to generate and use didactic means that base either on dynamic (moving) or static images. In spite of the fact that moving images suppose »realistic« elements connected with the perception of space, many authors (Mayer 2003, Schnotz and Bannert 2003, Lewalter 2003) think that in many cases they do not foster improvement in learning because they cannot replace the value of other spatial-visual representations like schemas in the case of learning contents about the nature of features that show systemic organizations. Being the development of spatial perceptions one of the most important goals of visual art education, we tried to analyse the influence of different didactic tools - dynamic or static in the development of pupils' spatial perception and its expression through their art works. The experimental research was designed as an experiment with departments for comparison. After an initial testing, where we tried to establish the characteristics of each pupil concerning spatial perception and the development of space representation, we formed groups considering three different levels in their abilities to represent spatial organizations through two dimensional art works. In experimental groups pupils were introduced with the contents of the lesson using moving images while in control groups we used static images. The data included the elaboration of a practical art work from drawing. As a result we confirmed that pupils in the experimental group were more motivated for the resolution of the practical work than their peers in control groups. While pupils from the advanced level in spatial representation did not show important differences, the works from pupils belonging to the second group, showed more detailed drawings in the case of the use of dynamic didactic means. In the case of the less talented pupils, the results showed an important difference: the works showed an improvement in the case of static images while dynamic images evidently produced a kind of insecurity that did not allow the free development of pupils' expression. The drawings from the experimental and control groups differed in their treatment of the third dimension, showing of dynamic compositions, richer in pictorial elements. We could conclude that it is extremely important to plan the adequate didactic tools taking into account the aims we wish to achieve from visual art education lessons: dynamic images foster a unique lived experience of space but they can also create oppression, insecurity and negative feelings, especially in pupils that find it difficult to express themselves in terms of two dimensional representations of space. Key words: new technologies, didactic tool, dynamic and static images, drawing.

P312

Topaz, Esther (Israel)

The Paradox of Art Education in a contemporary societies

Date: 2006-03-03

Hour: 12:45-13:10

Room: A2

Abstract:

In a globalized, Hi-tech contemporary societies, where the saturated, multiple and elusive "self", superficially plays Derrida's "play of difference", How does Art Education - the fort of self-development and authenticity, contributes to nowadays tendency to self-indulgence, self-centeredness and omnipotence, that brings about social negligence.

P313

Tourinho, Irene & Martins, Raimundo (Brazil)

Between Circumstances and Controversies: Proposals for a visual arts critical pedagogy

Date: 2006-03-03

Hour: 13.15-13.45

Room: A2

Abstract:

Critical thinking and teaching have been receiving attention from teachers and researchers in the field of education but, less so, from visual arts teachers, specially in Brazil. Today's paradoxes - global/local, private/public, identity/difference, knowledge/feelings, etc. - require critical theorization in order to help us articulate teaching practices with the social, political and cultural issues that constitute them. This paper presents and discusses three critical proposals - the incorporation of a nomad consciousness, a radicalization of a qualitative commitment for teaching, learning and investigation, and a radical attitude to empower educational practices as a public domain - to think about curriculum construction in visual arts teaching. Based on the necessity to speculate and open epistemological ways that offer possibilities to engage art teachers with such critical practices, issues such as 'power', 'knowledge', 'identity', 'daily life' and 'affects' are stressed in this discussion. We propose and examine key points that connect critical pedagogy, art teaching and curriculum with educational practice and lived experience.

P314

Tourinho, Irene (Brazil)

School is not a single child... Social commitment and institutional partnership for an 'ongoing' visual learning

Date: 2006-03-04

Hour: 9.00-9.25

Room: A2

Abstract:

This text looks in between two strains of thought: first, one that focus on formal visual education with its processes of learning and understanding, content and evaluation, teacher/student relationships and other relevant issues such as curriculum goals, instructional materials and learning environments. The other view approaches and 'performs' informal educational practices outside school's academic activities and - frequently - beyond school's walls. This second type of initiatives is usually developed by cultural centers and/or museums. This texts discuss three social conditions that grow in an space 'between' these two modes of thought. Ways of guiding institutional partnership, these conditions are: (1) the pregnancy of the visual image in the social circulation of cultural elements (such as fashion, languages, products, ideas, values, desires, models, etc.); (2) the emergence of a 'learning society' (Young, 2000) linked to a creative society (De Masi, 2003), both connected with requirements for an everly renewed consciousness for continuous learning, and (3) the insurgence of new learning environments, new colaborative spaces of growth and development.

P315

Trafi, Laura; Rifà, M.; Giménez, Xavier (Spain)

Researching the production of visual narratives in an education project based on the understanding of Robert Frank's photographs

Date: 2006-03-03

Hour: 11:45-12:10

Room: A3

Abstract:

This communication analyzes and reflects on the process of construction of a case study on the critical understanding of art and visual culture, which has been developed within the context of a collaborative research between a primary school, the Museu d'Art Contemporani de Barcelona (MACBA) and the Universitat Autònoma de Barcelona. First, we will introduce how children initially represented three of the themes that were implicated in the research: the function of a museum of art, and the people working there; contemporary art, and the senses of its exhibition; and, the photographic and biographic meanings of Robert Frank's work. Second, we will describe the different learnings that children brought to the process, with the purpose to reflect on why and how this project was organized through two Key Concepts: "Identity, emotions and migrations" (with two class-groups of 4th graders) and "Cultures of work, urban space and movement" (with two class-groups of 6th graders). Third, we will present evidences of the research concerning two issues: the significant mediation of the art educator at the school to facilitate student's learning all through the interpretative work undertaken at the museum rooms and at the school classrooms; and, the resources and interpretative strategies that children developed in their production of visual narratives inspired in the different photographic projects by Robert Frank (the production of Polaroid biographical narratives, and a photodocumentary project developed in the urban field). Finally, we will assess some of the results of the research by focusing on the modes of understanding developed by the children, who built criteria for the selection and organization of series of images as their own contribution to the planning of a future exhibition.

P316

Trimis, Eli (Greece) & **Savva, Andri** (Cyprus)

The in depth approach method in art/visual culture learning: A longitudinal study report in reviewing and redefining its scope and nature

Date: 2006-03-03

Hour: 13:45-14:10

Room: S4

Abstract:

The in depth approach method in art/visual culture learning is a method that has been formulated and applied in an exploratory form for many years, in various settings in the area of Thessaloniki (Greece). It draws attention to a broad theoretical framework of art/visual culture education, focusing on philosophers, educators and cognitive scientists (Lowenfeld, Arnheim, Piaget, Gaitskill, Goodman, Gardner,) and enriched by theories that lie on human and social constructivist domains (e.g. Dewey, Mallaguzzi Vygotsky, Freedman). Initially it was implemented in an elementary school setting during the period 1976-1984 from Eli Trimis (artist, educator and researcher). The method evolved, developed and enriched during the initial training of early childhood teachers and their practices in different early childhood settings at the Aristotle University of Thessaloniki. Multiple school based studies (small scale and large scale) since 1987 and evaluation and evolution of in depth art programmes resulted in a design of a framework and methodology. This is a method that investigates materials and techniques in depth and adopts a developmental sequence of visual art activities. It has as its polar axes creating and observing art/visual culture and considers as essential factors the child, space in its broad sense -chorotopos (area, place, land, locality, location, village or town) and time (flexibility) in an interactive environment of learning, where the "scaffolding" role of the school teacher is decisive. This is approach-method, emphasising producing, viewing and reflecting. The exploration of the chorotopos enables children as well as adults to relate with their cultural environment (natural, human, man-made), to discover that they are part of it and that they can have an impact of it. It is argued that in order to ensure individuals visual sensitivity and literacy in whatever concerns their own and other places, their own and others culture we have to take a broader view of art education.

P318

Türkkan, Burçin (Turkey)

The Primary School Teachers' Opinions On Their Manner Of Using Visual Culture In Art Education

Date: 2006-03-03

Hour: 15:15-15:40

Room: S5

Abstract:

Nowadays, in the world which have increasing multi-stimuli, 'seeing' becomes more efficient than 'believing'. Thus, the concept of "visual culture", which means making the values and beliefs of a culture visible in various ways, becomes gradually crucial. Within the education system, one of the significant fields that facilitates individuals to have connections with their own society and outside world and to see their environment better, by having relations with outside world, is "art education". Therefore, in the art education activities in school, it is obligatory to improve children's perceptions and observations on their environment by means of visual and aesthetic stimuli; in other words, considering art education within larger scope, the visual culture components in social and global context should be handled. In this research, it is aimed at defining primary school teachers' manners of benefiting using visual culture components in art education in schools. This study is considered to contribute determining the case of using visual culture components in primary schools, based on teachers' opinions. The survey is conducted by one of the qualitative methods, 'semi-structured interview'. Data will be analysed via descriptive statistics.

Key Words: Visual culture, Art education, Primary school

P319

Ucker, Lilian & Martins, Raimundo (Brasil)

Art Teaching and School Space: How do I see it, how can I imagine it?

Date: 2006-03-03

Hour: 18:00-18:25

Room: S4

Abstract:

The school space builds senses and meanings in daily life and in living experiences which flow through practices, ideas, concepts and representations. The space of school constitutes itself as a place of rich and varied memories. This study aims to understand how students from two public schools of Goiania – Brazil, represent and imagine their schools. Two groups of students from the first year of High School were selected from two schools in the central region of the city. The space of the school is a scenery of experiences, social interactions, cultural and affective interchange of values and interests. After observing and commenting about photographs of their own schools, students were asked to make two drawings. First, they drew real schools' spaces on a white paper using simple materials (black pencils and colored pens) familiar to them. For the second drawing, I suggested that they created a distinction between the real condition of the school space, as they attended it daily, and an imagined space, possible to be constructed, even though they have not lived on it. This second drawing was also made in a white paper, with the same materials. Key words: school space, drawing, representation, visuality.

