InSEA REGIONAL
CONFERENCE

ART &
DESIGN
EDUCATION
IN TIMES
OF
CHANGE

InSEA

diː ˈʌŋgewʌndtə

THURSDAY, SEPTEMBER 22

Time	Event
09:00 – 10:00 am	REGISTRATION @ AIL
10:00 – 10:10 am	**Welcome Note Organizing Committee** Ruth Mateus-Berr, Luise Reitstätter, Klelija Zhivkovikj
10:10 – 10:30 am	**Welcome Note InSEA** Teresa Torres de de Eça, Rita Irwin, Glen Coutts, James H. Sanders III, Carl-Peter Buschkühle
10:30 – 11:15 am	KEYNOTE P. Gielen **Artistic Praxis and the Neoliberalization of the Educational Space**
11:30 – 12:00 am	COFFEE BREAK @ AIL & Lichthof B

12:00 – 13:30 pm **Workshop Session #1** @ AIL	**Workshop Session #2** @ AIL-I	**Lecture Session #1: Museum Education and Audience Relations** Chair: Beatrice Jaschke / Monika Sommer
■ C. Bain **Vulnerability and Vicissitudes: The Role of Scenario-Based Games in Preservice Preparation** ■ T. IJdens, E. Wagner **Arts Education Experts Around the World: What's on Their Mind?**	■ C. Lomoschitz **Mediating Body Language?!** ■ M. Prevodnik **Motivation and Improved Skills of Elementary Classroom Teachers of Art After 10 Workshop Drawing Assignments**	12:00 – 13:30 pm @ Seminarraum A ■ M.Riedler **The Role of Museums in Creating Social Change through Community Collaborations** ■ L. Hannula **From Midsummer Madness to #mymuseum** ■ P. Šobánová, J. Lažová, J. Jiroutová **New Ways in Education through Art: The Research into Mobile Applications in the Museums and Galleries in the Czech Republic and Abroad** ■ L. Reitstätter **Making Museum Apps Matter?**

Time	Event
13:30–14:30 pm	LUNCH BREAK @ Lichthof B

14:30 – 16:00 pm **Workshop Session #3** @ AIL	**Workshop Session #4** @ AIL-I	**Lecture Session #6: Educational Policies for Diversity and Inclusion** Chair: Peter Gregory / Glen Coutts
■ P. Bartar **Dialog of Egos – Polylog of Threads: Raising Aware-ness for Participation with a Focus on citizen Science** ■ E. Zobl, L. Huber **Making Art – Taking Part! Exploring Artistic Inter-ventions and Formats of Critical Art Education with Youth**	■ I. M. Oswald **Old Vienna through New Media: InstaWalks as an Art Education Approach** *(Attention: outdoor workshop is 90 mins.; only the starting point is indoors)* ■ A. Hubin, K. Schneider **Skandalon! Dealing with Complicated Images**	14:30 – 16:00 pm @ Seminarraum A ■ W. Swoboda **"Bildung Kultur" – Cultural Education as an Educational Element of Inclusion** ■ R. I. Sadik **The Joys and Obstacles of a Change Agent – Teaching in Pakistan's Only Art and Design Education Masters Program for In-Service Teachers** ■ T. Pusa, M. Rastas: **Whose Art? Subject Didactics Meets Diversity** ■ Â. Saldanha **A Different Curriculum – Post-Graduation in Digital Art Practice**

Time	Event
16:00 – 16:30 pm	COFFEE BREAK @ AIL & Lichthof B

16:30 – 18:00 pm **Workshop Session #5** @ AIL	**Workshop Session #6** @ AIL-I	**Lecture Session #11: Museum Education and Social Change** Chair: Luise Reitstätter / Beatrice Jaschke
■ V. Sahagún Sánchez **Mestiza Pedagogies: A Relational Perspective of Art/Craft Making and Teaching** ■ B. Chattopadhyay **Hyper-listening: Praxis**	■ J.Wohlfahrt, A. Scuderi **The Value of One Hour of Work** ■ D. Desai, J. Hamlin **Sites of Learning: Artists and Educators as Change Agents**	16:30 – 18:00 pm @ Seminarraum A ■ D. Y. Markovich **Making Identity Visible: The Case of the "Museum in a Suitcase"** ■ C. Bobadilla, M. T. Huth, A. Jordan **Unlearning the City / Interacting in the Museum** ■ P. Razenberger **Tabādul – An Approach for Projects in Art Education Supporting Coequal Exchange for Refugees** ■ A. Kaczmarczyk-Kołucka **Art, Adventure, Chance and Challenge: Nonformal Art Education Pathways: Nonformal Art Education Pathways as Creative Preparation for Today's Life**

Time	Event
18:30 – 18:45 pm	OPENING ADDRESS Rector G. Bast @AIL
18:45 – 19:30 pm	KEYNOTE J. Dodd **Addressing Contemporary Social Issues through Culture: A Framework for Action**
19:30 – 20:15 pm	KEYNOTE C. Mörsch **The Education/Formation of Others through Art: Art Education, Colonialism and White Femininity**
20:15 – 20:30 pm	Discussion @AIL
20:30 – 22:00 pm	Welcome reception @AIL

* Throughout the conference you might experience brief (five minutes) interruptions by Ulduz Ahmadzadeh, Budhaditya Chattopadhyay, Jeannine Jesch, Virginia Liu, Julia Makoschitz and others that should help reactivate your body and mind.

Lecture Session #2: Art Education and Policies Chair: Teresa Torres de Eça / James H. Sanders III	**Lecture Session #3: Arts-based Research and Change** Chair: Alexander Damianisch / Martina Paatela-Nieminen
12:00 – 13:30 pm @ Seminarraum B ■ M. Kallio-Tavin **Changes in the Nordic Art Education Curricula. Current, Past, and Future Visions** ■ J. P. Queiroz **STEM and Art Education: Politics and Oppositions** ■ P. Gregory **Laying Good Foundations? The Value of Art in the Primary School** ■ K. Tavin, H. Laakso **Developing University-Wide Art Studies (UWAS): Disrupting Art as Only Skill or Frill**	12:00 – 13:30 pm @ Hörsaal 2 ■ G. Coutts **Art and Social Engagement: Challenge, Change and Opportunity in the Arctic** ■ H. Ylirisku **Rethinking Sustainability in Art Education with Arts-based Research** ■ V. Lui, M. Moschik, R. Mateus-Berr **War on Cash**

13:30 – 14:30 pm   LUNCH BREAK @ Lichthof B

Lecture Session #7: Arts-based Research and Teaching Chair: Franz Billmayer / Teresa Torres de Eça	**Lecture Session #8: Art Education and New Technologies** Chair: Ernst Wagner / Alexander Damianisch
14:30 – 16:00 pm ■ J. Empain **Experimenting with Moving Images: From an Art Practice to Pedagogical Pelations** ■ L. Knif, S. Kairavuori **Equality and Parity in Visual Arts Education: Student Teachers´ Learning Experiences in Primary Teacher Education** ■ V. Faißt, M. Götsch **Entering a Heterotopia: The Potential of Free Participatory Art Projects within the Educational Field** ■ R. Irwin **Comics as Teacher Narratives: Envisioning Teacher Mentorship Through Arts-based Research**	14:30 – 16:00 pm @ Hörsaal 2 ■ H. Örtegren **Applying Digital Media and Tools in the School Subjects Art and Music – Creative Processes and Competences in Upper Secondary Schools** ■ F. Kayali **A Reflection of Game-based Learning Approaches for Secondary School Students** ■ M. Fritzsche **3D Printing in Art Education. First Experiments** ■ A. M. Nowak **It is all about time**

16:00 – 16:30 pm   COFFEE BREAK @ AIL & Lichthof B

Lecture Session #12: Art Education and Policies Chair: Glen Coutts / Carl-Peter Buschkühle	**Lecture Session #13: Arts-based Research and Performance** Chair: Klelija Zhivkovikj / Marion Starzacher
16:30 – 18:00 pm ■ A. Orbeta Green **Conceptions About Art Education: A Comparative Analysis of Public Policies in an "Ill-structured" Field** ■ E. Hall, R. Payne **Art, Craft and Design Education in the UK: The Current (Damaged) Picture** ■ A. Hossain, H. Schmidt **Art History as Indicator of Swiss Secondary School Art Education History** ■ B. Dias **Stormy Waters: Between the Pedagogical Turn in Art and the Pictorial Turn in Education**	16:30 – 18:00 pm @ Hörsaal 2 ■ A. Dudek **Performance Art: Encounter, Collaborative Practices and New Potentials for Art Education** ■ U. Ahmadzadeh **Dance Empowerment** ■ C. Lübke **Thinking Bodies: Performance Art Education as a Model of Creating Knowledge** ■ B. Engel **Potentials of Aesthetic and Artistic Experience in the Field of Teacher Education**

Lecture Session #4: Art Education and Methods	Lecture Session #5: Education and Cultural Diversity
Chair: Carl-Peter Buschkühle / Franz Billmayer	Chair: Michael Hann / Klelija Zhivkovikj
12:00 – 13:30 pm @ Aktsaal	▪ S.-C. Wang **Road to Independence. Triple-Layered Pedagogy in a College Studio Curriculum** ▪ M. Brezovská **Envisioning and Visualizing the Future Together** ▪ V. Jurerkova, Ondrej Moucka **The Phenomenon of Adults' Inhibitions in Drawing and Art Interpretation Lessons**	12:00 – 13:30 pm @Fokus Forschung	▪ S. Aslanta , N. Tertemiz **An Interdisciplinary Project Study on Intercultural Communication** ▪ M. Suoniemi, M. Rastas **Is it True (Art Education)? – A Dialogue on Contemporary Art Education** ▪ A. Serjouie-Scholz **Inclusion in Creative Transcultural Art Education** ▪ M. Vassiliadou **Invisible Dreams for a Colorful Future**

13:30 – 14:30 pm   LUNCH BREAK @ Lichthof B

Lecture Session #9: Community Arts Practice	Lecture Session #10: Arts-based Research and Engagement
Chair: Klelija Zhivkovikj / Michael Hann	Chair: Monika Sommer / Brigitte Felderer
14:30 – 16:00 pm @ Aktsaal	▪ C. Liao **Teaching the Power of Art for Change through a Community Art Participatory Project** ▪ U. Kiviniemi **Playful Hands-on Crafting for Personal Growth and Communal Well-being** ▪ S.-C. Wang **The Traditional Food Market as a Platform for Community Art Education: Tang Tang-Fa's Recent Installation/Performance Art Projects** ▪ J. H. Sanders III **Nick Cave's Community Collaborations Transforming Intercultural Dynamics**	14:30 – 16:00 pm @Fokus Forschung	▪ J. Wienk **If Art is to Change the World** ▪ R. Mateus-Berr, A. Eggeling **Politics of Empathy and Emotional Literacy through Artistic Interventions Engaging with Dementia** ▪ D. Pivac, D. Šušak **Visual Work of Art as a Stimulus for Experience, and Art Expression of Visually Impaired Persons** ▪ J. Geib **New Empathy: Neighborly Researchers from Outer Space**

16:00 – 16:30 pm   COFFEE BREAK @ AIL & Lichthof B

Lecture Session #14: Art Education and Global/Popular Cultures	Lecture Session #15: Primary School Education and Perception
Chair: Brigitte Felderer / Peter Gregory	Chair: Silke Pfeifer / Teresa Torres de Eça
16:30 – 18:00 pm @ Aktsaal	▪ K. Bering **Culture and Art Education in a Globalised World** ▪ F. Billmayer **The Supermarket as Tool for Observing Culture** ▪ K. Klein **Shopping** ▪ S. Burkhardt **CREATISITY – an Art Educator's Perspective**	16:30 – 18:00 pm @Fokus Forschung	▪ A. Tóth, A. Kárpáti **Assessment of Color Perception and Interpretation** ▪ A. Sumi **Viewpoint of Multicultural Symbiosis in Art Education: Recognizing the Difference in the Color of the Sun in Children's Drawings** ▪ R. Watts **Children's Perceptions of Beauty: Using Digital Technologies to Raise Levels of Engagement with Images** ▪ A. Kárpáti **The Results of Online Assessment of Visual Communication Skills**

FRIDAY, SEPTEMBER 23

09:00 – 12:00 am	School tour by bus across Vienna @ AIL meeting point
09:30 – 12:00 am	M. Temnitschka **Nude Drawing** @ Aktsaal
12:00 – 13:00 pm	LUNCH BREAK @ Lichthof B
12:15 – 13:00 pm	InSEA European Regional Council Meeting @ Hörsaal 2

13:00 – 14:30 pm
Workshop Session #7 @ AIL

Lecture Session #17: Media and Meaning Making
Chair: Glen Coutts / Helmut Draxler

- S. Ikeda, T. Takahashi **Cooperative Learning of Art Education: Using iPads in an Inclusive Classroom**
- C. Tong **Open Classroom with Open Minds**

Workshop Session #8 @ AIL-I

- A. Mayr-Stalder **Computing Textiles with TurtleStitch**
- M. Arndt **Perspectives to Reflect the Use of Digital Technologies in Art Education**

13:00 – 14:30 pm @ Seminarraum B

- S. Ackermann **The Magical Mirage: Engaging Students in VR to Enlighten Classroom Experiences**
- S. Hadjigeorgiou **Why Still Life Matters as Never Before**
- M. Paatela-Nieminen **Finnish and Erasmus Students Apply Fragments of the Fairy Tale Sleeping Beauty for Transdisciplinary Meaning Making in Arts-based Research**
- M. M. Abdel-Salam Ali **Using Cricket Loom in Producing a Weave and Benefit by It in Small Projects**

| 14:30 – 15:00 pm | COFFEE BREAK @ AIL & Lichthof B |

15:00 – 16:30 pm
Workshop Session #9 @ AIL

Lecture Session #22: Art, Science and Communiation
Chair: Peter Gregory / Silke Pfeifer