P320

Ueyama, Hiroshi (Japan)

3DCG as Expression in Art Education

Date: 2006-03-03

Hour: 9:30-9:55

Room: S3

Abstract:

Compared to adults, children are more able to recognize that the character of CG expression is different from usual art expression. You can see making 3D animation as a suitable subject of art education for such children's recognition. Though you can see a lot of 2DCG, which include producing animation, you can see few 3DCG in art education. However, the educational effects of making original 3D animation, such as the possibility of media literacy, are often pointed out. In this research, I pointed out possibilities and problems of making 3D animation as an educational subject by analyzing the processes of making it and impressions from the university and high school students who make it.

P321

Ulkuniemi, Seija Maarit (Finland)

EXPOSED LIVES. Dialogues between Viewers and Installations Examining the Genre of Family

Date: 2006-03-03

Hour: 11:15-11:40

Room: A3

Abstract:

The article summarizes the material used in my dissertation and the experimental method with which it was collected. In the theoretical part of the dissertation, I examined the origins and development of the genre of family photography as well as its typical features and uses. Drawing on this framework, I produced four installations, which functioned as forums for collecting empirical data. The approach was to set up a dialogue between the productions and the viewers, whose responses were then studied to ascertain the type of dialogue they engaged in with the themes of the works as they viewed them. The dialogues were also examined using a model I have developed for analysing the genre of family photography. My installations brought the private photographs into public places, which evoked a positive response. This was considered a brave approach; it showed people the things we have in common and made the invisible daily life of women visible. The installations awakened viewers' memories and helped them to empathise with the works. Some disapproved of the works, as the experience was perplexing and made them feel like they were peeping in on others' lives. In particular, my showing photographs of nude people was considered arrogant. The dialogues between the viewers and the themes of the works included many ideas concerning family photographs. The ability of photographs to halt time and document important moments was mentioned. Photographs were said to make changes visible, but the changes in people were questioned. The importance of childhood for people's lives was stressed. Many viewers said that photographs help in keeping dead people present and (even a stranger's) photographs brought back memories. Attention was often directed to my making daily life visible, which was considered important: one should value daily life and stop photographing only life's best moments. The installations stimulated some viewers to consider their photographic habits or inspired them to use their photographs in a new way. Some people started to ponder the truth of a photograph or the theme of happiness in family photography. Many viewers focused their responses on the course of their lives, their values or other fundamental questions. People appreciated the people close to them as well as feelings and emotions. The viewers identified with some of the themes of the installations: difficulties in growing up, the everyday life of a mother and her multiple roles, and building one's identity. Photographs were seen as a tool in uniting one's identity/memories, but memory work was also regarded as something potentially traumatising. The research yields tools for using family photographs in art education. Drawing on the factors identified as influencing family photography, I have designed a model to guide future research on the genre.

Keywords: visual communication, photography, family, home, genre, private, public, identity, visual-pedagogical production, dialogue, response, folk tradition, popular culture

P322

Unalan, Halit (Turkey)

The Views Of Students Related To Computer Based Teaching Practices In Art Education

Date: 2006-03-03

Hour: 9:00-9:25

Room: S3

Abstract:

The use of the contemporary technology in education has been assumed as a panacea in order to eliminate the limitations and problems of traditional education. According to the positions taken by the teachers and students, the internet-based technology has offered an independent environment away from time and place pressure. The individuals have reached new opportunities experiencing flexible, rich and interactive structure faraway from stereotyped. The aim of this research is to obtain the students' views appearing on the use of computer based internet technology in art education. The data was gathered by a questionnaire. And the sample of the research composed of 30 students who were student at the primary school and have taken part in the computer based teaching practices in the course of Design With The Computer, at the Melehat Ünügür Primary School. In the research content, the views of the students were taken on the following topics: . The motivation level of the practice, . Whether the practice was satisfying, . The web technologies used in the practice (web pages, e-mail, chat etc.), . The benefits of the practice. KEY WORDS Art Education, Design, Computer, Internet, Computer Based Teaching, Instructional Technology.

P323

Utuari, Solange; Santiago, Rosemary Aparecida; Vieira, Silvia Valéria; Nunes Ferreira, Claudemir, Pascoal Ferrari (Brazil)

The mine, the yours and the ours Histories

Date: 2006-03-04

Hour: 15:15-15:40

Room: A2

Abstract:

This work reports the educational actions carried out at the Center for Research and Education of Young and Adult People at the Universidade Cruzeiro do Sul - UNICSUL, \ "The mine, the yours and the ours Histories\ ". It has as instrument traditional oral tales, as a symbolic way to discuss the human values present during the formation of that people, which due to the fact of being adult have a lot of experience. However this experience has not been conveniently taken into account. The objective of this work has been to explore the tales that have been remembered by those people and to identify the relations between these tales and the alphabetization process. This allows us to suggest new educational practices in teaching Art and Portuguese. During our educational action, we propose periods to listening these tales and to registering them by writing it and by using visual and scenical languages. This integration between art and alphabetization causes advances in the learning process and has had as a result the production of a book.

P324

Utuari, Solange & Paulo, Rosa Monteiro (Brazil)

Stetic Crossing between Art and Mathematics: A Interdisciplinar Experience in Teacher Education Courses

Date: 2006-03-03

Hour: 14:45-15:10

Room: A2

Abstract:

This paper is a result of stetic experiences when looking at Leonardo da Vinci's piece of art by the prisme of Mathematics and Art. It was not the intention to put apart the knowing of both areas, but to seek a way of viewing the artistic production in its whole plenitude, which considers the mathematical and artistic language by the artist, who, in his way of being in the world, experiences them in a simbiotic way. The propose of the experience was to get together pre-service teachers of basic education (Art and Mathematics), who are nowadays teaching at Public Schools, to perceive the integration of the actual knwoledge in the piece of art, by provoking the reflexion about the non hierarquia of the knowing and provoking on them the research, which opens room to the development of interdisciplinary work in education to Art and Mathematics Education. While doing this experience, it was possible to realize that the dialogue between the students involved on breaking the paradigm of sensibility x rationality. The stetic pleasure experienced in the Da Vinci's piece of art, provoked the seek, the constuction and reconstruction of conceptions about the knwoking human being and the ludic human being. It provoked the reflexion about the notion of beauty in Art and Mathematics, which the sensitive and the rational have no boundiares. The construction of this educational action and theoretical reflexion among students from distinct courses - Mathematics Education and Artistic Education - made possible the perception of the Leonardo Da Vinci's piece of art in its totality, as even by being an open perception to a no defined horizon of perspectives, there was not an analysis or decomposition of the perceived, but an envolvment to the action that leave to a construction of a practice and made possible a contextualisaded pedagogical artistic doing in the classroom.

P325

Valente, Lucilia; Craveiro Lopes, M^a João; Peixoto, Adelina (Portugal)

"Re-Enchanting The World Transforming Consciences :The Role Of Expressive Therapies In An Education For Peace"

Date: 2006-03-04

Hour: 13:45-14:10

Room: S2

Abstract:

The aim of the present paper is to explore pedagogic intentionality in education for peace, tolerance and acceptance. As a first step of expressive therapies, the role of artistic expression within peace education will be discussed. This approach is centred on self-understanding and others understanding. We will be arguing that experiencing the arts in this integrated perspective allows a personal and a group experiences which can be both creative and therapeutic. For the past years we have been building a repertory of techniques which we call "artistic therapeutic techniques" inspired on dramatherapy and expressive education. By expressive education we mean the globalisation of music, movement, drama and arts used towards the global development of the person. We will be claiming that promoting an education for "being" is an urgency. The way we are proposing is based on an affective pedagogy. We believe that a perspective of personal and social transformation is a challenge which involve new practices and new training techniques. The paper we will describe some of the techniques which promote an enlargement of our personal, social and ecological conscience the authors named holistic perspective. We set out from a teacher training programme using an integrative approach to arts which values ethic and aesthetic experience. The underlying hypothesis in our approach is that this work allows a transforming journey which will conduct to the education of future proposed by Edgar Morin. This education of future is based on understanding, empathy, identification, projection, need of openness, sympathy and generosity. We believe that this education of future will be a slow path for social transformation. As a result of holistic education through expressive arts we aim to create within individuals the scaffolding for an education for peace base on personal dimensions as self-knowledge, creativity, autonomy, motivation and social dimensions as tolerance, solidarity, social commitment, acceptance of differences. For this education for BEING we would like to take back Herbert Read thesis that the art should be the base of education.

P326

Vande Zande, Robin (USA)

The Advantages of a Rooftop Garden and a Riverwalk

Date: 2006-03-03

Hour: 12:45-13:10

Room: A3

Abstract:

It is becoming increasingly evident to people that humans are biological creatures immersed in vital ecological relationships within the biosphere and with that awareness comes concern that we have to responsibly share the planet with non-human life and need to live within environmental limits. There is a movement toward a transition from a society preoccupied with consumerism and exploitation, to one that gives priority to a more sustainable future. Underscoring the importance of this issue are three regeneration principles adhered to by many city planners, architects, and product designers: smart growth, sustainable development, and new urbanism. Each has a slightly different set of theories and practices but all have a common thread in restructuring efforts for cities and buildings to be economically and ecologically healthier places for human and non-human life. Design education is a humanistic approach for teaching students how to contribute to the improvement of the conditions that affect everyone's lives. This presentation will explain important concepts to teach young people about regeneration design and the future of our changing environment. Students should be taught that life-enhancing design embraces inclusiveness, is built to human scale, is eco-effective, is aesthetically enriching, and is embedded in social responsibility.

P327

Vassiliadou, Maria (Cyprus)

Overcoming the Green Line. Art for bicomunal understanding in Cyprus.

Date: 2006-03-03

Hour: 16:30-16:55

Room: S1

Abstract:

This project is an introduction for the use of art like a tool to overcome the conflict of the two communities of Cyprus separated by the consequences of an invasion, the greek-cypriot and the turkish-cypriot. The problem of Cyprus is well known, but the problems of the individuals are widely ignored. The question is to learn how to live together again. The purpose of this project is to implicate art to help people of both communities to come together, understand each other and to communicate even not speaking the same language. The first phase is an open invitation to art teachers of both communities to recreate the garden of my house "Oi Kipoi tou Kipou mou". Actually it is a personal project that aims to recreate a piece of my lost childhood as a refugee, being my village in the turkish occupied zone. My expectations are to understand the problems of the new generation that has not experienced the separation of my island in his own flesh and to help the affected people to overcome the misunderstandings. Although, all the participants will have to face many difficulties, I believe, this meeting can be challenging in an artistic and professional sense.

P328

Vázquez, Virtudes Martínez (Spain)

Providing policies for the elderly

Date: 2006-03-04

Hour: 14:45-15:10

Room: A2

Abstract:

Providing policies for the elderly A reflection on the implications of teaching art in the classrooms for the elderly In most western societies belonging to the so-called first-world, elderly people make up within the collective minds a space-time relation that we wish or fear to reach. Power organs, in their schizophrenic way of structuring existence, fuel the fears of this relation. The end of the "productive individual" is considered the very end of the Being, which is neglected and pushed into the background as it is thought to be useless. The political performance carried out in Europe, a more and more aging continent, paradoxically comprises paternalist and palliative interventions which do not modify substantially the scale of values that gives rise to exclusion. Learning and knowledge programs that soften the loneliness' grief of the elderly people and their unavoidable decline are created in this ideological and political context. The fact that these programs tackle the social and psychological problems of the elderly by means of artistic activities may have a positive influence on the neutralizing speeches on the old age and generate resistance attitudes in some institutions. This may also raise consciousness again about existence in order for the elderly people to play a part in the transformation of their own lives and ours. In this paper we try to show how the teachers' ideological position and their own appraisals and conceptions of the "artistic thing" can enrich the elderly, whereas the elderly, in their turn, can influence political and social micro-contexts. This can be achieved with an artistic creation workshop in the classroom for the elderly (Aula de mayores) of the University of Granada.

P329

Vergnano, Solange de Souza (Brazil)

Art and Environment: the conceptual work of Frans Krajcberg in plastic creation workshops

Date: 2006-03-04

Hour: 16:30-16:55

Room: A2

Abstract:

Brazilian cultural and political traditions point out a trend regarding art concerning leisure, pleasure and idleness. Meanwhile, science is associated with productivity and is regarded to the academy. However, nowadays, new educational movements highlight knowledge interactions through interdisciplinary approaches that promote curiosity and criticism among scholars. The knowledge building process and art production analysis can relate to scientific research. Investigations based on theories about Art-Education and Environmental Sciences teaching refer to educational propositions where learning is provided by study and analysis of daily portraits and by the man/nature relationship, regarding Brazilian culture. Frans Krajcberg, a naturalised Brazilian artist, is engaged with the environment preservation issues. In his work, sculptures carved out burnt trees, he shows sorrow for the damages that the Brazilian natural wealth has been suffering throughout the years. His conceptual work is the starting point for the Art and Environment workshops along secondary school and technical college students from the public education system in Rio de Janeiro. This work discusses, from a qualitative perspective, the relationship between the art expression and the concept of environment preservation employed among the workshops attendants.

P330

Vieira da Cunha, Susana (Brazil)

Setting of childhood

Date: 2006-03-04

Hour: 17.30-17:55

Room: A2

Abstract:

This article develops reflections about the countless existent images in the infantile institutions and their pedagogic features in children's education. I discuss the image's compositions of the educational spaces as sceneries, as scenic-pedagogic devices that surpass the initial function of ambience embellishment, acting as ways/molds of teaching together with other pedagogic modalities of the explicit curriculum. Key-words: Visual Culture, infantile education, image.

P331

Villarroel Rosende Gladys; Vergara Astudillo Hugo; Muñoz Del Campo Marco (Chile)

Valoration and diffusion of the architectonic patrimony of playa ancha trough papyrustechnic: an artistic pedagogical experience

Date: 2006-03-03

Hour: 18:-18:25

Room: A3

Abstract:

The inscription of Valparaíso in the list of world patrimony meant a great challenge to give possession to the concept of patrimony as an agent of economical and social development. This issue surprised us in a particularly disadvantageous position: inexperience and lack of specialization, precarious levels of education and low development of educational networks about the concept of patrimony. Under these conditions it is more difficult to implement a sustainable developmental strategy (Muñoz, 2005:26) There exists a tremendous need to consolidate the civic conscious and to develop a renewed citizen culture. The community must assume its responsibility in knowledge, value, care and preserve the city and its belongings. It is important to make people pass to the simple contemplation and disinterest phase to an actual commitment with de city's luck. It is urgent that universities, particularly the ones with teacher training programs, initiate the provocative mission to generate dialogues as the one we initiate today, as well as investigation lines that allow nurturing the academic work. This way the matter viewed in its totality incorporate as well the state of art teaching in our country. This topic which is certainly complex affects in a direct way to many learning spaces that the Chilean formal system of education uses" (San Martín, 2005:5). In this occasion we present the content and projections of an artistic course named "Let's cut the architectonic patrimony of Valparaíso" dictated during the second semester of the 2005 academic year, at University of Playa Ancha of Sciences of Education, Valparaíso, Chile. The course forms part of the curricular nucleus named Personal Development and Value. The main purpose of this course was to prove as a pre experiment, with pre and post test, a program that combines architecture, art and investigation as means to promote the value of Valparaíso as patrimonial city. Specifically, the course constitute an instance for students to make an artistic investigative activity that allowed them to know cultural elements that probably they used to see every day but they did not value. The course was structured in modules related to: patrimony, papyrustechnic (scissors cut art) and research. In methodological terms, during classes different methods were used: conferences, workshops, field visits and an exposition montage in the Third Annual Art Exposition at the University of Playa Ancha. The exposition was also installed in the community of Playa Ancha. Investigating about the culture of Valparaíso, students knew, valued and commit with patrimony, especially with the one where the university is located. Through the papyrustechnic the students with its skillful hands and scissors, caress with tenure the paper and give life to the old houses and architectural elements, selected to elaborate their work of art, the ones that one day were born and that for years protect many families, that under its roof, were making one history, our history, our patrimony.

P338A

Wan, Yuh-Yao (Taiwan)

Changing Eternity: Dialogues between New Technology and Indigenous Art

Date: 2006-03-03

Hour: 17:00-17:25

Room: S3

Abstract:

The recent notion of visual culture has enriched interdisciplinary in its reflection of arts education learning contexts. Modern technological media such as computers and the Internet offered new interactive platform and brought impacts of instant international towards visual art creativity and interaction. Contemporary Taiwanese Indigenous art is challenging definitions of traditional cultural practice, and is creating new values and relevance for craft knowledge with implication of new technology and disciplines. Traditional contexts in which the Indigenous arts are produced, disseminated and interpreted have changed. How is art education contributing to this process, and how do we as art educators make sense of these changes? Moreover, questions are raised concerning the identity of Indigenous art practices, as well as issues of cultural diversity and globalization with the impact of visual culture. This research analyzes the website environment and collaborative art practices engaged on the website portfolios of selected Taiwanese Indigenous artists. From educational perspective, sessions of interviews and group dialogues between Indigenous artists, viewers and school art teachers are analyzed on issues of the context change, cultural learning on web, art group relations and identity through web art practices and presentations. In doing so, it is to define appropriate agendas and priorities for art education, global education, and cross-cultural issues because of the impact of new technologies and visual culture on the community.

P338**Wang, Shei-Chau** (Taiwan)*A Review of the Historical Development of Electronic Portfolio Assessment for Visual Arts in Higher Education***Date:** 2006-03-03**Hour:** 17:00-17:25**Room:** A2**Abstract:**

E-learning has become an educational trend in many countries. Educators should be aware of the pros and cons of e-learning and its application in contemporary art education. The proposed study is a follow-up investigation on the development of e-portfolio model in the "Evaluating Expressive Learning" project conducted by Drs. Madeja, Dorn, and Sabol (2004) during 2000 to 2001. To learn possible applications of digitalized learning/e-portfolio in art education at the college level, I will base my study on the rationale of post-modern concepts of art teaching and assessment and provide a comprehensive historical development of e-portfolio. I will also review the related literature and conduct a qualitative inquiry to collect information through interviews and observations. Data will be analyzed for more in-depth explanations on current issue about digitalized assessment tools/e-portfolio. The expected results of this study will provide a summary of historical development of digital portfolio/ e-portfolio in art education and suggestions for establishing a digitalized portfolio. The significance of this study is to connect the fields of modern technology and art education to provide educators with a theoretical and practical foundation to teach design.

P334**Weingart, Petra** (Germany)*Schule @Museum - A Museum - Guide from Children and for Children***Date:** 2006-03-03**Hour:** 16:30-16:55**Room:** S2**Abstract:**

The museum guide "from children for children" in written and digital version was developed in a project orientated, sophisticated and multiple subject integrated Art class. The museum in Würzburg presents work of contemporary, international well known artists like those of the romantic, gothic and baroque periode. This concept wants to show that the different time periodes are reflected in the work of all art époques. Within the project we visited the museum with pupils aged 7 to 10 years old, who also had the opportunity to create their own art works there. We organised meetings with contemporary artists too. During that project the pupils developed their own museum guide for other children which is written from children for other children what makes it very special and interesting. A lot of different works were created like paintings, drawings, pottery and small sculptures etc.