- R. Sinquefield-Kangas **Art and Empathy: A Quest for Character Development through Exercise and Experiences**
- S. Schatz **Das Museum in der Hosentasche / A Museum in a Pocket**

Workshop Session #10 @ AIL-I

- R. Mateus-Berr, L. Reitstätter, K. Seirafi, A. Seirafi **personal.curator: Applied Design Thinking for Developing a Wearable Museum Tool**
- J. Sillis, J. Plimmer, L.Jacques, Untitled Play (H. Pillai and G. Mollett) **Generation ART: "A Proper Takeover"**

15:00 – 16:30 pm @ Seminarraum B

- C.-G. Göller **Hands on Handouts. About the Importance of Design Knowledge and Evaluation Skills for Visual Processing of Handouts in Art and Design Education**
- K. Aktas, S. Atlantas **Mathematics for All!!!**
- M. Autio-Hiltunen, M.-L.Kraft **Resonating Arts and Music in Primary Teacher Education**
- W. Lunzer: **Science Fashion – Fashion as an Educational Tool**

16:00 – 16:30 pm	COFFEE BREAK @ AIL & Lichthof B
17:00 – 17:45 pm	KEYNOTE @AIL L.-A. Noel **Imperatives for Art and Design Education in Emerging Economies**
17:45 – 18:30 pm	KEYNOTE @AIL M. Hann **Stripes and Checks**
19:00 – 24:00 pm	Conference dinner @ ATELIER AUGARTEN

SEMINARRAUM A   HÖRSAAL 2

FRIDAY, SEPTEMBER 23

Lecture Session #16: Adult Education and Arts-Based Research
Chair: Eva Maria Stadler / Alexander Damianisch

Lecture Session #18: Adult Education and Reflexivity
Chair: Ruth Mateus-Berr / Janeke Wienk

13:00 – 14:30 pm @ Seminarraum A

- E. Gaul **Adaptive Learning in Hungarian In-Service Teacher Training**
- S. Pfeifer, E. Christof: **"Something with Images..." – About the Potential of Arts-based Methods in Teacher Training**
- M. Hiltunen, M.-L. Kraft **The Challenges of Increased Immigration – Art-based Action Research Promoting Dialogical Space**
- M. Martinek: **Building Bridges Between Theory and Practice in Art and Design Education. A Reflective Model**

13:00 – 14:30 pm @ Hörsaal 2

- S. Haslam **In Dialogue – Knowledge: Its Movement, Value and Organisation or, its Criticality, Values and Struggle**
- R. Arregui-Pradas **Visual Arts Curricula at Secondary School as a Project for Sustainability**
- J. Neil **Meaningful Digital Technologies: The Pedagogy of Digital Auto-Ethnography**
- H. Zaky, S. Elsheikh **Educated Eye as a Sustainable Repertoire for Art Education**

| 14:30 – 15:00 pm | COFFEE BREAK @ AIL & Lichthof B |

Lecture Session #21: Theory of Art Education and Critical Thinking
Chair: Helmut Draxler / Eva Maria Stadler

Lecture Session #23: Means of Expression and Pupil's Viewpoints
Chair: Martina Paatela-Nieminen / Marion Starzacher

15:00 – 16:30 pm @ Seminarraum A

- T. Pusa **Gender Blender – A Frame for Gender Aware Art Education**
- B. Mahlknecht **Doubt, Excitement, Pleasure. Feminist Politics of Teaching and Learning**
- W. Schwartz **Ephemeral Interventions: The Radical Practices of the Danish Experimental School (1961-1972)**
- A. Sinner **Against the Grain: An Intervention of Mastery Learning and Intellectual Emancipation in Art Education**

15:00 – 16:30 pm

- A. Sousa Portraiture **Today: Between Contemporary Art, Selfies and Schools**
- J. Pullinen, A. Lokka **Boys Draw Selfportraits and Take Selfies**
- F. Pirstinger **Art Education from the Pupil´s Point of View**
- N. Ostan **Dreaming About the "Ideal School"**

AKTSAAL

12:00 – 13:00 pm	LUNCH BREAK @ Lichthof B

Lecture Session #19: Visual Literacy

13:00 – 14:30 pm @ Aktsaal	■ F. Billmayer, C.-P. Buschkühle, C. Herth, A. Kárpáti, G. Pataky, E. Wagner **Common European Framework of Reference for Visual Literacy (CEFR_VL): Results and Perspectives**
14:30 – 15:00 pm	COFFEE BREAK @ AIL & Lichthof B

Lecture Session #24: Visual Literacy
Chair: Janeke Wienk / Ernst Wagner

15:00 – 16:30 pm @ Aktsaal	■ S. Ulkuniemi, P. Chacón, G. Pataky **What's Wrong with You, Education? Teacher Training Students' Critical View of Contemporary National Primary School Systems in Three EU Countries** ■ G. Pataky **Development of Plastic Art Skills from the Ages of Three to Seven in the Light of CEFR_VL Competency Model. Diagnostic Tests of the Three-dimensional Artwork (3D) within the System of Visual Education** ■ M. Prevodnik **Visual and Artistic Literacy – A New Educational Paradigm Currency** ■ V. Pavlou: **Utilizing the Common European Framework of Reference for Visual Literacy: Challenges and Potentials from a National Perspective**
16:00 – 16:30 pm	COFFEE BREAK @ AIL & Lichthof B

InSEA MEETING AND CULTURE PROGRAM

10:00 – 12:00 am	Kunstforum Wien meeting point @ museums mumok Wien Musem
10:00 – 13:00 pm	Détours Travel Agency tour 1 @ AIL meeting point
13:00 – 16:00 pm	Vienna sightseeing
14:00 – 16:00 pm	Kunsthalle Wien meeting point @ museums MAK
14:00 – 17:00 pm	Détours Travel Agency tour 2 @ AIL meeting point
18:00 – 21:00 pm	InSEA World Congress Meeting @ AIL

FOKUS FORSCHUNG

Lecture Session #20: Spaces for Creativity
Chair: Marion Starzacher / Luise Reitstätter

13:00 – 14:30 pm @Fokus Forschung	■ M. Al-Amri **Art Education for Creativity** ■ F. de Burgo **The Importance of Theory and Practice of Creativity in Higher Education Contexts** ■ O. Myllyntaus **Skills, Knowledge, and Learning Promoted through School Architecture and Public Art** ■ G. Hasenhütl **The Design Laboratory. A Paradigm for Design Education?**
14:30 – 15:00 pm	COFFEE BREAK @ AIL & Lichthof B

ART & DESIGN EDUCATION IN TIMES OF CHANGE

Looking back in history, we see that art education has repeatedly been exposed to all kinds of challenges brought on by political and societal changes. Today we face new historical challenges we never expected. Starting with the crash of the financial markets in summer 2008, the current global economic crisis is the worst the world has seen since the Great Depression of the 1930s. In 2015 the UNHCR counted more than a million migrants and refugees crossing into Europe driven by the conflicts in Syria, Afghanistan, Eritrea or Kosovo. For 2016, Ericsson predicts more than two billion smart phone users worldwide; by 2020 smartphones will account for as much as 80 percent of all mobile data traffic. In response to these intertwined phenomena of global financial crisis, mass migration and the pervasiveness of new technologies in everyday life, the demand for new participatory approaches in governance, education and culture is rapidly increasing.

Teaching and learning art and design in times of change require entirely new perspectives. Since the onset of the "educational turn," we find that knowledge, competencies and skills have become fragmentary. To give only two examples: young pupils' understanding of the content of the texts they read seems to be decreasing in our computer-driven age; and, while they may know how to play a myriad of computer games, they seem to not be aware of the many other, diverse ways a computer can be used. They have also unlearned empathic and social skills. Knowledge has become extremely complex and can be understandable via transdisciplinary approaches, but schools and curricula do not yet sufficiently reflect these inter-relations. Creative skills are needed to work across disciplines and to open up chances for education and society. Social and cultural participation should be enabled, social cohesion strengthened, creation and innovation facilitated.

The conference asked for contributions that give partial answers to questions related to education in these times of change, and we received an impressive feedback in return from our colleagues. We are proud to present a rich and dense conference program with theoretical reflections, historical and empirical analyses, as well as case studies and hands-on activities in workshops. International theoreticians and practitioners from all over Europe and beyond will share their research, expertise and knowledge at the very first InSEA Regional Conference in Vienna. Follow, discuss and enjoy!

Ruth Mateus Berr,
Luise Reitstätter, Klelija Zhivkovikj

**Organizing Committee InSEA
Regional Conference Vienna 2016
D'Art – Austrian Center for Didactics
of Art, Textile & Design**

didactic-art.org

PROGRAM   5 KEYNOTES
95 LECTURES
20 WORKSHOPS

WELCOME

On behalf of the International Society for Education through Art, it is my great pleasure to welcome participants to the InSEA Regional Congress Vienna 2016.
InSEA is a non-governmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization (UNESCO); it is a worldwide association of those concerned with education through art. Members of InSEA believe that education through art is a natural means of learning at all periods of growth of the individual, fostering values and disciplines essential for full intellectual, emotional and social development of human beings in a community.
It is time for educators to reflect upon inclusion and exclusion in cultural and educational contexts, and to try to construct bridges that will increase tolerance and understanding in the world. Educators are searching for new strategies in an effort to reach across cultures, to encourage inter-cultural respect, and to nurture an inexhaustible quest for knowledge, understanding and mindfulness. As arts educators we are well positioned to advocate for the benefits of the arts in formal and informal educational contexts: schools, museums and cultural sites, community centers, institutions and other educational organizations. Arts education is more than ever needed in knowledge-based, post-industrial societies that require citizens with confident and flexible intelligence, creative verbal and non-verbal communication skills, the ability to think critically and imaginatively, and to possess inter-cultural understanding and an empathic commitment to cultural diversity.
Practice of the arts offers children, young people and adults unique opportunities to understand and create their own cultural and personal identities. The arts engage people in active learning and creative questioning, stimulate interdisciplinary study and participatory decision-making. These are essential capacities and skills for building a bridge towards participatory democracy.

As a member of a solid community of people committed to education through art, I welcome all those who are here, willing to think about the social impact of art education, and to discuss ideas to improve our strategies and actions in order to claim excellent art education programs in our neighborhoods, our cities and our countries as a right of all citizens, and not just a few.
It is my personal hope that the shared conversations about art and design education in times of change during the congress will inspire all of us to use our knowledge, skills and experience to impact policy makers, educators, and the broader society as we advocate for good quality arts education for all.

With gratitude and appreciation,
Teresa Torres de Eca
InSEA President

insea.org

THU SEPT 22, 2016
@ AIL I

@ 09:00 – 10:00 AM
REGISTRATION

@ 10:00 – 10:10 AM
WELCOME NOTE ORGANIZING COMMITTEE
R. MATEUS-BERR, L. REITSTÄTTER, K. ZHIVKOVIKJ

@ 10:10 – 10:30 AM
WELCOME NOTE INSEA
T. TORRES DE EÇA, R. IRWIN, G. COUTTS,
J. H. SANDERS III, C.-P. BUSCHKÜHLE

KEYNOTE
@ AIL I
@ 10:30 – 11:15 AM

ARTISTIC PRAXIS AND THE NEOLIBERALIZATION OF THE EDUCATIONAL SPACE
Pascal GIELEN
University of Groningen, NL

Referring to the work of Richard Sennett, this lecture puts forth the proposition that art production is only possible when there is a correct relation between theory and artistic practice. A good artistic praxis can only be realized by incorporating theory into it. Based on empirical research, Pascal Gielen elaborates on a biotope which is the necessary precondition for a sustainable development of art. This biotope consists of the domestic, peer, market and civic domains. Within these domains, theory and artistic practice interact in different ways. In order to ensure the development of an artistic praxis, art education needs to maintain this biotope. Gielen demonstrates that policy decisions in Europe, following the Bologna agreement regarding education, do not make the task of higher arts education any easier. Increased scale, increased bureaucracy and the neoliberalization of educational space threaten to counteract the integration of theory and practice, and thus to undermine the biotope of the artist.

@ 11:30 – 12:00 AM
COFFEE BREAK @ AIL & LICHTHOF B

@ 12:00 – 13:30 PM

THE ROLE OF MUSEUMS IN CREATING SOCIAL CHANGE THROUGH COMMUNITY COLLABORATIONS
Martina RIEDLER
Canakkale University, TR

This paper examines various ways art museums can engage with diverse communities and broaden their audiences in the 21st century by foregrounding Paulo Freire's concept of dialogical pedagogy. Drawing on the theoretical framework of critical pedagogy and lived experience, it maps these ways onto current museum practice in relation to notions of identity, power, collaboration, conflict and risk. How can museums adapt institutional culture to pursue social change initiatives through building innovative and long-term relationships with community partners? The paper ultimately aims to showcase the immense potential and challenges for innovative and long-term collaborations with community groups if they are undertaken in a way that grants participatory practice as well as authority to many voices and are sensitive to the inherent challenges.