P335**Whetham, Paul; Lau, Margaret; Lovett, Nadia; Morgan, Aerinn** (Australia)*Facing the Future: The role of the arts in mental health***Date:** 2006-03-03**Hour:** 17:00-17:25**Room:** A3**Abstract:**

Mental health services have moved out of the clinic and into the community, creating many opportunities for resources and partnerships with the arts. This paradigm shift has been strongly influenced by resiliency research with disadvantaged groups. It has highlighted how mental health is associated with many risk and protective factors that lie outside the domain of mental health services. Consequently, the World Health Organisation now embraces a strengths-based wellness model and emphasises a community-based population health approach in the delivery of mental health services; namely, mental health promotion, prevention and early intervention. Not surprisingly, the main target audience is young people and schools in particular. This session will outline recent changes in mental health policy, practice and research. The award winning 'Breaking Barriers', a film made 'by' and 'for' young people, will be shown as an example of best practice in mental health peer education. Lastly, opportunities for further collaboration between mental health and the arts in service provision and counsellor education will be explored.

P336

White, Margaret (Australia)

Drawing Australia

Date: 2006-03-03

Hour: 17:30-17:55

Room: A3

Abstract:

Drawing Australia: Celebrating Drawing Drawing is a valuable way of seeing, communicating and making meaning. In a world dominated by visual concepts and communication, drawing can provide a dynamic language enabling everyone to participate in this visual culture. Drawing Australia explores ways in which people of all ages, cultures and abilities use drawing. We encourage everyone to draw by organising an annual Big Draw in museums, galleries, gardens, community centres, schools, cafes, children's centres, universities, streets - in fact anywhere across Australia that people can join in. Our website, www.aces.mq.edu.au/drawingaustralia connects people and encourages different groups to organise their own workshops in September-October each year. This presentation will show ways that artists and educators are involving people in broadening their definitions of drawing, exploring different media, looking more closely at the world around them, and imagining their futures.

P337

Wu, Dai-Rong (Taiwan)

Supermarkets as Contemporary Art Museums of Everyday Life: Visual Culture Perspective

Date: 2006-03-03

Hour: 12:15-12:40

Room: A3

Abstract:

Postmodern theory draws attentions to the idea that we live in a "culture society" where the once separate discourses of consumerism and aesthetic experience constantly implode as part of our normal daily life. Living in a contemporary society like this, our understandings of knowledge are reinforced by visualized information every minute and every moment. Supermarkets might be seen as one of the characteristic sites embedding visual cultures in our everyday life. By means of "visualizing" information supermarkets not only transmit their internal values, beliefs, and ideologies they shape customers' aesthetic responses. Therefore, when shopping we do not only consume the foods, but also the cultures and aesthetics peddled within the commodities. This paper will argue how a female researcher, the flaneuse, uses supermarkets as a metaphor for contemporary art museums of everyday life.

P338C

Wögerbauer, Johanna (Austria)

Video and Film in Teaching Practice

Date: 2006-03-03

Hour: 15:15-15:40h

Room: S4

P339**Yanes, Córdoba** (Spain)*Visual Narratives And Multimedia Technology***Date:** 2006-03-03**Hour:** 11:45-12:10**Room:** A2**Abstract:**

Our reasoning revolves around the idea that, currently, the proliferation of mediatic material has contributed to individuals searching for new ways of conveying meaning, new narratives, through symbolic worlds in which to identify themselves or to construct new identities; thereby leading to changes in human communication, that, to a degree, change our relationships and our way of thinking about ourselves. As a result, the production of meaning has become a reflective, indefinite and disperse process in which individuals are turning more and more to visual mediation in order to contemplate and build their own lives in the light of new perspectives, giving them something with which to make a comparison and reflect critically on themselves and their circumstances: thus, constructing a place where we can project ourselves in our own dramas. From the analysis of these visual forms of symbolic isolation, our intention is to arrive at an educational methodology that, instrumentalized through the symbolic game of multimedia narrative, and in the shape of intersubjective dialectics, contributes to the development of the person and of critical thinking. Thereby stimulating the individual's self-understanding and positioning as a social agent. In other words, the interest of our work does not lie so much in the technical aspects of multimedia, but in the intense visual relationships that people establish with multimedia narratives and how these relationships affect our way of thinking and feeling.

P340**Yekini-Ajenifuja, Isaac Adeniyi** (Nigeria)*Need For Search And Sustainability Of Indigenous Music Schools***Date:** 2006-03-03**Hour:** 14:45-15:10**Room:** A3**Abstract:**

Issue of identity in the world today can not be overemphasised especially in africa where cultures are still struggling for recognition. The level at which civilization is moving today might fade away the culture of some people if care is not taken. The school which is now the major means of learning can not be left alone with pure western curriculum without reference to indigenous culture. Although there are skeletal reference of it in the curriculum but it not comprehensive. However, there is need to incorporate comprehensive indigenous culture (music) to allow the youth appreciate and able to express their culture in this contemporary world. Talking about culture, music is a strong factor and it should be given more priority. This paper therefore highlights the ways indigenous music can be incorporated into the educational system and how it could be handled by the teachers in school.

P341**Zander, Mary Jane** (USA)*Changing paradigms: "Visual Culture and Classroom talk"***Date:** 2006-03-03**Hour:** 13:15-13:40**Room:** S5**Abstract:**

As theoretical perspectives on teaching change, the kinds of communication and discourse used in the classroom will have to change as well. This is particularly important in training teachers of art since current teaching strategies depend on a traditional objectives-content-methods-evaluation model of curriculum can lead to a completely mechanistic way of thinking about planning teaching (Egan, 1986). This presentation will address structures of talk in the classroom and how they can contribute to student learning.

P342

Zupancic, Tomaz (Slovenia)

The Final Score: Students-1; Professor-0

Date: 2006-03-01

Hour: 15:15-15:40

Room: S1

Abstract:

Something unusual happened at the 2005 semestrial students' exhibition at the department of Fine Art - Art Education program - at the University in Maribor. One of the artworks on the exhibition, which tried to refer to the late Asiatic tsunami disaster, and was made by a group of students under their professor's mentorship, was demolished by spontaneous art diversion performed by another group of students. Scandal emerged, demands for prosecutions followed. Some of the professors (a minority of us) tried to advocate the spontaneous students' artistic action. This paper starts with a short introduction of both students' artworks involved, presents the students' statement on their art diversion as well as includes a DVD (4 minutes) of the action. What is more, the theoretical bases for support of the students' art diversion are developed. We make use of the event to establish some basic aspects of contemporary art education. The modern and postmodern approaches toward cultural objects are compared, referring to the Scott Lash' postmodern "Regime of signification" (1992). Then we refer to the bases of postmodern curriculum, to the ideas of Manfred Blohm (1995) and we refer to our own developed principles of postmodern art didactics (Zupancic 2003). The pedagogical necessity for stimulating spontaneous artistic responding among students is stressed. The simple response to the spontaneous artistic action of the students- to what we, the professors at the department where the event happened were obliged - became a strong advocacy and branched out to a theoretically based lecture which helps students to understand the contemporary art and to become more sensible of their own artistic and educational work. The key words: Art education, postmodernism, visual art didactics, contemporary art.

P343

Öhman-Gullberg, Lisa (Sweden)

Film and Popular Visual Culture as a signifying practice

Date: 2006-03-01

Hour: 15:15-15:40

Room: A4

Abstract:

A study of an integration of school subjects in visual arts and social studies My presentation is to examine ways in which pupils use visual expressions as a process of knowledge and identity formation in two Swedish classes in secondary school. I examine ways in which children use visual culture to enforce order connecting educational goals and their own desires. The data collection consists of nineteen video films comprising one minute each, produced by two sixth grade classes. The films were produced during the Swedish EMU-election campaign in 2003 and raise the issue of the pupils' standpoints for or against EMU. I focus on following questions . In what ways do pupils use visual representations in goal-oriented work? . What kinds of representations and self-images are transformed through the pupils' conversational and visual interpretations? . What kinds of gender-specific representations and narratives become visible in the visual expressions of the pupils?

P344

Örtegren, Hans (Sweden)

Evaluating Projects in Art Pedagogy

Date: 2006-03-04

Hour: 16:30-16:55

Room: A2

Abstract:

The paper discusses how to use performative evaluation as a part of projects with artpedagogical means. A special focus is on projects that involves cooperation between institutions linked to the Art-sector and the upper-secondary schools. Theoretical discussions as well as good examples are discussed in order to present a model on how to build in evaluation as a productive part in pedagogically aimed Art projects.

P345

Morton Gómez, Victoria Eugenia (México)

Towards an interdisciplinary understanding of Arts Teaching

Date: 2006-03-03

Hour: 17:30- 17:55

Room: S5

Abstract:

Throughout my professional career the teacher has always been present as an irreplaceable and essential figure for the implementation of coherent teaching practices in several areas of knowledge. Particularly, some years ago, acknowledging the reality inside and outside classrooms, and the marginal role of Arts Education in our country, I have been involved in the task of searching out the process experienced in the complex network of interactions present when we want to learn or teach educational contents concerning different artistic disciplines.

Different process of approaching the contemporary problems that Arts Teaching faces, have motivated in the context of institutions such as the National Pedagogic University and the National Centre of Arts, the conceiving of alternatives to create an interdisciplinary work in the teaching process for children and youngsters in the Elementary and Middle School, as well as for teachers of several educational levels.

The ideas that will be developed along this presentation aims to share with the auditory a critical route of research representing a process of collective construction that has transformed our understanding of the most relevant problems in Arts Education in our country, throughout a systematic work and a withstanding dialogue among the current statements, methods and theories conceived in this field.

This dialogue maintained with the theory has informed new conceptual platform that constitutes theoretical framework of important research and intervening projects, which from an interdisciplinary perspective have been concerned with the satisfaction of some of the most urgent needs in this matter in our country, such as the Training of Elementary Education teachers of public schools.

In an initial part of this conference I explore the validity and impact of the ways of searching followed in two pioneer studies on a project of Arts Education teachers training: the first one is of an exploratory nature concerning with the conceptions teachers of Elementary Education have on the role of Arts in the teaching process, and, the second one is of a descriptive nature which purpose is describing and analyzing the teaching of Visual Arts from a perspective of different subjects: students and teachers of a Public Middle School.

In a second part, I inform about a broad understanding of the complexity of the process of Arts Education from an initial approach towards the interdisciplinary understanding of the Arts Education, in the expectancy of communicating some of the ways that have favored the individual as well as the collective education of Arts within a framework of institutional collaboration and dialogue among disciplines in a country like Mexico.

P346A

Sampaio, Santos (Brazil)

Stage make up as transformer agent-art and education

Date: 2006-03-02

Hour: 12:15-12:40

Room: S2

Abstract:

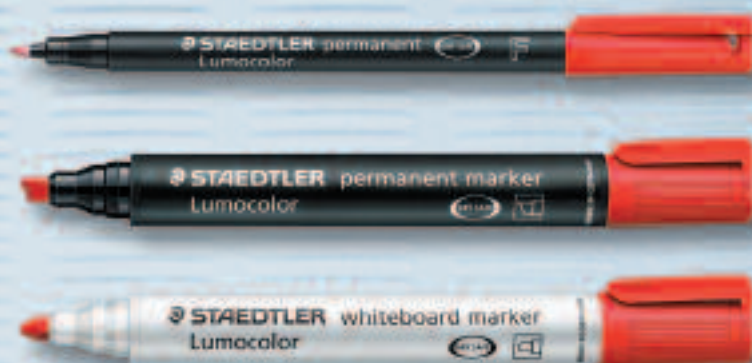
Use of stage and social make up in groups of-students acting as transformer of condition-social and economic of adepts.



Lumocolor®



NOVO



A gama STAEDTLER Lumocolor compreende canetas universais e marcadores, bem como marcadores especiais, com características únicas.

Graças à inovadora tecnologia da tinta, todos os objectos de escrita proporcionam resultados de qualidade superior em quase todas as superfícies, um elevado nível de confiança e longa duração.

A gama Lumocolor existe há 50 anos e é, hoje, o sinónimo da qualidade dos produtos MADE IN GERMANY. O facto de Lumocolor ser líder em qualidade nas canetas universais e líder de mercado em muitos países é consequência das excepcionais características de toda a gama Lumocolor.

STAEDTLER Lumocolor® – escreva onde quiser

EXHIBITIONS

"Beauty will Save the World: Dialogues Of Cultures in Children's Multicultural Creativity"

Presenters: Ionesov, Vladimir; Polushkin, Ilya A. and Malafeev, Alexander (Russia), Samara International Society for Cultural Studies Artefact - Cultural Diversity, International Department, Samara Branch of Moscow University of Service.

"Festivals of the Philippines"

Presenters: Samson, Lourdes and Marcelo, Dina (Miriam College, Philippines)



The theme is on "Festivals of the Philippines". It depicts religious celebrations specific to particular towns or cities in the Philippines. With 80% Roman Catholic in a population of 85 million, the festivals are a combination of religious events featuring patron saints and secular celebrations. The art works are by Grade 5 children from Miriam College. Project Director is Lulu Samson and Teacher Artist is Dina Marcelo.

Instituto Português da Juventude (IPJ)

Rupture and Tradition - Passing through XIX and XX century: A video-installation for art teaching"

Presenters: Cohn, Greice and Leandro, Anita (Brazil)

Digital exhibition

The video-installation as a pedagogic material for art teaching

This material was presented as a result of the Master Dissertation "The constructivism of Godard and of video-installation: a theoretical-practical investigation for art teaching" submitted to the Post-Graduation Program of Educational Technology in Health Sciences, Núcleo de Tecnologia Educacional para a Saúde, at Universidade Federal do Rio de Janeiro. This video-installation presents the results of an investigation into audiovisual new approaches, having in mind the production of materials to be used in art teaching in high school. Besides the fact that video educational materials in this field are scarce, the quality of the existent materials also leaves a lot to be desired. With the objective of obtaining a participatory reception by the students, we propose here a constructivist approach to video, inspired in experiments currently developed in the field of cinema and video-installation. Thus, we analyzed the series *Histoire(s) du cinéma*, by Jean-Luc Godard, and three video-installations (*Caixa Número 4*, by Bruno de Carvalho, *Tutti Veneziani*, by Maurício Dias and Walter Riedweg and *Turbulent*, by Shirin Neshat). All these pieces of work bring, in their assemblage methods, a constructivist approach to images in movement. Departing from a dialogue with these pieces of work, we developed some propositions to the renovation of the audiovisual language in the field of art-education and developed the video-installation "Rupture and tradition – Passing through XIX and XX century: A video-installation for art teaching" that is already been used in art classes in a public high school of Rio de Janeiro, since September of 2004. This material lasts 16 minutes and is supposed to be presented in two television monitors or two screens simultaneously, side by side. It's working as rehearsal to the development of new educational materials in this field. Key words: video-installation, art teaching, godardian assemblage, constructivism in art.

"Weaving our history and embroidering new paths"

Presenters: Gomes, Valdirene (Brazil)

Digital exhibition

"Weaving our history and embroidering new paths" is an art-education project developed in Brazil, in the city of São Paulo throughout 2005 with the participation of children and teenagers living in the Cidade Tiradentes neighbourhood. The city of São Paulo covers an area of 1,509 km² and has a population of 11 million inhabitants. The Cidade Tiradentes neighbourhood is located 50 km from the city center, a distance covered on average in 2h30m by public transport. According to surveys in 2004 by local and state agencies, Cidade Tiradentes is one of São Paulo's neighbourhoods with the most inadequate facilities for the education and development of their teenagers and, as a result, it provides the worst quality of life for young people. Data collected on the neighbourhood show low average family monthly income; high percentage of teen mothers; high mortality rate of young people caused by homicide; a high percentage of youngsters who do not attend school; a high rate of population growth; and a high percentage of youths among the population in the district. It is within this context that our "Weaving our history and embroidering new paths" project operates, enhancing the artistic and human potential of this population. Embroidering as an activity is utilized both as a technique and as the means to allow the emergence of a flow of emotions as an incentive for the expression of artistic abilities, creativity, and perception concerning this social environment. This latter aspect is one of the foundations of the project. An analysis and debate about the family, schooling, the neighbourhood, and the city is stimulated because this helps increasing the participants' self-assuredness, consciousness of their reality, and wholeness in their way of being, of seeing and showing themselves. Within the development of the project, each participant plans her own particular piece, deciding on its design, the kind of stitches to be employed, and its line colours. Within this context of rich interactions, each person creates a piece which is not, by all means, ordinary-the choice of design is entirely personal and does not follow a predetermined pattern. On the contrary, each participant embroiders in order to express profound feelings which can be related to a dream, to love or fear, to a landscape remembered from early infancy-in sum, representations of life both real and desired. In this process, there is no right or wrong, beautiful or ugly. The priority is to enter in contact with one's own feelings, the interaction with inner and outer reality, with choice, freedom, risks, trial and errors, allowing the youngsters to free themselves from a preset path which tends to condition them to the low standards which prevail in the neighbourhood-and hence search for new tastes, new experiences, new paths. The video entitled "Weaving our history and embroidering new paths" shows the entire journey travelled by participants in the project: development of integrative embroidery workshops, monitored visits, and the final piece made in the workshops-individual pieces of embroidery collectively put together.

video www.tecendonossahistoria.org.br.

STRING

Presenters: Carlucci, Rafael (Brazil)

Digital exhibition

The art work entitled # STRING # is a computer animation that discusses the sexuality and the forms of its propagation nowadays. The way how the sexuality is treated by the mass media and pornography industry, and also the hypocrisy of its consumers, are the questions debated in this work. The images that compose the animation are videos captured in Internet and transformed in ASCII (American National Standard Code for Information Interchange). The bodies modified in sequence of characters put the question about the limit between the erotic and pornography.

Rafael Carlucci is a multimedia artist, graduated in Data Processing. Today, he studies Visual Arts at the University of Brasília. Since 1999 he has begun to expose his aluminum foil sculptures as well as his video-instalations and photographs. He takes part in various exhibition of art and technology, including Kinetic digital in the Cultural Institute Itaú, Human-Post-Human in the Bank of Brazil Cultural Center, FILE - Electronic Language International Festival – 2001, 2002 and 2005, also the VI International Salon of Digital Art, Havana, Cuba. Nowadays, he works with two and three-dimensional objects modeling and animation, web art, and interactive program development for image synthesis creation.

100 Years Of Salvador Dali

Presenters: Borges, Rose Mary Aguiar (Brazil)

This current work was chosen by the teachers of Colégio Estadual Dr. Galdino do Valle Filho due to the emphasis of the mass media about Salvador Dali Centenary, to be the Political Pedagogical Project(PPP) of the year of 2004 comprehending several subjects, such as: Arts, History, Geography and Portuguese. The Arts teacher set to work by qualifying -through lectures where she made use of both visual and verbal information- the concerned teachers in order to made them able to dynamize and multiply the information among the students and then start to work according to their subjects. The project had the purpose to know the artist Salvador Dali across his works of arts at Arts classes, as well as understand him as an artist who was a referential of ideas and values leading him to contribute for the surrealism aesthetic. At these classes were developed practical works with different- plastic, draws, painting, patchwork - techniques leading the pupils to make a reading of his works of art and after that prepare their own work. We also attempt to compare his works of arts to ones of another artists and from previous aesthetics. The students have had access to important facts and occurrences through researches, cultural and geographic information from Dali's country and on that occasion the students could work with diverse techniques of textual issues, focusing the theme " Dreams". The conclusion of the project happened with an exposition at the school including the production of all the students and the support of the local media. It's important to emphasize the very pleasant return showed by the pupils when they identified the present theme being explored by the media and feeling themselves qualified to take part of the discussions about the artist. From this project emerged another one called "Travelling with Dali without drugs".