KEYWORDS **critical pedagogy, Paulo Freire, museum education, community education, social justice**

FROM MIDSUMMER MADNESS TO #MYMUSEUM
Leena HANNULA
Sinebrychoff Art Museum, FI

The Sinebrychoff Art Museum conducted a project focused on young people together with the city of Helsinki and four other museums. About thirty young people were offered a summer job for two weeks with the main purpose being to change the museum's look to the way they wanted it to look. No previous museum experience was needed. The main event of the project was held just before Midsummer and that's why it first was called Midsummer Madness. During the process the name was changed to #mymuseum. With their memes and program suggestions, secondary school students gave us new ideas about lifelong learning and adult education. This lecture opens fresh ideas about how to look on old art with bright new ideas, and how working with young people can change one's point of view if you let them in as museum professionals. Why bother? The tradition of exhibitions made by museum curators has changed to a more active view of letting audiences speak. Hands on-strategy to minds-on thinking has a multiple context: people want to share things and tell stories via new technology. Museums are more global today; they open their doors to volunteers and take in people from all walks of everyday life. Art education in museum pedagogy is not only for school children. Non-visitors change their minds after visiting web pages. International museum collaboration and art education has an important role to play in the mediation between old traditions and new demands. How can we change the museum visit to a new kind of experience via media and art education?

KEYWORDS **museum, lifelong learning, secondary school**

NEW WAYS IN EDUCATION THROUGH ART: RESEARCH INTO MOBILE APPLICATIONS IN MUSEUMS AND GALLERIES IN THE CZECH REPUBLIC AND ABROAD

Petra ŠOBÁNOVÁ, Jolana LAŽOVÁ, Jana JIROUTOVÁ
Palacký University Olomouc, CZ

Education through art has always been bound to the school environment, but also to museums and galleries. It is these institutions that are now focused on finding new ways in which to make art accessible to wider target groups. One of the new and original forms of art mediation is mobile applications designed for smart phones and tablets. These are now offered by many museums and galleries worldwide. This paper will introduce our research based on the analysis of mobile applications that can be examined and evaluated from different points of view, just as any other digital product. A team of researchers based in Palacký University in Olomouc (CZ) focused primarily on the educational aspect and the quality of didactic transformation of the content of the application, but also on the ways in which application content can be linked to the museum, its mission and collections. In particular, our team was interested in discovering to what extent these new types of museum products enlarge current opportunities in museum learning, as well as the reach and typology of museum communicators, bearing in mind their application to art education and other educational fields. The paper presents up-to-date results and the most significant findings our team has arrived at in the course of our research.

KEYWORDS **mobile applications, education through art, art mediation, museum communicator, didactic transformation**

MAKING MUSEUM APPS MATTER?

Luise REITSTÄTTER
University of Applied Arts Vienna, AT

Making Museums Matter (2002) was the title of a seminal book by the American museologist Stephen Weill stressing the societal relevance of museums as their major evaluation criterion. Within the numerous efforts to be relevant to its audience, museums today increasingly make use of various digital channels such as websites, blogs, online collections, virtual tours, social media and museum apps. Taking into account that more than two-thirds of Austria's population use smartphones to access content online, the thought of combining a digital device and the analog museum visit becomes obvious. Museum applications offer museums an opportunity to address a diversity of audiences; can deepen the museum experience via additional or customized content; or even render the experience independent of time and place. However, due to the intense financial investments required, only a limited number of institutions up until now have been able to utilize museum apps. Furthermore, these tools are often (only) seen as marketing efforts; sometimes they just duplicate the content already used in the exhibition, lack intelligent storylines or only offer small-sized images due to copyright reasons. Methodologically, the study draws on a structural analysis of available museum apps in Austria, and expert interviews with persons involved in their development. While the analysis compares hard facts such as operating systems, costs and overall use, the main emphasis is put on the educational value of the app with respect to possible generic learning outcomes. Consequently, the lecture offers an insight into the status quo and aims to show the possible future of the museum app as a medium with a strong potential to matter to its audience.

KEYWORDS **museum education, media-use, apps, meaning, societal relevance**

THU SEPT 22, 2016, LECTURE **SESSION #2**
@ SEMINARRAUM B, CHAIR: T. TORRES DE EÇA / J. H. SANDERS III
ART EDUCATION AND POLICIES

@ 12:00 – 13:30 PM

CHANGES IN THE NORDIC ART EDUCATION CURRICULA. CURRENT, PAST, AND FUTURE VISIONS

Mira KALLIO-TAVIN
Aalto University, FI

What kinds of approaches do art educators in Nordic countries anticipate for the future of art and design education? What are the similarities and differences in the five Nordic countries' art teaching curricula in schools? What are the expected roles of future art teaching in Nordic schools? This presentation will explore the history, current situation and future visions of visual art education in comprehensive schools, by exploring curricula changes through primary to secondary schooling in all five Nordic countries, Finland, Sweden, Norway, Denmark and Iceland. The countries share similar traditions and ideologies in art education, and the influence between the countries is significant. The cultural, educational, political and historical similarities and differences, and their effects on art education in each country are discussed in the presentation. Educational ideologies, for example, are connected to social justice, Nordic welfare democracy, and equality, while identification is often tied to art, architecture and design profiles. Many of the Nordic countries are going or have recently gone through curricular changes. The emphasis of this presentation is to discuss these changes and their significance for future art teaching.

KEYWORDS **Nordic art curricula, curriculum studies, Nordic countries, art and crafts education, democratic education**

STEM AND ART EDUCATION: POLITICS AND OPPOSITIONS

João Paulo QUEIROZ
Universidade de Lisboa, PT

The aim of this lecture is to present a critical overview on international educational policies of the last decade. We try to stress and criticize the the tension between motivation and entrepreneurship within a political background of competitiveness. In order to achieve this broad overview, we present and compare data on educational policy from the USA, from Latin America and from the European Union. We present examples and counterexamples where creativity contributes to consequential intervention. As a result, we outline the increasing establishment of policies and targets that regard competitiveness, economic growth, entrepreneurship, and employment perspectives, with a growing emphasis of R & D. We discuss recent trends in political discourses and their emphasis on the exact sciences (STEM: Science, Technology, Engineering and Mathematics). We will further discuss the ongoing sacrifice of art education and the diminishing of curricular hours for the humanities in general in present-day policies.

KEYWORDS **Art Education, STEM, USA, UE**

LAYING GOOD FOUNDATIONS? THE VALUE OF ART IN THE PRIMARY SCHOOL

Peter GREGORY
Canterbury Christ Church University, UK

This paper presents what is known about the ways that art is experienced in primary schools in England. It draws on published research from the past ten years and aims to provoke questions around the value of the subject today and identify the implications about the future. Using government inspection reports (including Ofsted, 2009; 2012); teacher surveys, (NSEAD, 2014; 2016) and several research studies (for example Alexander, 2010; Corker, 2010; Gregory 2012; 2014) this paper will consider the value, place and uses of art in English primary schools. The picture painted will not necessarily be a positive one but it will be argued that this in itself means that the story needs to be presented, analysed and acted upon if a brighter future is to be achieved. The session will be informative for those with an interest in how developments in England have taken place, as well as others who want to reflect on the value of art in their own context and settings.

KEYWORDS **primary education, art experience, breadth of curriculum, developmental opportunities**

DEVELOPING UNIVERSITY-WIDE ART STUDIES (UWAS): DISRUPTING ART AS ONLY SKILL OR FRILL

Kevin TAVIN, Harri LAAKSO
Aalto University, FI

In the current neoliberal climate, where universities are decreasing humanities and non-industry related courses, we are developing a new program for university-wide art studies (UWAS) that offers access to art-based thinking for every discipline through a series of field-neutral courses on creativity and culture. The main aim of developing this new program is to explore these practices at the thresholds and intersections of disciplines, so that students receive a truly transdisciplinary and creative education in changing times. Being inherently transdisciplinary, UWAS courses are inclusive and based on artistic and design thinking, and the curriculum and pedagogy is carefully adjusted for the needs, interests and creative potential of non-art disciplines. UWAS is also a dialogical agent of transformation of non-art disciplines by creative practices; it is also self-reflexive of our present understanding of art and design, potentially facilitating the emergence of completely new areas of inquiry and practice. This distinguishes UWAS courses from other university-wide courses, or art and design courses that are just open to anyone. This presentation explores the development, implementation, and future of UWAS. Specifically, we look at how UWAS is a first of its kind in Finland, and how it functions at the limits of disciplines, offering an opportunity for thinking and activities that might not (yet) be possible within the traditions of those disciplines, thus enlarging their area of thinking. We also discuss how UWAS might create new pedagogical forms and encourage experimentation and exploration of new pedagogical methods and methodologies.

KEYWORDS **university teaching, curricula studies, transdisciplinary programs, art and creative practices**

THU SEPT 22, 2016, LECTURE **SESSION #3**
@ HÖRSAAL 2, CHAIR: A. DAMIANISCH / M. PAATELA-NIEMINEN
ARTS-BASED RESEARCH AND CHANGE

@ 12:00 – 13:30 PM

ART AND SOCIAL ENGAGEMENT: CHALLENGE, CHANGE AND OPPORTUNITY IN THE ARCTIC

Glen COUTTS
University of Lapland, FI

This presentation will be in three parts. The first will address the central theme of the session: challenge in the Arctic, as viewed through the lens of contemporary art as an agent for change. We will present art developments at the University of Lapland and, in particular, a thematic network called Arctic Sustainable Arts and Design (ASAD) that focuses on innovative ways of using contemporary art to address socio-cultural issues in diverse cultural contexts. In the second part, the theme of change will be addressed, and we will reflect on developments in art education in the North, and a new initiative located at the intersection of art and design practice, that draws on the key strengths of both the art and design disciplines. Referred to as Applied Visual Arts, the focus is on the multifaceted area of socially engaged art, and requires students to work on issues related to the Arctic and the circumpolar north, thus creating a challenging environment for students to create innovative solutions with community groups. The third part of the presentation will consider some of the opportunities that the unique socio-cultural and ecological conditions that exist in the Arctic afford. In presenting selected case studies, we examine the role of art and its potential benefits when operating in the field and in collaboration with local partners. How might the techniques and methods of art be used to the benefit of local people and businesses?

KEYWORDS **art, socially engaged art, Arctic**

RETHINKING SUSTAINABILITY IN ART EDUCATION WITH ARTS-BASED RESEARCH

Henrika YLIRISKU
Aalto University School of Arts, Design and Architecture, FI

My doctoral research studies practice-based knowledge of sustainability and ecology in art education, and environmentally oriented art education pedagogies. In-depth interviews were conducted with professional art educators working in a public school context. The broader aim of the research is to study human relations with the environment and its ethical dimensions. Developing the conceptual and theoretical approach framed by phenomenology and processing the complex and multi-dimensional knowledge gathered through interviews, the researcher became increasingly aware of the disconnect between the professional realities of the teachers and the theoretical approaches of education aimed at sustainability. It became essential to study the researcher's own position and relationship with athletic outdoor experiences for her to advance with her study and analysis. While she was already practicing the sport of orienteering on a regular basis, this practice became a systematic and embodied, arts-based research practice. The practice grew into a dialogue between the embodied practice (athletic experience in semi-urban forests) and various theories and philosophies. As the researcher adopted an artistic orientation and attitude to this practice, she further altered herself to experiment with the limits of controlled subjectivity, and habitual ways of acting. The presenter will initially cover the foundational ideas of her doctoral dissertation, followed by a description of and examples from her embodied arts-based practice of orienteering as a form of research. To

conclude, she will discuss how studying her personal position redirected her interview-based research into environmental art education practiced by Finnish art teachers.

WAR ON CASH

Virginia LUI, Mila MOSCHIK, Ruth MATEUS-BERR, Christiane VOGL
University of Applied Arts Vienna, AT

It is rumored that cash will be abolished in the coming years; we have already witnessed a dwindling cash circulation and increasing worldwide disputes such as the "War on Cash" and the "Death of the Banknote." Advocacy for the demise of cash goes along with the crackdown on crime, tax avoidance, terrorism, human trafficking and money laundering. Against this background, understanding of the social, cultural and aesthetic dimensions of cash is important in order to grasp the reality of its demise. Although cash is dealt with on a daily basis, there is a significant lack of public knowledge of the "sensory literacy of cash" such as its visual and haptic qualities. With this in mind, artistic approaches have been developed in order to tackle this topic from a critical and informative standpoint. Students of the University of Applied Arts Vienna from the fields of Art, Design, Textile Education and Social Design have developed a multitude of participatory and performative reactions to the topic. Some of these interventions deal with the mapping of shopping receipts, haptic and sensory experiences using credit cards, participatory tasks assigned to the public, visual manipulations of cash and educational tools. Almost no medium is as emotionally charged and present in society as banknotes. Banknotes were the first reliable, visual and tangible mass medium of industrial society. Given its significance in history and its social and cultural importance, a re-examination of cash must take place in order to comprehend the meaning behind its abolishment and its relevance for our future.

THU SEPT 22, 2016, LECTURE **SESSION #4**
@ AKTSAAL, CHAIR: C.-P. BUSCHKÜHLE / F. BILLMAYER
ART EDUCATION AND METHODS

@ 12:00 – 13:30 PM

ROAD TO INDEPENDENCE: TRIPLE-LAYERED PEDAGOGY IN A COLLEGE STUDIO CURRICULUM

Shei-Chau WANG
Northern Illinois University, US

During their first two years of college, many art students struggle to develop a proper learning pattern. This problem is common in American universities and has three causes: 1) Because students lack self-discipline and self-motivation, they become passive/spoon-fed learners. 2) Because students lack theoretical and practical foundations in art for intellectual/technical development, instruction does not effectively support thier progress. 3) Because individual students receive various levels of preparation in high school, two typical groups of students are always mixed in a class: students with limited studio experience who are unable to achieve course objectives, and students with advanced preparation who cannot move forward due to the repetitiousness of course content. This study responds to this problem by changing a studio curriculum so as to include contemporary art/design concepts and techniques through a triple-layered (student-centered, task-oriented, and assessment-based) pedagogy. The curriculum was designed to help students recognize their own visual culture foundations and become critical, independent and empowered learners who can manage their own learning patterns by exploring new art/design forms, techniques, and media. A weekly critique applying various innovative assessment strategies motivated students to thoughtfully prepare, seriously create, and carefully present their works. As a result, the instructor and students developed a unique, symbolic client-designer relationship; students also engaged in positive/progressive/friendly competitions to achieve excellence. Text, photo, and video documentation, observation, and students' works were used for analysis. The triple-layered teaching method, the selected projects with students' work samples, and the evaluation of this curriculum will be discussed in the presentation.

ENVISIONING AND VISUALIZING THE FUTURE TOGETHER

Markéta BREZOVSKÁ
International Urban Planning, Faculty of Architecture, Karlsruhe, DE

During our experimental course called "KarlsUNruhe. What if Nothing Stays as We Know It?" at the Karlsruhe Institute of Technology in 2015–2016, we developed a research project of a surprisingly high educational level and that had a strong impact. The performative introduction to the topic based on our newly constructed identity; the participatory format of teaching and learning including the playful involvement of students; and a real result in the form of a publication, followed by an exhibition and the engagement of the broader public, all proved to work perfectly. The outcome, in the form of "Karlsruhe Latest News: A Weekly Journal for Architecture and Social Development," fictively published on January 2, 2030, retrospectively addressed various urban and social problems of the past while aspiring to discover the future. A scenario of a state of emergency that might have had global or local economic, social, cultural, climatic or political causes brought us to several ideas projected on to the development of the city and its society. During the course students elaborated on various subjects that dealt with either impossibly utopian or terrifically

imaginable futures. The chosen form of a traditional medium – a printed newspaper – evoked on one hand a nostalgia for slow information transfer, and on the other (and in contrast to present-day, fast-paced virtual media and social networks), it stood for a serious attitude, of seemingly long-lasting value and traditional credibility. Together with the exhibition, it served us as a powerful tool to involve the general public and trigger further discussion.

THE PHENOMENON OF ADULTS' INHIBITIONS IN DRAWING AND ART INTERPRETATION LESSONS

Veronika JURECKOVA, Ondrej MOUCKA
University of Lapland, FI

This paper deals with the phenomenon of adults' inhibitions, their low self-esteem and their lack of confidence, which manifests itself not only in the area of understanding/interpreting modern art but also in drawing lessons. It is believed that this phenomenon is caused by the discontinuation of art education that occurs after/during compulsory education. As will be shown in examples, teachers of art interpretation and drawing lessons for adults are facing a similar problem in which course participants are afraid to express their own opinion, be it in a discussion on interpreting an artwork ("But we're not experts, we don't understand it") or when trying to produce a drawing in drawing lessons ("I can't draw, it doesn't look the way it's supposed to look"). We have come to the conclusion that the ability to interpret and/or to draw should be perceived as a skill, and therefore when trained it enhances self-esteem and helps develop participants' creativity and self-expression. In both areas, it is important to increase the skill of 'deep seeing,' observing and perceiving. Experience from practice led the authors of the paper to think about some questions which they would like to present and discuss with the conference audience. Some of those questions are: Where are the boundaries between the development of creativity and excessive focus on technical perfection? At what point does a teacher's leadership become an obstacle? Is it possible to prevent the discontinuation between compulsory education and adult education?

THU SEPT 22, 2016, LECTURE **SESSION #5**
@ FOKUS FORSCHUNG, CHAIR: M. HANN / K. ZHIVKOVIKJ
EDUCATION AND CULTURAL DIVERSITY

@ 12:00 – 13:30 PM

AN INTERDISCIPLINARY PROJECT STUDY OF INTERCULTURAL COMMUNICATION

Selma ASLANTAS, Nese TERTEMIZ
Gazi University, TR

This project has been carried out with the purpose of contributing to the creation of different cultural values, a common ground of tolerance, and cultural sensitivity in teacher education. Visual arts education was made the focal point and prospective classroom teachers researched cultural elements or art works belonging to various communities through an interdisciplinary approach in order to create individual designs through project-based learning methods. The lifecycle of the project continued by creating and researching project plans, designating, and implementing and exhibiting the subject and sub-subjects. Themes were designated by considering the program model integrated with an interdisciplinary approach, and also according to the main points set forth by Banks (2014) within the framework of intercultural education. The classroom teacher candidates associated their themes with relevant achievements from the primary school level in Visual Arts, Social Sciences, Social Studies, Mathematics and Turkish classes. Implementation of the project was held during the spring semester of 2014–2015 academic year , with 87 prospective 3rd grade teachers attending additional weekly class hours and workshops over a period of three months for 14 weeks, including weekends. At the end of the study, student designs and products were exhibited at the Gazi Concert Hall in October 2015, within the scope of a symposium organized by the G.U. Gazi Faculty of Education. This study not only aimed to share the products made by the prospective teachers, but also to reveal the views of those teachers regarding their experiences throughout the project's duration. Their views have been interpreted via content analysis, and by a qualitative research approach. To achieve this, project executers have prepared a feedback form containing eight open-ended questions that let the teachers reveal their opinions on the project. This provided us with the opportunity to have a detailed look at the thoughts of the prospective teachers regarding the targets from the beginning until the end of the project.

IS IT TRUE (ART EDUCATION)? A DIALOGUE ON CONTEMPORARY ART EDUCATION

Minna SUONIEMI, Marja RASTAS
Aalto University, School of Arts, Design and Architecture, FI

The presentation is based on a reflective dialogue between two academics, both working in the Degree Program of Art Education in Aalto University. We look into the process of planning and teaching together the course Contemporary Art Education. The thematic approach of the course was to reflect and deconstruct pre-conceptions of art education in the current political and societal framework. We focus on the final project of the course related to Yael Bartana's video work *True Finn. True Finn* explored the mechanisms of cultural inclusion and exclusion from the point of view of national identities. We asked our students, whether analogical mechanisms could be found in the field of art education. They were

asked to explore the real and imagined professional identities of art educators: What kinds of values, conceptions and expectations connect them to and separate them from each other as students of art education? What is included and excluded? The task was to produce a collective portrait of the "True Art Educator," utilizing any artistic medium. We share the idea of trusting in conversation and public inquiry, through which tacit understandings are brought into consciousness in order to be explored. Such a transformative process brings our taken-for-granted assumptions to explicit affirmations, so that they can be studied, shared, critiqued, and changed. In the case of True Art Educator, the openness and indefiniteness of the contemporary artwork created a unique starting point for various interpretations and dialogues, which challenged both the students' and the teachers' thinking.

INCLUSION IN CREATIVE TRANSCULTURAL ART EDUCATION

Ava SERJOUIE-SCHOLZ
Uni Erfurt, DE

As our societies become more diverse, the need for an inclusive education system that not only promotes respect towards other members of society but also provides equal chances for everyone is becoming more essential. Creating an inclusive education system or an inclusive learning environment does not contradict the idea of creative art education. On the contrary: being aware of the potential of a culturally, racialy, socially, as well as physically diverse classroom can add to the richness of the learning experience and provide students with possibilities that could inspire creative thinking and creativity. In such a diverse group the subject, skills and methods of learning and teaching are as diverse as the group itself, and can even go beyond the possibilities offered in the classroom. Creative thinking, production and inclusion can support one another as well as inspire new possibilites of artistic expression. The presentation will be supported by examples of art projects conducted in primary schools, and will help to spotlight the importance of inclusion in education through creative transcultual art education. This study was conducted over a ten-month time span. Future primary art teachers used this time for lesson preparation, conducting art projects in the classroom, and close observation and study of children's reactions towards the lesson and its themes, their verbal and visual expression as well as their participation in class activities.

INVISIBLE DREAMS FOR A COLORFUL FUTURE

Maria VASSILIADOU
Frederick University, CY

Memories from the past, fragments of our lives, are not only nostalgias but can also become sources of inspiration for artistic creation. We can say that artistic activity is not only a medium of expression but is of immense importance to our lives. It helps people realise their inner feelings; it permits us to look into the unconscious. Moreover, it permits a deep purification, and illustrates for us how to better understand our instincts and emotions. In this presentation I will talk about a project I have worked on and elaborated with my students and wherein I have used memories in order to help students express themselves through artistic creation, and to facilitate communication between them. Above all, I wanted to give to the culturally diverse students an opportunity for self-inquiry and to gain self-awareness through artistic creation. In our days of global economic crisis and various political problems, young people are losing the ability to communicate and to express themselves. Observing this attitude among my students and their confusion about their identity started me working on the above project. Participants will have the opportunity to see the art works and also the positive results through the methodology I have used. Following the presentation I will talk about the importance of the use of memories for artistic creation by adults.

@ 12:00 – 13:30 PM

VULNERABILITY AND VICISSITUDES: THE ROLE OF SCENARIO-BASED GAMES IN PRESERVICE PREPARATION

Christina BAIN
The University of Texas at Austin, US

The purpose of this workshop is threefold: 1) to describe the Worst Case Scenario Art Game (a game we co-created with our preservice students); 2) to explain preservice students' perceptions regarding the game; 3) for workshop participants to reflect on their teaching experiences by creating a scenario card. The first half of the session will focus on an overview of the game, and explain how field-based experience can be represented in a scenario-based playing card. During the second half of the session, participants will create and then share a playing card based on their teaching experiences. Recently, 46 preservice students interviewed 46 teachers about their most challenging teaching moments. Next, they used these interviews as the basis to create playing cards for a game: The Worst Case Scenario Art Game. This game, based on authentic classroom experiences, helped preservice students grapple with teachers' vulnerabilities and vicissitudes, particularly challenging events or issues, in a low-risk environment. They discovered that contextual and cultural information plays a key role in understanding how to teach effectively. They also reported enjoying the game because their cooperating teachers helped them understand their problem solving process. They gained different perspectives on issues by playing the game with classmates, and they learned that there may be multiple solutions to problems. Experienced educators recognize that teaching is a complex, social process that is influenced by many contextual factors. The best solution to a situation — in theory — might be effective in one place but not in another. Therefore, preservice students often feel unprepared because they have limited teaching experience to draw upon. So, how might preservice students learn from the wisdom and experience of seasoned teachers? We believe that K-16 collaborations, such as the Worst Case Scenario Art Game, offer one important strategy for improving preservice preparation.

KEYWORDS **preservice, games, K-16 collaborations, authentic learning**

ARTS EDUCATION EXPERTS AROUND THE WORLD: WHAT'S ON THEIR MIND?

Teunis IJDENS, Ernst WAGNER
LKCA: Netherland Centre of Expertise for Cultural Education and Amateur Arts, NL
Academy of Fine Arts Munich, DE

In 2012 the International Network for Arts Education Research (INRAE) initiated the research project Monitoring National Arts Education Systems (MONAES). The project aims to monitor if and how issues in the UNESCO Seoul Agenda - Goals for the Development of Arts Education (2010) are reflected in arts education practices and policies around the world. The Seoul Agenda calls upon UNESCO Member States to assure access to arts education and "to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives."

The research is carried out by the Netherlands Expertise Centre for Cultural Education and Amateur Arts (LKCA) together with the UNESCO Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg, and the Research Group Cultural Sociology and Lifestyle at Ghent University. Two online surveys were held in February and May 2016: the first about experts' personal ideas and opinions; the second about their assessment of facts concerning arts education in their country. Nearly 400 experts from 60 countries around the world participated. In the conference paper we will first introduce the MONAES project: its background, development, final plan and possible future. In the second section data on experts' profiles are presented. The third section presents the analysis of the experts' understanding of "arts education," and of their opinion on expected benefits of arts education. In both sections experts in visual art are compared with experts in other arts disciplines (e.g. music, dance, theatre) and across countries. Finally we invite participants in the workshop to help us in making sense of the results, to comment on the project's design and findings, and to suggest further analyses.

KEYWORDS **experts, involvement, issues, challenges, UNESCO**

@ 12:00 – 13:30 PM

MEDIATING BODY KNOWLEDGE?!

Claudia LOMOSCHITZ
Academy of Fine Arts Vienna, AT

Mediating body knowledge?! Did you ever wonder why you have to sit still in spaces of knowledge production? The rationale and theory-based notion of knowledge changes in relation to the obstacle facing the "knowledge society" in relation to bodily, practical and social forms. This is captured in scientific shifts such as the body-, performative- and practical turns. The problem of the economization and capitalization of bodily and artistic practices can be currently seen in educational politics where the knowledge society turns out to be a knowledge of economy that strives towards the economization of the social. Performance art – as a critical, collective practice – can subvert capitalistic commands and create reflective forms of bodily and social learning. The main focus of this workshop lies on performative, bodily forms of knowledge production and mediation through performance. The workshop will focus on participatory experimental methods and demands a different understanding of the notion of knowledge. To open up and change the choreographies of knowledge production and mediation is the main concern of this workshop. Examples of existing performative/artistic mediation projects such as the "Hidden Curriculum" initiated by Annette Krauss, the "Sisters Academy" by Gry Worre Hallberg and Anna Lawaetz, "Phonomadic" by Francis Patrick Brady, and the performance project "Socialmuscleclub," will be shown. The main workshop method concerns the exploration of one's own and collective body knowledge. Exercises regarding the relation of voice, body, material, time and media will take place in the second part of the workshop. The aim is to generate performative strategies/choreographies which can be taken further to different educational settings.