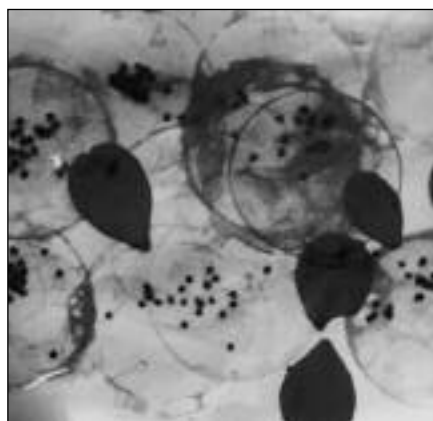
Art in Nature Installations

Presenters: Klarin Zaper, Suzana (Australia)



The exhibition consists of photographs presenting three nature installations created by 4-5 year olds in one Melbourne Kindergarten, that are part of the author's research for the Master of Education under the title: The Poetical Understanding of Children's Imagery of Nature: How is Poetical Understanding Evident in Children's Art? The emphasis is on the exploration and construction of 'ecological art', free play of imagination within the natural environment that enables children to extend their sensory world as well as their aesthetic perception and cultural stand, bringing them in the process closer to nature. The installations reveal and identify poetical qualities and attributes of the children's art in nature, as well as generic motifs and symbolic forms, mandalas in particular. The installations described by their authors celebrate nature, but also children's human endeavour.

Instituto Português da Juventude (IPJ)



Brazilian Traditional dance in school

Presenters: Meira, Renata Bittencourt (Brazil)



The traditional dance is a cultural practice composed by dance, music, poem and plastic art. Traditional dance in the school curriculum approaches community and school. This propose pretended a possibility to develop inter and multidisciplinary actions and also to cultivate creative, autonomy and group conscience. Different cultures in the school community formulate reactions like identity and preconception. To approach school life and traditional dance bypass for many understandings created by complex cultural formatting of Brazilian society.



Coffers Through Centuries

Presenters: Nazor, Dijana (Croatia)



Digital Glue

Presenters: Sampaio Ralha, Jurema Luzia de Freitas (Brazil)

Digital exhibition

Works of "Digital Glue" A proposal of an artistic computer use to make info-art. A personal reading of some works of art, mixed to an imaginary, virtual universe, with visual gifts, symbols, textures, objects daily, photographs, at last, images created thought and developed for assembly, of form to express a way off thinking and feeling, that becomes possible with the technology use to assist of the creation work. The works had been defined as "Glue of Light" by the critic of art Professor Marcos Rizzoli, and, for the Professor Silvia Held, as having "good an artistic quality and very interesting". The digital creations approach the idea for the phrase of Renato Russo (Brazilian composer): "Who thinks by itself is free, and to be free is very serious thing", believing that the art is in the creation and the proposal of work and nothing it hinders use d the computer as tool.

<http://www.jurema-sampaio.pro.br/expo/index.htm>

Face (in) the Mirror

Presenters: Hoedekie, Nelson (Belgium)



This Face(in)theMirror-exhibition consists of a video installation (8'22'') and a selection of photo-results. On these photos we see participants of the project with, superimposed, their mirror self-portraits. In this way, the picture not only simulates the perspective from which the participant saw him/herself in the mirror, but also suggests, f.e. what he/she saw, did not or wanted to see. The video installation progressively documents the way in which these drawings and pictures came about. In this experimental, social-artistic project, the participants are encouraged to creatively de-construct their self-image(s) from a series of particular perspectives: after the imaginary self-portrait, the participants move on to a shadow- and mirror- and photo-portrait of themselves. In this way, the project literally and figuratively holds up a mirror and shows, in and through art, that the self-image is socially constructed. The participants' imagination and their motor, social and artistic skills are stimulated, together with an insight into the principles of cast shadows (silhouettes), reflection and perspective. Thus, the results of the project are not only a special form of feedback for the participants, learning to reflect interacts with self-awareness, but also have intrinsic artistic qualities and a multi-disciplinary research value. The video uses images from workshop-sessions in Belgium and South-Africa (period 2000-2005) and also shows an animated adaptation of its results (mixing by Evelien Hoedekie). The music for the video was made by Jerome Arthur, which therefore used theme-relevant sound-recordings of Xhosa children in South-Africa. The video and photos were previously exhibited at the Contemporary Artmuseum in Belgium (SMAK, '05) and of the Stellenbosch University, South-Africa (Artgalery, '04) . www.faceinthemirror.be

Nelson Hoedekie (1974) is artist and ethics teacher at an artschool in Belgium. He studied philosophy (Belgium, Germany and South-Africa), pedagogy and development aid and is a participant of an inter-disciplinary course at the University of Gent (Belgium). In South-Africa (1998-2002), Hoedekie developed the social-artistic project Face(in)theMirror, which currently back in Belgium, continues with its workshops and exhibitions.

I and Matisse

Presenters: Stage, Agnese & Paeglite, Dace (Latvia)

The project " Matisse and I" realized by art teachers Agnese Stage (Riga School of Arts and Riga 4.th Music Shool Art department) and Dace Paeglite (Riga School of Arts) in co-operation with Foreign Art Museum in Riga, the Pushkin State Moscow Museum of Fine Arts and Latvia UNESCO Asociated School Project programme " World Culture Heritage" Time of project : September, 2005 to January , 2006 65 participants 8 to 16 years old Final exhibitions will be organized in Riga 4.th Music Shool Art department and in Riga Art School of Arts.

International children's art exhibition

Presenters: Kamholtz, Damien (Australia)



An International children's art exhibition, with the premise to celebrate and support children's creativity and to create international bridges between nations via children's creativity. Children's art has been contributed from India, Cambodia, Japan, England, Northern Ireland, North America, Indonesia and indigenous Australia.



Look again. You did not see me.

Presenters: Poletto, Marcelo (Brazil)

Digital exhibition

A video of approximately 40 minutes that is a register of two years of classrooms of painting and drawing in the Santa Lucia neighbourhood, in Campinas (SP - Brazil), with around 180 infants and adolescents of one of the most violent regions of the country. The video demonstrates particularly the development of the participants and of the educator when discovering together methods and routines of work, participating of a collective space in a social project that also accumulates other activities. The day by day of the activities, the first contacts with materials that some people never had experienced, the joint creation of one atelier, the poetical passages of each one and the elaboration of an exposition in a center of health of the neighbourhood, are the principal steps show in this video. It contains still the record of an exchange of images and life reality, between the participants of the project and students of "Escola da Ponte" school in Portugal. All the work of the painting and drawing classes had the orientation of the teacher. Ana Angélica Albano (UNICAMP).

Maori Childrens Art Today

Presenters: Hammond Boys QSM, Shona and Macedo Lima, Solange (NewZealand)

Maori Childrens Art Today All eyes are shining on the Maori child with the resurgent Maori consciousness in modern New Zealand. Art is considered a vital life force by the Maori people who have no doubt that their children are the supreme innovators, who bring new awareness of the old traditions, and create combinations and forms into the new. Maori children easily adapt to dragon ball z and the predator age because many of their ancestral forms were fearsome, strong and alien like, to ward off others. Students are encouraged to experiment and expand their knowledge and understanding of both traditional and modern patterns. . Maori art has a story, a myth, or a historical justification, for its being. The Maori unhurried, relaxed attitude in art making often seems out of step with the modern world. Many boys dream of becoming carvers, which involves lifetime apprenticeship, for in art, training is never complete. The Te Kura Aroha Toi, the house with love for the arts is cherished as the best house in Childhood, where art is life giving, as vital as food, essential not a luxury. Art is a taonga, a treasure. Art has been a freely given matter, a koha. Today this is challenged by modern tourist attitudes which are often hoha, disturbing to the Maori.

Metamorphosis of Peace: Paintings by Francisco da Costa Maya

Presenters: Aune, Alison (USA); Rock, Joellyn (USA); Maya, Francisco da Costa (Portugal)



An exhibition, *Metamorphosis of Peace: Paintings by Francisco da Costa Maya*, is proposed together with a digital exhibition of children's paintings, sculptures, and digital animations inspired by Da Costa Maya's work. Francisco da Costa Maya's paintings have been described as mixing levels of meaning with saturated color and dreamlike forms. His narrative compositions contain stylized humans, birds, suns, and trees in fantastical landscapes. Each painting is a story and a vision of love, truth, and justice. The exhibition, curated by art and design professors Alison Aune and Joellyn Rock, will feature 15 original oil painting (c. 35" x 60") created by Da Costa Maya in Sweden between 1982-1999. The digital exhibition of children's art will be accompanied by exhibition text and instructional materials created by university students in art education and graphic design.

"De Malmö para Portugal"

Presenters: Francisco Da Costa Maya (Portugal)

Francisco da Costa Maya nasceu em 1951, em Lisboa. Ainda jovem Da Costa Maya participa em algumas exposições colectivas antes de ir para Paris em 1970 e de se fixar em Malmö em 1972. Durante a sua estadia na Suécia tem tido exposições individuais com regularidade e participado em exposições colectivas em várias cidades da Suécia, Portugal, Dinamarca, Holanda, Japão e EUA.

Da Costa Maya utiliza as mais diversas técnicas como óleo, pastel, gravura, litografia, esmaltes sobre cobre, escultura em pedra e techics (técnica de Da Costa Maya de misturas de técnicas, com especial relevo para a informática).

Da Costa Maya está representado em colecções privadas de Portugal, Suécia, Alemanha, EUA e Japão.