KEYWORDS **performance, body knowledge, mediating, choreographies**

MOTIVATION AND IMPROVED SKILLS OF ELEMENTARY CLASSROOM TEACHERS OF ART AFTER 10 WORKSHOP DRAWING ASSIGNMENTS

Marjan PREVODNIK
The National Institute of Education, SI

PAttendees and invited to participate in ten short drawing assignments in order to show them one method of motivating elementary teachers of art from Slovenia. This method is used in the professional development of teachers. Our target was to raise their motivations for making art in order to be more skilled and confident in their teaching of young students. One of the purposes of the workshop was to show how the theory of self-efficacy beliefs (constructed by A. Bandura) can be applied in the context of professional training of elementary classroom art teachers. Some research data will be presented regarding this workshop topic. The workshop's target audiences are elementary teachers of art, art consultants, policy makers, art teacher trainers and motivated secondary school teachers of art. The participants will be given ten sheets of paper and a pencil. They will follow the author's instructions in short drawing assignments (from 40 seconds to 3 minutes). The purpose of the workshop will not be revealed unitl the end within the group evaluation. The participants will have an excellent opportunity to test themselves in a series of short drawing exercises and then evaluate their drawings with regard to the progress they made (if they did!), and the feeling of success and motivation for further (artistic and pedagogical) activities. They will have an opportunity too, to discuss the usefulness and applicability/adaptability of this task in real school drawing practice with students. Art consultants and art teacher trainers may find this drawing method (of motivating and raising skills) challenging for their work with elementary teachers of art.

KEYWORDS **elementary classroom teachers of art, motivation, self–efficacy beliefs, drawing, art education**

THU SEPT 22, 2016, LECTURE **SESSION #6**
@ SEMINARRAUM A, CHAIR: P. GREGORY / G. COUTTS
EDUCATIONAL POLICIES FOR DIVERSITY AND INCLUSION

@ 14:30 – 16:00 PM

"BILDUNG KULTUR": CULTURAL EDUCATION AS AN EDUCATIONAL ELEMENT OF INCLUSION

Wilfried SWOBODA
ZIS Holzhausergasse, AT

In 2015 the Vienna School Board started focussing on cultural education under the name of "Bildung Kultur." The program is part of an "Erasmus+" European strategic partnership ("Schule INKLUSIVE Kulturelle Bildung," regions Vienna, Berlin and Bern). The focus aims to implement cultural education as an element of education for forms of common learning. In the challenge of accelerated social change, increasing immigration and refugee movement on the one hand, and the potential of cultural education with regard to transculturally oriented teaching on the other, a "manual for cultural school development" will highlight the importance of cultural education aspects and open up new ways for school development. The manual is supposed to be a tool in the middle and micro levels of the school system. The evaluation of practical examples, and the carrying out of workshops with experts for deep data collection add to the evaluative basis and result in a set of criteria. The "mirror criteria" present the "pedagogical core" of the manual as 1) definitional delimitation on the organisational level, 2) an action approach for school and teaching development, and 3) a summary of cultural education in a practice-oriented and manageable range. The lecture introduces the EU project and describes the "mirror criteria" as the result of the Vienna initiative "Bildung Kultur".

KEYWORDS **cultural school development, European strategic partnership, Vienna Schools Council, transculturally oriented teaching**

THE JOYS AND OBSTACLES OF A CHANGE AGENT: TEACHING IN PAKISTAN'S ONLY ART AND DESIGN EDUCATION MASTER'S PROGRAM FOR IN-SERVICE TEACHERS

Razia Iram SADIK
Independent Researcher and Arts Education Consultant, Lahore, PK

The arts are a vehicle of learning, expression and human development and have a crucial role to play in the education of all citizens. Though Pakistan has a long and powerful tradition of higher education in fine arts, to date it has had very little impact on society. The arts remain heavily underrepresented in the schools of Pakistan. They exist only in some independent schools, leaving children in the vast majority of public schools without the transformative experiences they offer. Pakistan is a nation of vibrant and diverse citizens, with a disturbed political landscape where energies need to be re-positioned towards humanistic values. Arts education is a powerful tool for promoting such change, yet it has not been given due attention even in large-scale educational development initiatives. Given this context, it is imperative to generate discourse on the pedagogy of art both at the university level (teacher education and artist education), as well as with regards to the schooling of children and informal educational experiences for people of all ages. Six years ago Pakistan's first Master's program in Art Education was set up at a private university to provide a serious professional development opportunity for in-service teachers from all over the country. This lecture chronicles the setting up, development and ongoing challenges of running this

program in an environment riddled with both societal opposition to the arts as will as internal art school politics against the pedagogy of art and design.

KEYWORDS **higher education, teacher education, Pakistan, critical pedagogy**

WHOSE ART? SUBJECT DIDACTICS MEETS DIVERSITY

Tiina PUSA, Marja RASTAS
Aalto University, FI

In the Aalto University Program of Art Education, subject-didactics studies include five separate courses, each integrated with teaching practice in different learning contexts. Their connection is explicated as "supporting the student's personal, reflective, critical educational thinking and professional growth." The presentation is based on material collected during academic year 2015–16, including visual documentation and written texts. The material was analyzed through a reflective dialogue between ourselves, two teacher educators, and aimed at re-formulating the role of subject-didactics as a part of teacher education in visual arts. We asked how different aspects of diversity appear in the material. The process led us to deal with a wider frame in which we recognized three main issues: 1) education is challenged by increasing cultural, social and economical segregation; 2) the new National Core Curriculum 2014 (a normative frame for Finnish basic education) strongly emphasizes cultural diversity and promotes multi-literacy as one of the primary general learning goals; 3) variation of the professional contexts of art education is expanding. The process led us to further, more detailed questions: How to re-define the identity of contemporary subject-didactics in visual arts, both at the theoretical and practical levels? How do course curricula already respond to the changing framework, even though implicitly? How could subject-didactics support new societal roles for art educators?

KEYWORDS **subject-didactics, segregation, diversity, teacher education, higher education**

A DIFFERENT CURRICULUM – POST-GRADUATION IN DIGITAL ART PRACTICE

Ângela SALDANHA
CIAC: Research Centre for Arts and Communication, Universidade Aberta, PT

One of the biggest challenges of this millennium is to promote education that is attentive to different forms of expression, in part and whole. With Project TEMPUS's "Enhancement of Russian Creative Education: A New Master's Program in Digital Arts in Line with EU standards" (2014-2016), we have been very attentive to education beyond the borders of countries: from internationalisation of EU university curricula in digital arts in accordance with the Bologna principles to improvement of the quality of education and implementation of new teaching methods. In Portugal, at Universidade Aberta, we started with transdisciplinary methods and the significance of the place of study for each student. The creation of a post-graduate program in Digital Art was centered on exploring the city of Lisbon. Different feelings and meanings inspired to create artefacts individually and collectively. The use of technology in an arts curriculum doesn't restrict itself to the basic replacement of tools. It opens new possibilities for artists to engage in dialogue with their audiences and environment, and even allows for the audience to become an interactive co-creator. The student-artist must therefore learn to predict and explore such

engagements and their outcomes: open education that transforms and brings shared values to life; active care for a better future for students; and a world of new and better relationships.

EXPERIMENTING WITH MOVING IMAGES: FROM AN ART PRACTICE TO PEDAGOGICAL RELATIONS

Joanna EMPAIN
Universitat Autònoma de Barcelona, ES

This paper proposes a visual narrative (Bach, 2007; Sánchez de Serdio, 2004) that shows how filmic strategies, when connected to experimental artistic practices focusing on the moving image, can affect teaching and learning practice. This will be explained through the intersection between visual culture studies and feminist perspectives, particularly through theories linked to feminist film studies, the video art field, experimental ethnography and pedagogy (T. Minh-Ha, 2000; Rogoff, 2000; Roman, 2008; Russel, 1999; Ellsworth 2005). I'll illustrate this idea by narrating a dialogical encounter that originated in the artistic field and later found its way into an art education classroom. This narrative emerges from the artistic practice of María Ruido, a woman filmmaker who carries out experimental and critical work on moving images that focus on the mechanisms of memory and its relation to narrative forms of history. Taking this artistic practice as a focal point, especially the concept of juxtaposition that emerges from it, I will be able to show how alternative spaces of learning unfold, and thus allow for other types of pedagogical relations to flourish. Viewing pedagogical relations as a way to create a space in which individual experiences inscribe themselves in social relations (Ellsworth, 2005, p.16), and then linking this idea with the fact that every type of artistic practice is also a way of inscribing ourselves in the world (Roman, 2008, p.13), I wonder how these two practices nourish, interpose and disrupt one another.

EQUALITY AND PARITY IN VISUAL ARTS EDUCATION: STUDENT TEACHERS' LEARNING EXPERIENCES IN PRIMARY TEACHER EDUCATION

Leena KNIF, Seija KAIRAVUORI
University of Helsinki, FI

In these times of change skills in dismantling social imbalances become more and more important. Racism and the fear of the other are deep in us and require the conscious practice of thinking skills. Primary education especially has a huge responsibility in this matter, since attitudes develop early in life. We argue that visual arts education — a way of cultural education and with its unique way of constructing knowledge and multi-modality skills — is a functional space for equal education and critical thinking even at the primary level. Our research project took place in one culturally diverse primary school in the city of Helsinki, where student teachers of the primary teacher education (N= 23) organized a workshop day concerning the theme 'equality and parity' as part of their studies in visual arts' didactics. Students in small groups planned and realized two separate visual arts workshops for the pupils. We explore what the student teachers learned during this process and how the theme was understood and realized in these workshops. Our data consisted of student teachers' pedagogical portfolios in which they documented their learning process during the project in spring 2016. Qualitative content analysis of the data showed that

student teachers learned to think critically around the theme in terms of pedagogy and visual culture, and found several ways of realizing the theme in practice.

ENTERING A HETEROTOPIA: THE POTENTIAL OF FREE PARTICIPATORY ART PROJECTS WITHIN THE EDUCATIONAL FIELD

Verena FAISST, Michaela GÖTSCH
Freelance artist and art educator, AT
AHS Kenyongasse, AT

"Inside Me" is the title of a short film that 59 students from a Viennese secondary school produced this year in collaboration with the artist Verena Faißt. There was no script or given topic. Within a collective process, the soundtrack and film were developed from the contributions of all participants. What arose is an eerie story about the archaic fear of losing oneself. In this project, the students gained experience they would not ordinarily acquire in everyday school life: they faced the challenge of deciding for themselves their individual form of contribution. They experienced a new form of communication and self-expression. They were part of a collective creative process that formed a unique artistic expression, being the synergetic effect of this very particular constellation of people, space and time. Using this example, this presentation will focus on the potential of participatory projects within the educational field, in particular, of collaborations between schools and free artists. We will argue that free artists from outside the educational system can help to facilitate the creation of a "Heterotopia" (Foucault), an "Other Space" beyond the familiar structure of the school environment and where different thoughts and creative expressions can be set free. We would like to analyze the requirements needed to achieve this aim and emphasize the need for close cooperation between the free artist and the art teacher in every respect, as the artistic quality, and the social and educational impacts are inseparably connected and can only benefit if different approaches act together productively.

COMICS AS TEACHER NARRATIVES: ENVISIONING TEACHER MENTORSHIP THROUGH ARTS-BASED RESEARCH

Rita IRWIN
University of British Columbia, CA

This presentation describes our implementation of arts-based research methods in the scholarly area of teacher mentorship. Central to this inquiry is that visual representation through comics can provide teaching practitioners a reflexive and imaginative outlook into early-career teachers' stories, and thus invite readers to ponder and consider their own stories of becoming teachers in conversation with others. The use of artistic forms of knowledge representation in knowledge mobilization activities has been recognized for its impact on educational fields of study, as it attends to the spaces in between research, art, and education by emphasizing the relations and meanings that emerge through knowledge sharing. Thus, employing arts-based research methods in the area of teacher mentorship within education, we hope to inspire further conversations in the interdisciplinary space of the conference by provoking discussion and creating new spaces for arts-based educational research in a broader educational arena. We consider comics as a complex system of semiotics and relationships. In this presentation, we discuss how comics, as visual narratives, are an arts-based knowledge mobilization activity that engages early-career teachers and educational professionals across school communities in British Columbia, Canada. Our image-based research outputs provide scholarly and artful portrayals of teacher narratives in regards to personal challenges and professional growth. Our use of arts-based research methodology in teacher mentorship intends to offer an alterative way of mobilizing research knowledge, provoking artful representation in articulating the complexity of teaching practice, and demonstrating the potential of the arts to illuminate particular insights in the study of educational phenomena.

THU SEPT 22, 2016, LECTURE **SESSION #8**
@ HÖRSAAL 2, CHAIR: E. WAGNER / A. DAMIANISCH
ART EDUCATION AND NEW TECHNOLOGIES

@ 14:30 – 16:00 PM

APPLYING DIGITAL MEDIA AND TOOLS IN THE SCHOOL SUBJECTS ART AND MUSIC – CREATIVE PROCESSES AND COMPETENCES IN UPPER SECONDARY SCHOOLS

Hans ÖRTEGREN
University of Umeå and Gothenburg, SE

The project will, from a Media Ecological perspective, study how the use of digital media and tools affect the use of traditional media and tools in Art and Music, and vice versa. Media-specific studies in upper secondary schools explore the potential of applying digital tools in the production of traditionally analog art and music programs. In focus are creative processes, productions and assessment in the subjects of Art and Music where digital media and tools are applied. What occurs when teachers embed digital media and tools in Art and Music will be studied. The project will research what assessment tools and approaches relating to digital competences are employed when using technologies to create art and compose music. Theories that will be applied are media ecology, sociocultural theory and cultural semiotics. In the analysis, the concepts of reproductive and creative processe as well as mastery and appropriation will be applied. The concepts enhance, reverse, retrieve and obsolesce will be used in a pedagogical context to explain changes that result in the use of digital media. The project will run for two years and involve researchers who collect and analyse data, and researchers who provide critical comments on the project's progress and its results. A stratified selection of classes in Sweden will be visited for deeper studies of applications of digital media within the subjects of Art and Music. Participant observations, interviews and 'stimulated recalls' will be made to monitor the creative processes from the introduction through to the final presentation.