On the subject of Alfanhui

Presenters: Montoro Moreno (Spain)

Digital exhibition

Multimedia exhibition of work produced by students after the reading of a given text. In this case, Teacher Training students who read "The Adventures of the Ingenious Alfanhui" by Rafael Sánchez Ferlosio. Aims: From the objective to develop the use of plastic language: to stimulate the imagination, mental visualization, and bring to life the creative seed in the spectator. From the objective to analyse art's commitment to society: provoke the plastic materialization of expression which underlines social values, rejects counter-values and, in short, echoes human involvement with its surroundings. All this based on a text which, due to its style and content, is particularly motivating and stimulating to the imagination, two aspects which contribute favourably towards creativity. At the same time, the intention is to insist upon aspects of interdisciplinary and the integration and transfer of languages. The first and the last of these aspects is guaranteed in the literary instrumentalization for plastic creation based on the previously mentioned text. Multimedia integration is not just a technological blend, it combines several languages on a second creative level in its digital assembly of the work, which is also undertaken by the students. The exhibition presented is a selection of these assemblies.

Pebble in a Pond

Presenters: Martin, Monique (Canada)



This exhibition will be a collection of student artwork (K-8). The concept of the artwork is based on the idea of throwing a pebble in a pond and creating ripples. These ripples symbolize what occurs each time we make a decision. The work will include the exploration of the concept of making decisions and how decision-making can affect all of those around us. The focus of this school year (2005-06) in Saskatoon, Saskatchewan, Canada is the examination of the way in which humans are a part of a closely-knit world. Everything that we do in this world affects the other people and the environment directly around us and around the world. Every relationship, personal or environmental, that begins, evolves and ends affects the many people surrounding the relationship. Every relationship is different and has a different significance to those involved. Each person views every situation differently. Just as we may not understand exactly another person's situation we can never really understand how another person feels or thinks. The artwork will comment on human relationships, the interconnectedness of the environment and human inventions that have changed the way in which we perceive the world and the way that we live in the world. http://www.scs.sk.ca/van/Canadian%20Inventions_Canadian%20Artists.html



Monique Martin is an artist and teacher. Saskatoon, Saskatchewan, Canada is home for her. She teaches visual art at Georges Vanier Catholic School, a designated Fine Arts School. Monique exhibits her own artwork internationally and has arranged international exchanges of her students' work. She is the Canadian Tulip Festival Ambassador and represents Canada at world floral events. She has twice received the Arts and Entertainment, Teacher of the Year Award in Canada. She was nominated for the YWCA Women of Distinction Award (Arts and Culture) in 2005. www.moniqueart.com

Primary school pupils artworks (5-10y.o)

Presenters: Novikova, Natalia & Ekaterina, Saut (Russia)

Primary school at Gimnasium N63- St Petersburg, Russia

Retrospective Exhibition "Shapes, Colors, Lines And Knots"

Presenters: Stamm, Eliana and Boff, Carmen Eloah (Brazil)

In this exhibition we intend to show the trajectory of a childhood education school based on the Art as one of the axis of its pedagogical proposal. The Childhood Education Center Aldeia do Sol is an institution that attends children from 1 year-old to the 4th grade of the elementary school performing in Joinville, SC, Brazil, since 1999. Its owners and founders are graduated professors who work the formation of future educators. The school conception which started the Pedagogical Political Program follows innovative and scientific principles, having as paradigm the principles of holistic schools like EL IDEJO (Montevideo, Uruguay) and other vanguard proposals like A Escola do Sol (Unipaz, Brasilia, Brazil), Sarapiquí (Florianopolis, Brazil) and Escola da Ponte (Vila das Aves, Portugal) and Schools in the region of Reggio Emilia (Italy). The Art is the structural focus of the activities performed in Aldeia do Sol since the nursery until the 4th grade of the elementary school, respecting the children's development and the cultural diversity, not forgetting the moral and ethic values. Over this context, in this exposition we will show some visual materials (pictures, drawings, texts, sculptures, retrospective albums and registry books), as well as digital material, since the beginning date of the activities in 1999 until the end of 2005. These documents are intended to report and demonstrate the presence of the Art on the school daily life. Every explanative material that will be part of the show will be presented in Portuguese and English to make the INSEA participant's reading easier, but the demonstration documents (portfolios, notebooks, drawings and texts made by the children) will be presented in Portuguese.

Rio Limpeza

Presenters: Dobbin, Todé (Brazil)

Digital exhibition

The work dialogues with the urban- estuary context of the city of Recife, Pernambuco, Brazil: Context of 80% of the world-wide population. In the center of the Brazilian city, plastic bags are offered to the children stuffed with likeable esteem fish and some seaweed piece. The climate is tense and monotonous inside of those sachets. Close, to the side: fen and river. Pollution! Fish and garbage. Dirty water and... Garbage. Fishing and garbage. Fruit of an urban intervention of same name, "Rio Limpeza" (River cleanness) - the video - will go to register as a moment of urban intervention; the process of constructions of informal aquariums; e the hostile environment fusing. Video installation of 15 minutes.

Sementinha

Presenters: Corazza, Ronnie Aparecido & Albano, Ana Angélica (Brazil)



The Sementinha Project (or the school under the mango tree) is an educational experience, which has been developed in Santo Andre, an industrial city in Brazil. The Project attends children from 4 to 6 years old, without any other kind of formal education, and considers the whole community, where the children live, as a space for the learning process. The classes are called circles, as the circle is the symbol of the Sementinha Project. Everyone has the same importance in the circle, child and educator, and all kind of experience is valued as important to listen to. The main concern of the Project is to provide experiences by learning in a playful way, involving the community, building respect, responsibility and developing

citizenship. In order to improve children's imagination and skills for reading and writing their own stories, we created this project so called, "The travelling story suitcase". That project involves children, educators, parents and neighbours giving them, access to literature and providing story-telling moments. By giving everyone the opportunity to develop the pleasure of literature, the travelling story suitcase builds effective emotional connections between the family and their children. From the experience of the travelling story suitcase in the different communities in Santo André, we had the opportunity to learn, deeply, many stories brought up to the circle by educators, children, parents and others members of the community. The stories are filled of popular culture and children's imagination, therefore we keep wishing to be able to develop and enhance the children's creative potential through the ability of telling stories. The first movement was to offer to the educators a story telling workshop, with the purpose of stimulating imagination, trying to discover new ways of telling stories and creating different repertoires. Meanwhile, we researched and bought new titles of children literature and together, with a suitcase factory, we developed the design of a suitcase with little wheels, which can open and become a mini-library available, to go to all the circles of the project. Carrying these books and a logbook - for keeping a record of its arrival to the groups, its passage and usage throughout meetings, memories of the work developed, speeches, activities and results. After buying the suitcases and the books, each circle decorated their own. After introducing the suitcases in 2004, they keep circulating for a period of time in their circle of origin and then they go travelling with their stories to other circles. Since each one has different books, the suitcases are taking stories told by everyone and recorded in the logbook, from one group to the others. Nowadays, we have 24 traveling story suitcases with 800 titles circulating throughout the city, going up and down the hills, entering homes, churches, health centers, parks and schools, taking stories, building stories and bringing knowledge to everyone who stops to listen or to tell a story. Through meetings we are exchanging experiences and evaluating the impact of this project in the lives of the children, their families and their communities. "When the travelling story suitcase arrives at our circle it is always a happy moment." (Educator Sonia)

Silence Opens The Senses

Presenters: Ulkuniemi, Seija Maarit (Finland)

Digital exhibition

I took a group of women students, prospective class teachers minoring in art education, into the forest - far away from all habitation to a place where there was nothing but silence. There they built a "Kingdom of the Senses", which was created from and inspired by the site, as well as "Paths to Art", a series of activities combining different approaches to doing art for pupils in grades one to six of the comprehensive school. The students also made some drawings and paintings. The pictures making up the exhibition are glimpses into the processes and products of this three-day pedagogical environmental art camp.

The Leisure Time Activity Preferences of Children in United States and Israel

Presenters: Kroupp, Rachel (Kaye Academic College of Education, Kent Sumner/USA) and O'Malley, Nell (Oregon State University/USA)



The exhibition is concerned with issues in the leisure activity of children from two countries, the United States and Israel. The goal of the research is to reveal the leisure activity of children in the USA and Israel, to compare between them and to become familiar with the culture of the other. This will be done using children's drawings. The language of drawings is a primary and direct and use as a universal and visual language. The drawings represent the child's inner word; ways of thought, emotions, problems and wishes, as well as the child's local images of environmental and cultural characteristics.



The study includes 306 pupils from first through fifth grades in three elementary schools of differing socioeconomic levels, in Beer-Sheva, Israel, and 200 pupils from three elementary schools in Corvallis, Oregon, U.S.A. The question that this study addresses is: What are the preferred leisure activities as they appear in each separate population? The research tool is drawings by the children on "What I like to do in my spare time". The examine the leisure activities of the children is according to four activities that are: Social, Science. Sport, Culture and Art. We also examine the leisure activities under the main Categories by Robert Stabbins (2001), that is, a) casual leisure, b) serious leisure.

The poetical cycle

Presenters: Frade, Isabela Nascimento (Brazil)

Digital exhibition

A video and 30 photographs showing our experiments at the State University of Rio de Janeiro's ceramics laboratory exploring the potters wheel.

Prof. Dra. Isabela Nascimento Frade Professor at Art Institute Rio de Janeiro State University Chief of Art Education Department Ceramica Viva Project – coordinator

An experience throughout art with future teachers

Presenters: Ruiz, Almudena Elizondo (Spain)



Digital exhibition

It is intended to show an experience that took place during the year 2005. We did two exhibitions in the own of Burgos, Spain. Its title is "visions & Perspectives Art & disabled people" Several works of art created by different artists and students of the University of Burgos (future teachers) were exhibited. One of the objectives that we tried to reach was to make people sensitive and make a conscience about the disabled people's difficulties of communication and expresion of

emotions, sensations, perceptions and necesities, in relationship with the outside world throughout art.