KEYWORDS **media ecology, digital art, appororiation, mastery**

A REFLECTION OF GAME-BASED LEARNING APPROACHES FOR SECONDARY SCHOOL STUDENTS

Fares KAYALI
Vienna University of Technology, AT

Together with secondary school students the project "Sparkling Games" *(http://piglab.org/sparklinggames)* investigates how concepts from the field of game-based learning can be used to develop learning methods and materials covering the topic informatics and society. The project is supported by the Sparkling Science funding scheme, which aims at transferring academic research to schools in Austria. Starting with a detailed analysis of existing learning and mainstream commercial games, students step-by-step conceptualise and develop games and game-like materials to support teaching areas including copyright and intellectual property, privacy, surveillance, social media, and big data. The project leads to a transfer of academic skills to students, who gain expertise in the areas of game design and serious games as well as in research methods intended to assess and reflect on their creations. The project features collaborations with three different schools in Vienna, a gymnasium, a vocational school and a technical school. At these schools several workshops were held to assist the students in finding topics and creating learning games. In the proposed session we document how the collaboration with schools worked from an academic perspective and from the perspectives of the three teachers involved in the project.

KEYWORDS **game-based learning, secondary school education, informatics and society**

3D PRINTING IN ART EDUCATION: FIRST EXPERIMENTS

Marc FRITZSCHE
Justus Liebig University Giessen, DE

3D printing may become an important field in art education within the next decade. The current situation shows similarities to the late 1980s when computer graphics slowly found their way into schools. Hard- and software are evolving rapidly, but they are not yet easy to handle. This lecture briefly lines out some of the relevant contexts in technological development and art education. After that, first experiments in 3D printing with art education students at Giessen University are described and analysed. Questions include: What helps students to find their own artistic expression with a digital tool they have never used before? How do technical problems hinder or foster artistic expression? Is a crossover between physical and virtual processes as helpful as in graphic works? How can 3D designing and printing be done in schools? Is this really the next big thing in art education – or is it just fooling around with yet another flashy toy?

KEYWORDS **3D design, 3D printing, experiment, crossover.**

IT IS ALL ABOUT TIME

Agata Magdalena NOWAK
User Experience Designer, PL

At the beginning of our research we asked ourselves what factors are most important in education and the development of critical thinking. The discussion showed various aspects of time and space as crucial factors influencing reflection and generalization of new information and emotions. For almost two years now, I have lead an educational research and design project regarding social and digital inclusion in primary education in Poland. It is a nonprofit, grassroots initiative. Our interdisciplinary team consists of education enthusiasts that happen also to be UX designers, psychologists, artists, teachers and IT specialists. The main focus of our research is studying the correlation between social skills development and thoughtful use of technology. One result of our research was to develop a strategy that will allow us to create and disseminate appropriate open source analog and digital tools. The developed framework is based on an alternative approach to knowledge gathering by emphasising the participatory aspect of the learning experience in the classroom. We strongly collaborate with day-care centers for underprivileged kids to understand caregivers' and teachers' needs in this specific educational context. At this point we are testing our first solution, "The Magic Box." It supports learning by means of abstract associations, co-designing, storytelling and technology. So far, our results are very promising and we have fascinating data to analyse and reflect upon. During my lecture I would like to present our rather unconventional research process and findings, and discuss potential advantages of using our framework in primary education.

KEYWORDS **educational frameworks, social skills, time, experimental spaces, technological inclusion**

TEACHING THE POWER OF ART FOR CHANGE THROUGH A COMMUNITY ART PARTICIPATORY PROJECT

Christine LIAO
University of North Carolina Wilmington, US

Participating in community art-making constitutes service learning with the potential to effect positive change in a community. This project taught undergraduate students to use art in a hands-on way so as to meet community needs. Students participated in a mural project in a low-income urban area to see first-hand how such projects can bring community members together. The mural was created on a 73-meter-long wall belonging to a rundown facility in a low-income area used by an after-school art program. The mural's theme, "Forest of Dreams," includes creatures borne of community members' imaginations. The students also designed a creature for the wall, which gave them some ownership over the project. Specific times were designated for community members and students to participate in the painting. The project proved to be a rewarding learning experience for the students, most of whom had never visited the neighborhood before because of its poor reputation. They saw how different groups of people can work together and how a community art project can play a positive role in a neighborhood. The presentation will discuss the process whereby the project was executed, and the students' educational outcomes as well as compare it with other similar approaches in different countries.

KEYWORDS **community art, murals, service learning**

PLAYFUL HANDS-ON CRAFTING FOR PERSONAL GROWTH AND COMMUNAL WELL-BEING

Ulla KIVINIEMI
University of Jyväskylä, FI

Crafts education in Finland has recently been exposed to considerable challenges both theoretical and practical. The emphasis is shifting to expression and the overall crafts process. Also, communal arts and crafts practises are practical for solidifying social and cultural participation. Learning research shows us how inner motivation and multilevel objectives in comfortable learning environments induce stable and generalizable learning results. In addition, collaborative ways of working make data processing more open and turn learning into a shared effort. On the other hand, playful learning and dramatic methods offer productive ways to examine situations of life in an active and empathetic way. When using concrete materials and functional activities, deep learning is stimulated by offering experiential forums for learning. Furthermore, an intentionally good-humored atmosphere facilitates success. Accordingly, integrative learning turns to be meaningful, when all the elements of expertise — theory, practice, sociocultural and self-regulative knowledge and emotions — are embedded in practice. Community art projects offer a platform for participants to generate well-being through art and craft activities combining personal expression with dialogue between actors. The person's activity cycles proceed spontaneously without a question of right and wrong but under an inclusive power structure. The storyline of this presentation is about building up communal workshops designed under the described pedagogical guidelines and using hands-on ac-

tivities with materials. Specific effort was put on playful ideas and easy-going pursuits. Certain piloted hands-on workshops (Meditative Wristband, Miracle Machine, Thank You Medal) will be exhibited as case studies.

KEYWORDS **craft, community art, playful learning, collaborative learning, integrative pedagogy**

THE TRADITIONAL FOOD MARKET AS A PLATFORM FOR COMMUNITY ART EDUCATION: TANG TANG-FA'S RECENT INSTALLATION/ PERFORMANCE ART PROJECTS

Shei-Chau WANG
Northern Illinois University, US

This presentation introduces the Taiwanese artist Tang Tang-Fa's (TTF) recent installation/performance works involving viewers' social/cultural participation so as to enhance their empathic and social experience of traditional food markets. TTF was inspired by Joseph Beuys's concept of social sculpture, that is, a society is a work of art to which each member contributes creatively. He first defined the artists' role in industrial society by using many types of garbage in his art to address environmental issues. He then developed viewer-centered concepts with which to invite viewers' interpretations of his art. Now TTF paints life-size representational images of fresh food, such as fruits, vegetables, meats, fish, etc., which are commonly seen in traditional markets, and performing as a vendor, he displays them in real food markets to examine viewers' social interaction with him and his art. He highlights both art and its social influences in places where viewers easily recognize the content of his art and recall their memories of traditional shopping. By avoiding galleries, TTF exhibits art that redefines the meaning and function of art in the community and provides opportunities for the general public to know and learn about contemporary art. Through photo and video documentation, field notes, and an in-person interview with TTF, the presentation discusses the educational purpose of TTF's art, and explores the inclusion of viewers as a component of a piece of art.

KEYWORDS **installation/performance art, food market, social interaction, art in the community**

NICK CAVE'S COMMUNITY COLLABORATIONS TRANSFORMING INTERCULTURAL DYNAMICS

James H. SANDERS III
The Ohio State University, US

This paper explores community arts practices undertaken by Chicago-based visual artist, dancer and educator, Nick Cave, Professor at the School of the Art Institute of Chicago. It considers ways Cave works with/in marginalized communities and orchestrates spectacles that transform public perceptions of populations imagined to be threatening to the social order. Sanders' participant research visually retraces his interactions with Cave since 1991 in an illustrated talk attesting to Cave's imaginative approaches to art making, engaging audiences, and garnering media attention to participant-identified challenges. Collaborating with Cave, populations infrequently seen as productive contributors to society are illuminated anew and demonstrate their creative visions. Performing gestures confirming participant resourcefulness, imagination and potential, Cave's community works shed new light on populations infrequently considered by a social elite. Through play, experimentation, movement and song, Cave's spectacles unite communities through actions affirming participants' potential

and experience. Engaging audiences in these events elevate the community's spirit, and minorities reclaim dignity and share exhilarating new experiences and *jouissance*. The presentation considers how community art creations help construct a resilient social imaginary, and attend to underserved populations in ways that transform public perceptions. This talk is grounded in participant observation, site visits to sponsoring institutions and museums mounting installations, interviews with audience members, sponsors, and participants, first hand encounters, and references to published catalogs, reviews and media coverage.

KEYWORDS **community arts practice, arts-based research, critical social change activism, queer theory, contemporary craft**

THU SEPT 22, 2016, LECTURE **SESSION #10**
@ FOKUS FORSCHUNG, CHAIR: M. SOMMER / B. FELDERER
ARTS BASED RESEARCH AND ENGAGEMENT

@ 14:30 – 16:00 PM

IF ART IS TO CHANGE THE WORLD

Janeke WIENK
ArtEZ University of the Arts, NL

The lived experience of being in touch with art helps to be in touch with one's own humanity, and can be a powerful starting point for both self-reflection and art education. The presentation explores this starting point in the context of the new International Masters Artist Educator (IMAE), an innovative program of study for artist-educators who aim to engage the potential of the arts with the challenges of contemporary life across the globe. To deepen students' understanding of how art in education can extend self-awareness, different art-educational methods are explored in order to reflect on artistic, pedagogical and existential key questions that are relevant to both the professional and personal development of students. The innovative method "Art Based Learning" (Jeroen Lutters, 2012) that weaves a rich thread throughout the IMAE program is a strong example of this existential approach; it restores the focus on one of the core-functions that art brings, namely the special ability of art to reflect on what it means to be human in and with the world. (Biesta, 2013). This presentation aims to bridge the gap between an instrumentalized approach to the arts in education and the natural ability of art to connect to the very base of human existence.

KEYWORDS **artist educator, existential, art-based learning**

POLITICS OF EMPATHY AND EMOTIONAL LITERACY THROUGH ARTISTIC INTERVENTIONS ENGAGING WITH DEMENTIA

Ruth MATEUS-BERR, Antonia EGGELING
University of Applied Arts Vienna, Schulschiff Bertha von Suttner, AT

The research project "D.A.S. Dementia. Arts. Society. Artistic Research on Patterns of Perception and Action in the Context of an Aging Society," funded by the National Research Funds FWF (PEEK) is based at the University of Applied Arts Vienna. It aims to apply artistic interventions to diverse target groups in order to evoke empathy and create a language about the sensitivities of people with dementia. Young people, aged between 11-15, were encouraged to participate in auditive and performative artistic interventions during their art lessons in school. Objectives with this target group were to create an actual analysis about youth potential in empathizing with people with dementia. How do they describe the experience verbally and with drawings? Analysis of the verbal and artistic description of the situation, which simulates sensual perceptions of people with dementia, provides insights into the choice of words and artistic methods of young people. Interpretations of drawings have been made in different manners throughout time. They either borrow strategies from the social sciences, psychology, psychoanalysis, Gestalt psychology, perception psychology, art history, linguistics, art therapy or art education, etc. The research team used image-hermeneutical approaches. Especially interesting was the presentation of confusion and disorientation by youth in a short time-frame. Further arts-based research work is planned regarding artistic statements of calming, concentration and silence.

KEYWORDS **empathy, emotional literacy, art intervention, senses, artistic research**

THE VISUAL WORK OF ART AS A STIMULUS FOR EXPERIENCE, AND ART EXPRESSION OF VISUALLY IMPAIRED PERSONS

Dunja PIVAC, Danijela ŠUŠAK
Arts Academy University of Split, HR

The presence of the visual arts in everyday life, as well as communication with visually impaired persons, has encouraged us to explore how these persons perceive visual art. We sought to adapt visual works of art for visually impaired persons so that they could experience them; we then questioned whether such experiences could be stimulating enough for them to artistically express themselves. This research was separated into two phases. First, we introduced our subjects to five Vincent van Gogh paintings with different motifs. In the second phase, the individual experience of visual works of art was used as a stimulus for later artistic expression in the medium of clay, accompanied with personal verbal and nonverbal communication and interpretation. Execution in the second phase involved adapting selected works of art to the blind printing technique. Over fifteen meetings, ten artistic interpretations were realized. The results have mostly confirmed our hypotheses. It was confirmed that experiencing a modified work of art aroused aesthetic pleasure and comfort in our subjects, especially after multiple experiences. Moreover, as these experiences grew in number, the time required to perceive works of art and then express oneself aesthetically became shorter, resulting in clearer and richer details. Furthermore, subjects significantly enhanced their technical performances. In conclusion, the implications of this research and suggestions for future research and practical work with visually impaired persons have been considered.

KEYWORDS **art therapy, art history, blind person, tactile perception, experience**

NEW EMPATHY: NEIGHBORLY RESEARCHERS FROM OUTER SPACE

Jon GEIB
Chalmers University of Technology, Department of Architecture; City of Gothenburg, Department of Cultural Affairs; TRADERS: Training Art and Design Researchers in Participation for Public Space (tr-aders.eu), SE

Dramatic migratory movements combined with sweeping technological change have generated unprecedented social-spatial relations, greatly intensifying the proverbial city where "strangers are likely to meet" (Sennett, 1977). The condition of 'the stranger' increasingly predominates (Amin, 2012), requiring new cosmopolitan cultural capacities for empathy, reconciliation and more multivocal, democratic design approaches. "Ett skepp kommer lastat... (A ship arrives loaded ...)" is a Swedish children's game in which players take turns guessing the contents of a distant ship, adding to an infinite inventory. The game is (always) lost as there's too much to remember. Similar games of distance, abundance and unknowability were played in Frölunda (a sub-district of Gothenburg, Sweden) by 159 children and youth and a doctoral student "from outer space" (myself), who, over the course of three months in 2015, together undertook a transdisciplinary artistic research project engaging with the Culture House's theme "neighbors." Local apartment buildings became distant ships at sea, and, as scientific and artistic researchers, we both observed and imagined. We built curiosity about getting to know our neighbors better, but, as importantly, we built empathy and respect for what we could not know: the limits of discovery, the 'stranger.' We deliberately took a step back, employing indirect methods to reinforce our own outsider positions. The eight participating groups likewise met only indirectly via common workshop tool-artifacts, narrative metaphors and a three-week exhibition. Experimenting with a different approach to dialogue, this PhD case study focused less on bringing groups together face-to-face than on the possibilities generated by keeping them apart.

KEYWORDS **multivocal design, multivocality, indirect dialogue, neighbors and strangers, hybrid artworks**

@ 14:30 – 16:00 PM

DIALOG OF EGOS: POLYLOG OF THREADS: RAISING AWARENESS FOR PARTICIPATION WITH A FOCUS ON CITIZEN SCIENCE

Pamela BARTAR
University of Vienna,
ZSI - Zentrum für Soziale Innovation (maternity leave), AT

No doubt, our present is very much characterized by different needs, interests and quirks in a diverse and changing world. In order to develop a socially innovative and knowledgeable society, we need to find approaches that will usefully include diversity. This is reflected by an increasing number of projects inquiring into cultural production and science as social agendas. Collective authorship, creative participation of "citizen science" versus the tradition of genius and disciplinary borders: this workshop aims to exploit the 'new openness' also by sharing the visions and practice of experts and non-experts. Central questions are: Can citizen science also include a social agenda? What is the status of concepts surrounding citizen science, including issues such as responsible research and innovation, open science, open innovation, open design and DIY/makers galaxies? Dissemination/polylog/participation: how can creativity and the knowledge of experts and non-experts become socially effective? "Answers" in this workshop derive from the praxis of participants on a heuristic or evidential basis, backed up by examples from European projects on citizen science. The short input includes a general introduction to the concept of citizen science based on the "Whitepaper," and some thoughts on RRI (Responsible Research & Innovation) as well as cultural and science communication; also included are examples based on projects mainly co-developed or implemented by the ZSI: Centre for Social Innovation in Vienna, and further "friendly" projects. The workshop uses the concept of a "mini bar camp." Questions and timetables depend on the number and interests of participants. Following an introduction, participants will be invited to raise questions, which will be discussed in groups and summarized by volunteers; and finally, a panel with reflections on the session from a meta-perspective will close the session.

KEYWORDS **participatory projects, critical culture production, citizen science, socially inclusive science and cultural communication, social innovation**

MAKING ART / TAKING PART! EXPLORING ARTISTIC INTERVENTIONS AND FORMATS OF CRITICAL ART EDUCATION WITH YOUTH

Elke ZOBL, Laila HUBER
University of Salzburg/Mozarteum, Focus Area Science and Art, AT

What does it mean to do research, to intervene artistically in public space and to practice critique collaboratively with youth? What questions do young people have? How does youth want to take part in society and change it? What role can artistic and cultural interventions play in creating a participatory public of the young? And how can we conceptualize a critical mediation practice that questions the status quo and initiates transformation processes towards empowerment and agency? These questions were at the core of the research project "Making Art/Taking Part!" *(www.takingpart.at)*, and will be raised in the workshop. Set at the intersections of interventionist art, critical art education and participatory research, the project investigated how artistic and cultural interventions in educational settings (especially schools) can be shaped, and how new viewpoints and possibilities for social participation can be opened (or not). The project was conducted with students aged 14–16 at two schools in Salzburg by an interdisciplinary team over a two-year period. In a shared learning process between students, artists, activists and researchers, we explored issues of participation and protest in contemporary (migration) society. Following the workshops with the students we have developed educational materials for classroom lessons and extracurricular work. We will begin the workshop with a practical exercise and experiment with mediation formats, especially visual material with artistic interventions in public space. Then we will contextualize these strategies in the framework of the project by giving a short overview of the project's process and outcomes. Finally, we will open the workshop for a discussion, and offer the opportunity to browse through critical mediation materials collected throughout the project.

KEYWORDS **artistic intervention, critical art education, participatory research, deconstruction**

@ 14:30 – 16:00 PM

OLD VIENNA THROUGH NEW MEDIA:
INSTAWALKS AS AN ART EDUCATION APPROACH

Isabella M. OSWALD
Freelance educator and historian, AT

Social media not only influences our everyday life but also our learning. Further opportunities to interact and gain knowledge arise. Learning spaces are expanded beyond teaching by teachers. Time, age and special needs are irrelevant. Art and culture become accessible. The aim of including social media into art/museum education is to raise awareness of (street) art, architecture and aesthetics in general. New learning opportunities arise: enhancement of creativity by taking pictures and looking closely at art and architecture. Through observation, awareness of details increases. Participants learn during the workshop and, moreover, the learning process continues online by commenting on each others' postings, as Juan Carlos Castro pointed out in his research ("Learning and Teaching Art through Social Media." Studies in Art Education). In my workshop I will offer participants the opportunity to experience an "InstaWalk" and thus stimulate discussion. How can we include social media in our art/culture education? InstaWalks can be used inside museums as well as outdoors. Often it its a mixture of both. Participants will be taken along the Danube Canal towards lesser known parts of #OldVienna. My approach is an active one. Not only will we produce art by taking photographs but we will also move physically. Starting at the Angewandte Innovation Lab, I will introduce common hashtags and help with technical and copyright issues. (10–15 min.) While walking I will show you historical and new architecture, passing by exhibition spaces and finally stopping inside the Postal Savings Bank by Otto Wagner. Regular breaks will give you enough time to take photographs. (60min.) After returning to the Innovation Lab and uploading our pictures, I want to/will provide the opportunity to discuss our experience: How can we encourage further learning via new media including media education? (15–20 min) Requirements: Mobile device, downloaded app and Instagram account, free WIFI is provided.

KEYWORDS **social media, architecture, museum, Instawalk, learning spaces**

SKANDALON!
DEALING WITH COMPLICATED IMAGES

Andrea HUBIN, Karin SCHNEIDER
University of Applied Arts Vienna, Kunsthalle Wien, AT

Particularly in times of change it is important to be aware of and work on those conflicts that persist within society, and that often continue throughout history and across generations. In the field of gallery education several methods have been developed in order to approach sensitive and contested contents. Nevertheless, vital exchange on and about these procedures of negotiating dissent and conflict between educators in non-school contexts and school teachers is not yet common practice. Coming from the field of critical gallery education, we will present a workshop on how to deal with images which — while intending to address sensitive topics – have caused public scandal. The workshop is based on the thesis that a scandal, to invoke Dario Fo, usually conceals an underlying conflict, rather than revealing it in a way which leads to resolution. Consequently, the method to be used during the workshop will be to virtually break up and reassemble certain images collectively by linking them to the knowledge and ideas of the participants, and to document material from the context of the public scandal which was triggered. In this way we will create "Denkbilder" ("images of thought," a notion borrowed from Walter Benjamin) with the purpose of generating new and productive insights into the hidden skandalon. Our method involves discussion and the creative techniques of cutting-out and bricolage. It will enable debate on how gallery education and the classroom, as well as adult and child education overlap, on how educators in these fields can learn from each other and together create hybrid methods of learning in times of change.

KEYWORDS **methods of negotiation, public scandal, conflict, Denkbild ("image of thought"), discussion of methods**

@ 16:30 – 18:00 PM

MAKING IDENTITY VISIBLE: THE CASE OF THE "MUSEUM IN A SUITCASE"

Dalya Yafa MARKOVICH
Bezalel Academy of Ars and Design; Faculty of Arts, Beit Berl College, IL

Museum in a Suitcase is a mobile museum dedicated to the voice and tradition of the Ethiopian Jewish community in Israel, whose culture and stories are barely heard. By using critical pedagogy, the Museum seeks to empower the pupils of the Ethiopian community and re-examine the social positions of underprivileged groups in Israeli society. This innovative pedagogical practice was examined using ethnographic fieldwork in four workshops that took place in a 4th grade class in an underprivileged school in Israel that included pupils of Ethiopian origin. The findings suggest that the educational process the pupils underwent brought on a positive change in the ways in which Jewish Ethiopian culture was presented. However, its perception as peripheral and secondary to the hegemonic culture remained unchanged. It seems that the pedagogical praxis embedded in the mobile museum reflected and reproduced Jewish Ethiopian culture's peripheral status. In other words, the mobile museum exposed the existence of a gap between the assumptions of critical pedagogy and the results it yielded, and therefore necessitates further research that will examine in depth both the complex ethno/class contexts in which this educational model seeks to operate, and its ideological/educational assumptions.

KEYWORDS **mobile museum, underprivileged group, critical pedagogy**

UNLEARNING THE CITY / INTERACTING IN THE MUSEUM

Carla BOBADILLA, Marie Therese HUTH, Anna JORDAN
University of Applied Arts Vienna, AT

This presentation reviews the experience of the workshop "Unlearning the City / Interacting in the Museum," developed by students of the seminar "Praktikum Außerschulische Berufsfelder: Kunst Vermittlung" under the guidance and supervision of Carla Bobadilla. This workshop is an example of how art education in an art museum can work with refugees and their relation with the new city receiving them. How does the life, experience and knowledge of a refugee affect a museum? How can an external view of the city help us better understand the city we live in? How can these new experiences and their relations with the works exhibited in the museum mutate into new forms of knowledge? A result of the workshop was the conclusion that it is not the museum who teaches but the public with its interaction with the art works who generate knowledge. This presentation aims to deepen the discussion of how art education can profit from incorporating elements of critical theory, critical pedagogy and philosophical reflection to truly generate social transformation.

KEYWORDS **critical pedagogy, knowledge, refugees, museum**

TABĀDUL: AN APPROACH FOR PROJECTS IN ART EDUCATION SUPPORTING CO-EQUAL EXCHANGE FOR REFUGEES

Pia RAZENBERGER
Center for European-Arab and Islamic-Christian Studies, AT

Many projects for refugees are being organized these days. The project "Tabādul" (Arabic for exchange) is one of them. Its aim is to enable an equal exchange of opinions despite a lack of citizenship. Young men from Syria presented objects of "Islamic art" to students of Art History. These objects of Arab origin were used in Vienna in a Christian context. Through analyzing them and their context it was possible to link the medieval object with an understanding of culture today. This lead to a discussion of the current social situation in Austria. On one hand. the project supported an exchange between students and refugees from Syria on the basis of a shared interest in Art History. On the other hand, it was an approach to sensitize people to the distinction between the terms "Arabic" and "Islamic." The Syrians were able to show the high value of their Arab mother tongue by pronouncing the Arabic inscriptions on the objects. But these objects are not quite regarded as part of "Austrian culture," although they were used for hundreds of years in this context. The outcome of the project shows that we can reflect our understanding of culture through medieval art. "Tabādul" can serve as an example for further projects dealing with the idea of a co-equal exchange between refugees and others.

KEYWORDS **intercultural dialogue, co-equal exchange, project for/ with refugees**

ART ADVENTURE, CHANCE AND CHALLENGE: NONFORMAL ART EDUCATION PATHWAYS AS CREATIVE PREPARATION FOR LIFE TODAY

Aldona KACZMARCZYK-KOŁUCKA
Art Studio Creatio, MDK Rybnik, PL

I want to highlight a wide range of possibilities posed by a nonformal education in the arts. Based on my own many years of practice, I would like to show how, via art education, we can help young people as they confront the problems of the contemporary world. The proposed paper will highlight some important issues illustrated by examples from our own creative activities: questions about the balance between new technologies and traditional forms of communication; art-based activities as a tool for promoting cultural diversity and cultural identity; the role of co-participation and communication in the process of modern art education; incorporation of the correlation between art and education in everyday life; creativity, interactivity and interdisciplinarity as suggestions for educators; art-based activities for the support of personal and social development of children and youth; Art Adventure, essential luggage on life's journey. Submitted observations and results of our art studio's work reveal a picture of nonformal education in Poland. It can have a significant impact on improving the quality of education, and will be a significant voice in the debate over education in these times of change.