Almudena Elizondo Ruiz Universidad de Burgos Área de Didáctica de la Expresión Plástica. Facultad de Humanidades y Educación

Windows of Soul (drawing on paper)

Presenters: Matsumoto, Elida Maria (Japan)

The "windows" were part of research during master course in Fukuoka University of Education/Japan: Art and Play in a Therapeutic Context, where the images are conceived and realized in three stages. The intention is directed gradually since non intention to high level of observation and awareness while painting, sticking the collage and drawing with ink. The paint is merely the movement of passing the brush on the paper and any intention has a change when it is dry. Second step is a collage with wrapping paper or magazines(washi Japanese paper were amply used because of its fibers) when intention appears in order to decide the place and patterns of chosen texture. At last the joy of ink on paper, feeling and making the balance of three powers. The simplicity of the trace strolling on the surface makes color and texture re-meant through intention once an open window from unconscious mind..

Matsumoto, Elida Maria: Master degree for Fukuoka University of education, now Japanese resident, is active art lecturer and art worker for Cultural Centers and Art Museums

"Iraqi war in our eyes"

Presenters: Fossbo, Bitte (Sweden)



Similarities in composition between classical paintings and news photography. 22 interpretations of people in war made in oil pastels by Swedish junior high school students, originally descending from 17 different countries.

All of the works are shown at the web site of "Focus on the Mediterranean" in Stockholm (www.medelhavsmuseet.se), where they were recently exhibited.



Architecture - Sculptures and Decorations of the Cathedral in Šibenik, Croatia

Presenters: Roca, Josip (Croatia)

Summary of the exhibition:

St. James's Cathedral in Šibenik is a unique example of church architecture from the 15th and 16th centuries, and has been included in the UNESCO list of world cultural heritage. The Cathedral was built over a hundred years, in stone, without other structural materials. It has a barrel roof, cupola, and numerous sculptures, reliefs and decorations. This unique work of architectural harmony, both inside and outside, is a constant aesthetic challenge. Art works of schoolchildren and young people from the cities of Šibenik and Zagreb bear witness of their knowledge and love of the Šibenik Cathedral, expressed by free interpretations of their own artistic language. Together with the presentations of children and young people, there is small collection of art photographs by the Croatian top art photographer Damir Fabijani, published in representative monograph. The Šibenik Cathedral, 1995, several years after the Cathedral was shelled during aggression on Croatia. The authors are: Damir Fabijani, Dr. Radovan Ivančević, text, and the book was made for Croatian and foreign public.

The exhibition is organized by the Croatian Association of Art and Culture - Croatian national INSEA Committee.

Exhibition Josip Roca (Croatia)

Hotel Montebelo

1. Drawings and pastel drawings "Lisbon and Cabo da Roca"
2. Drawings and pastel drawings: Ceremonial costumes and scenic masks of the Indian tribe of Wauja" from the exhibition in the Museu Nacional de etnologia in Lisbon
3. Drawings and pastel drawings "Fishing boats" in the Museu de Marinha, Lisbon
4. Drawings and pastel drawings "Royal claches and figures" in the Museu Nacional dos Condes.

Children's Visions of the Future

Presenters: International Child Art Foundation (<http://www.icafe.org>) National finalists' artwork (fine limited edition lithographs)



No new future is possible without first its imagination, and art is central, crucial, to this.

Professor Sohail Inayatullah (Graduate Institute of Futures Studies, Tamkang University, Taipei)

This exciting, colorful exhibition depicts children's visions for the future. The works are both simple and complex in their depiction of local and global problems we confront. They challenge our imagination, offer us hope, and provide us an opportunity to examine how we can make a difference.



These are national finalist artworks from the Arts Olympiad of the International Child Art Foundation in which more than one million children ages 8 to 12 participated. The Arts Olympiad, a free global program, is the world's largest and most prestigious arts initiative for children.

These works have been exhibited at the Millennium Celebrations organized by the White House in Washington, DC; the United Nations Headquarters in New York City; the 2003 World Bank/IMF Annual Meetings in Dubai, UAE; and at the Harvard Graduate School of Education



For all of us, the beauty and thoughtfulness of these works offer powerful evidence of the breadth and depth of the global conversation that is cultivated and perpetuated through children's art.

Jessica Hoffmann Davis (Director, Arts in Education Program, Harvard University)

"My Favorite Sport"

Presenters: Atelier Cíao/Criatividade infantil arte e Oficinas- Isabel Reboredo (Portugal)

Works by Portuguese children to the Third Arts Olympiad (2005-2008)-ICAF.

"Sacred circle dances: education and transformation".

Presenters: Luciana Esmeralda Ostetto (Brazil)

Digital exhibition

Students' works from Hong Kong

CDROM The Migration Series 1992-2002

Presenters: Copland, Stephen (Australia)

Digital exhibition

The CDROM is an interactive International Art Educational Resource created by a collaboration between Information Technology and a visual artist. This international project demonstrates how diverse communities throughout the world could be brought together and interconnected by art and the narrative voice of personal experience. "It is intended as a cultural production which seeks to broaden the capacities of communities to facilitate personal engagement with the migrant experience. Its aim is to enhance social connectedness and foster connections which develop links within new and existing community members. In this way it seeks to encourage personal understandings between new migrants and members of mainstream communities. The philosophy behind this CDROM as an international educational resource to reveal how the artist as narrator seeks to attempt to find answers to questions about life. By drawing together historical threads, and weaving a pattern through time and space to address aspects of who we are we become linked through human understandings. In the case of the migrant experience he asserts that by recording and sharing historical and personal narrative acts as a reconstructing device providing a starting point to self-awareness and connectedness. The ritual of creative effort may assist in coming to terms with loss." Meredith Brice Curator and Case Study author.

Stephen Copland (b. 1950, Sydney, Australia) studied at the National Art School 1969-72, received a MFA from the University of New South Wales. He has had 21 solo shows since 1986 including exhibitions in Cuba, New Zealand, Austria, and Lebanon. He has been represented in Art Fairs in Italy, Istanbul and Melbourne and is the first Australian artist to exhibit in Cuba. His Julia Diary's series was shown in Museums in Melbourne, New Zealand and Cuba. He is the recipient of various awards and cultural grants including a Migration Heritage Grant, an International Programs Grant from the NSW Ministry for the Arts and recently a Vermont Artist Grant for 2005. He lives and works in Macmasters Beach, New South Wales, Australia.

STANDS

Intellect books stand

Intellect books in the UK. Bristol based publishing company who produce publication specializing in the art and design sector. Publish a number of books and journals dealing with art education, including The International Journal of Education through Art.

Educating Imagination

Doczy, Kriszta (Australia)

Contemporary Arts Media produces and distributes arts related videos, DVDs, books, and other resource materials to educational institutions and professional training providers throughout Australia, New Zealand and to a growing international circle of arts educators. We are marketing and distributing films in all art forms including the performing and visual arts, media, fashion, photography, and literature.

ADOBE software exhibition



Presenters: ADOBE (congress sponsor)

New books and journals about art education from Brazil

Mediação: provocações estéticas.

Grupo de pesquisa Mediação Arte/Cultura/Público-CNPq/Unesp Mirian Celeste Martins (org.) Ano 1-número 1-outubro/2005
Instituto de Artes Programa de Pós-graduação em Artes - Mestrado Universidade Estadual Paulista ISSN: 1808-9496.

DVDteca. - Mirian Celeste Martins, Evelyn Ioschpe, Gisa Picosque

Educação Para a Compreensão da Arte: Museu Victor Meirelles. - Teresinha Sueli Franz.

Autographs session:

Date: 2006-03-01 – Instituto Português da Juventude (IPJ) during the opening of the Exhibitions

Instituto Piaget



Edições Piaget - Divisão Editorial, congress supporter.

OPEN WORKSHOPS

Adobe(r) School Collection 3.0 - New version!



Presenters: ADOBE (Congress sponsor)

Adobe(r) School Collection 3.0 New version! The Adobe School Collection has been built in accordance with the education sector's requirements for software to support the creative presentation of learning. Featuring Adobe Photoshop(r) Elements 4.0 and Adobe Premiere(r) Elements 2.0 software, the Collection offers the tools to add creative elements to learning across many subjects. The Adobe School Collection provides pupils with the opportunity to learn digital media management skills that will be used in their years ahead. It gives pupils an easy introduction to advanced software from Adobe. Photoshop Elements 4.0 is based on Adobe Photoshop, the industry standard image-manipulation software, and Adobe Premiere Elements 2.0 is based on Adobe Premiere Pro, an industry-leading video-editing application. Adobe Photoshop Elements 4.0 Perfect, transform, organise, and share your digital photos like a pro. Create compelling slide shows that include transitions, captions, music, and narration. Find your photos instantly using powerful and flexible keyword tags and searches. Fix flaws and create top-quality images with software based on Adobe Photoshop. Adobe Premiere Elements 2.0 Give your video and audio projects the professional touch. Automatically transfer all footage from your DVD camcorder to the timeline, in one easy step. Create impressive videos with Hollywood-style transitions and effects. Use integrated DVD burning to create and share DVDs.

Date: 2,3,4 March

Hour: 14.15h-16.55h

Room: Lab Info

STAEDTLER & Eberhard Faber - Open Workshop



EBERHARD/FABER

Presenters: STAEDTLER and Eberhard Faber (Congress Sponsors)

STAEDTLER and Eberhard Faber materials ongoing open workshop. The workshop will be running during the four days

Lyra - Open Workshop



Presenters: Lyra (congress supporter)

Lyra materials ongoing open workshop. The workshop will be running during the four days

**"Interdisciplinary Dialogues
in Arts Education"**

International InSEA

Congress 2006

Viseu - Portugal

Polytechnic Institute of Viseu

1 - 5 March, 2006

Artwork and Printing

ESFERARTE arte & design, lda