KEYWORDS **non-formal education, new technologies, participation, creativity, adventure**

THU SEPT 22, 2016, LECTURE **SESSION #12**
@ SEMINARRAUM B, CHAIR: G. COUTTS / C.-P. BUSCHKÜHLE
ART EDUCATION AND POLICIES

@ 16:30 – 18:00 PM

CONCEPTIONS REGARDING ART EDUCATION: A COMPARATIVE ANALYSIS OF PUBLIC POLICIES IN AN "ILL-STRUCTURED" FIELD

Alejandra ORBETA GREEN
Universidad Alberto Hurtado, CL

The increasing number of investigations into and debates concerning art education stresses the need to determine the conceptions assigned to this field in various sociocultural contexts. In order to explain how art education is understood at an institutional level, this article examines public policy conceptions of the area in eight countries: four Latin American (Argentina, Brazil, Colombia, and Chile) and four European (Spain, Scotland, France, and Norway). Our analysis aims to establish common and differentiating elements that are influenced by political agendas and systemic relationships and positions of different agents in these nations. At a methodological level, we consulted official documents available to the public through ministerial platforms and later elaborated an analytical framework of comparative review.

From a general and comparative perspective, art education constitutes an ambiguous, polysemic, "ill-structured" domain or field (Spiro, et al., 1988; Efland, 2002), which is sometimes even attributed with contradictory meanings. In this sense, it seems to lack specificity, becoming a floating signifier, that is, a discursive element whose intertextuality overflows itself (Laclau and Mouffe, 2004). Thus, art education can be distinguished as a disputed space in the cultural and educational policies of the countries studied, causing tension on both the semantic and political levels.

KEYWORDS **art education field, comparative public policy, "ill-structured" field, floating signifier**

ART, CRAFT AND DESIGN EDUCATION IN THE UK: THE CURRENT (DAMAGED) PICTURE

Emese HALL, Rachel PAYNE
University of Exeter (EH), Oxford Brookes University (RP), UK

In 2015 the (UK) National Society for Education in Art and Design (NSEAD) conducted its annual survey with art, craft and design educators. 1191 teachers and lecturers from early years, primary, middle, secondary and further education settings across England and Wales responded to the survey, which aimed to capture how government policy since 2010 has affected art, craft and design education. Four key areas were examined: curriculum provision; value given to the subject within the school community; professional development opportunities; and well-being and workload. The results are troubling, indicating a systemic marginalisation of art, craft and design across all sectors, evident in a reduction in learning opportunities and — therefore unsurprisingly — falling standards in student attainment. This is compounded by a range of issues stemming from a culture of testing to curriculum reform to restructuring school timetables and limited opportunity to engage with subject-specific professional development, resulting in the erosion of teachers' well-being. Dr. Emese Hall and Rachel Payne supported the NSEAD by constructing the survey and writing the survey report, and would like to present its key findings and recommendations, along with sharing their concerns regarding the demise of art, craft and design education in the UK.

KEYWORDS **policy, curriculum, professional development, primary education, secondary education**

ART HISTORY AS INDICATOR OF SWISS SECONDARY SCHOOL ART EDUCATION HISTORY

Annika HOSSAIN, Helena SCHMIDT
Bern University of the Arts, CH

At the Bern University of the Arts students of Art Education are obliged to fulfil a minor in Art History at the University of Bern in the Bachelor (60 ECTS) and in the Master program (30 ECTS). Moreover, in the current curriculum for secondary-school art education one of six modules is dedicated to art history. This emphasis on art history in secondary-school art education in the Canton of Bern is exceptional in contrast to other German-speaking Swiss cantons, where art schools do without any academic art history training. What historical developments have led to the fact that the proportion of art history is so different in Swiss secondary-school art education classes and teacher-training? And what implications does this emphasis on art history have for art education teaching practice in Bern Gymnasia? Since there hardly exist any written documents about early Swiss art education, it is especially legal acts and the experience of secondary-school art teachers, which define the role and function of art history within "higher" art education. In our lecture we will focus on the role of art history in secondary-school art education in the Swiss Canton of Bern from 1994 to today. Our analysis is led by the assumption that the history of art education in Swiss secondary-schools can be approached by an analysis of the part art history plays within it. Thus through our survey we aim to offer some initial hints concerning the historical development of secondary-school art education in Switzerland.

KEYWORDS **art education, art history, gymnasium, theory and practice**

STORMY WATERS: BETWEEN THE PEDAGOGICAL TURN IN ART AND THE PICTORIAL TURN IN EDUCATION

Belidson DIAS
Universidade de Brasilia, UnB, BR

In the last two decades of the 20th century, crucial paradigm changes in art and education transpired, mainly provoked by large cultural, social and political transformations. Among those changes were the "pictorial turn" in education and the "pedagogical turn" in art. These turns converged in the first decade of the 21st century forming a space of coincidence, contamination, intersection and hybridization in what we consider Visual Culture Education. This stormy event configures new possibilities for education and art because it reveals their inner tensions and conflicts. This article focuses on the political, methodological and existential implications that bring changes in the way we understand what it means to be an art educator, at this moment, in Latin America. Firstly, the political implications point to an equity of relations between subjects in knowledge-construction processes (this drawn from Joseph Jacotot and Simón Rodríguez's ideas of emancipation). Secondly, the methodological implications favor aesthetic and poetic processes in knowledge-construction through arts-based approaches in art and education. Finally, the existential implications explore fluid identities between subjects involved in this stormy encounter, from the artists/researcher/teacher to the spectator/student. The main argument indicates that it is necessary to observe these implications for art teacher education in a Latin America that faces turbulent transformations.

KEYWORDS **pedagogical turn in art, pictorial turn in education, participatory art, decolonial aesthetics, distribution of the sensible**

@ 16:30 – 18:00 PM

PERFORMANCE ART: ENCOUNTER, COLLABORATIVE PRACTICES AND NEW POTENTIALS FOR ART EDUCATION

Antje DUDEK
Burg Giebichenstein University of Art and Design Halle, DE

Performance art has a tradition of challenging common beliefs about and practices in art by shifting awareness from object to process and creating ephemeral events experienced by a group of people at a certain point in time. These events may be more choreographed or improvised, but they are always shaped by the co-presence and actions of both the artist(s) and the audience, all of them meeting in a situation which is at the same time aesthetic and social. In this regard, performance art can be viewed as the "art of encounter," opening up new spaces of participation and collaboration. This becomes particularly intricate in group performances, which involve different artists who interact non-verbally to create live images. In my talk, I want to focus on performance art scenarios that foster collective creativity. I will examine how collaborative performances form experimental models of encounter and (artistic) production by giving insight into a number of collaborative performance art projects – some from my own practice as an artist and teacher -- thereby outlining different approaches to performative encounter and co-production. Holding the position that these art forms foster social cohesion and help reflect upon our modes of working and living together, I want to sketch their potential for art education and propose ways of incorporating them into teaching practices.

> KEYWORDS **performance art, encounter, collaboration, collectivity, new directions for visual art education**

DANCE EMPOWERMENT

Ulduz AHMADZADEH
tanz.labor.labyrinth, IR

"Dance Empowerment" attempts an approach toward solving problematic, conflictual situations in social spaces by using strategies of dance. The artist developed methods that encourage participatory interaction between women seeking refuge. The chosen task was to develop reasonable methods in an appropriate framework that would encourage participatory interaction among these women, especially in the extremely special phase of their arrival and initial reception. The goal of the project is to find methods that can support women in difficult situations and connect them via their cultural resources, inner strength and social values. A space should be created in which they feel seen, valued and respected, and where they are certain of receiving their well-deserved attention. The project is focused on the demand of and support for the autonomy of the participants, their increased self-esteem, and the encouragement of social interaction in the group of residents.

> KEYWORDS **feminism, sexism, migration, dance as empowerment strategy**

THINKING BODIES: PERFORMANCE ART EDUCATION AS A MODEL OF CREATING KNOWLEDGE

Christin LÜBKE
TU Dresden, Institute for Art and Music Education, DE

How far does performance art connect the body to the generation of knowledge? What forms of knowledge can be generated through performative approaches in art education? To what extent can performance art education counteract traditional forms of knowledge? These questions form the topic of my PhD project. Knowledge and physicalness are currently highlighted in a wide range of academic discourses, but are insufficiently linked in regard to their performative and educational aspects. Against a backdrop of social disorientation and expanded options for action and engagement, we form the idea that it is necessary to reflect forms of body-related knowledge which cannot be reflected in traditional ways. In this regard, social and cultural studies look into body techniques, routines, tacit knowledge and creative skills, thereby shifting the concept of "knowledge" itself. On the one hand, knowledge becomes a collective event which is distributed between different ontological media and persons. On the other hand, knowledge does not "happen" before bodily action but rather circulates as a kind of situated practical knowledge emerging betwixt and between. Exactly at this point I assume an interconnectedness with performance art education which consciously initiates actions between students, and that constitutes reality and incorporates their bodies so as to generate another form of knowledge. From this perspective the body itself becomes an intelligent entity arousing forms of knowledge determined by social diversity und plurality. This view of the effectiveness of performance art education in secondary school education offers new ways to describe the process of generating knowledge experimentally and performativly. It is my research objective to establish ways of involving the body in experiencing a more complex and involved world as a model of creating knowledge in art education.

> KEYWORDS **generating knowledge, performance art education, physicalness, body-related knowledge, knowledge as a collective event**

POTENTIAL OF AESTHETIC AND ARTISTIC EXPERIENCE IN THE FIELD OF TEACHER EDUCATION

Birgit ENGEL
Academy of Fine Arts, Muenster, DE

This lecture focuses on the potential of increased attentiveness, combined with sensory and bodily experiences in learning and teaching processes that may prove useful and fruitful for educational professionalization. The speaker describes the current challenge of cultivating a professional form of self-reflexive teaching in connection with professionalization discourse in the educational sciences. From this initial point, the lecture addresses the contribution of the aesthetic-artistic dimensions. The practice of developing a sensitivity towards the immanent qualities of time and space will be illustrated using a brief example of academic teaching. Based on sensory and aesthetic experiences, the narrative and reflective processes that follow can be exemplified theoretically in a phenomenological sense as an "époché" of lived experience. Such special reflexive attention, linked to one's own experience and manner of speaking, is introduced as a meaningful practice in the context of art teacher professionalization. Thinking ahead, an

artistic form of educational practice could be further expanded to the field of teacher professionalization, evoking a competence for dealing with sensory unavailability in pedagogical situations, and may provide an impetus for accelerating dynamic development within the institutional order.

THU SEPT 22, 2016, LECTURE **SESSION #14**
@ AKTSAAL, CHAIR: B. FELDERER / P. GREGORY
ART EDUCATION AND GLOBAL/POPULAR CULTURES

@ 16:30 – 18:00 PM

CULTURE AND ART EDUCATION IN A GLOBALISED WORLD

Kunibert BERING
Academy of Arts Düsseldorf, DE

The topic of this contribution is the problem of orientation in a globalised world shaped by images. The importance of images in contemporary culture cannot be overestimated: Every day, more than a million images are uploaded to flickr. Art is the only school subject that deals with the problems inherent in images as images, making them the focus of pedagogic activity. It is imperative that art classes teach "visual proficiency" alongside education's task of equipping students with complex cultural proficiency. This means that images represent key content. At the Kunstakademie Düsseldorf we have developed some methods for teaching visual proficiency. Six dimensions are important, among them are: the structural and content-related dimension, for studying formal structures, such as colours, lines, forms, and materials; the biographical dimension is dependent upon their creators' life stories, and upon their interpretation by different recipients; the relation between image and language is analysed by the comparative dimension; cultural trends refer to cultural exchange, so we have to pay attention to the cross-media and the historical dimension. Following this methodological background, the contribution will analyse some important pictures within a transcultural context and that can form identities. Here is another factor playing an equally important role: teenagers are living in an increasingly urban world shaped by globalisation and globalised ways of life. Architecture often serves as the setting for adolescents' development and represents a special manifestation of urban life. Architectural spaces such as skylines evoke images that provide a foundation for life plans and are charged with considerable symbolic value.

THE SUPERMARKET AS TOOL FOR OBSERVING CULTURE

Franz BILLMAYER
Mozarteum University Salzburg, AT

In this theoretical paper I will answer the two following questions: 1. How to confront the increasing volatility in art and culture funding and the effects of public-private partnerships? 2. How to address a diversified cultural audience with different needs and expectations by including all and without appearing to be arbitrary? The term 'culture' as used in these two questions has two different meanings. In the first question, culture is used synonymously with works of art produced, performed and presented in the frame of cultural institutions, such as museums, theaters or opera houses. In the second question, culture is used in a merely anthropological way, referring to behavior, rules, beliefs and values shared by social or regional groups of people. Problems of terminology are causing theory problems, which can lead to problems in practice, for example in the arts classroom. At the same time, in both questions the term culture is used in normative ways. This is common for the use of 'culture' in art education but causes problems too as we find ourselves in an era with many different cultural concepts and discourses existing parallel to each other. Cultural institutions are

losing influence and power. In my paper I will suggest using the term culture as an analytical concept in art education so as to avoid problems in theory and classroom practice. Accordingly, the term culture is used as a tool for observing and analyzing certain artefacts and how they are used as semiotic resources for meaning making. I will demonstrate this by using consumer culture in general and supermarkets as particular examples.

KEYWORDS **culture, theory, art classroom, consumerism**

SHOPPING
Kristin KLEIN
University of Cologne, DE

Advertising sells all kinds of fictions: fitness as smoothies, ideas of masculinity as an 'axe-effect,' audacity as a car brand, rebellion pressed into cigarettes and hair products. Brands become feelings become attitudes become expectations become promises of a better life, authenticity and realness. Every consumer decison is also a decision on lifestyle, conscience, sustainability, working conditions, etc. While resistance and rebellion are inhaled by the industry and thus are no longer special effects of the art scene, artists in turn increasingly play with forms of consumerism and marketing and gear their works and images towards the media. In my talk, I will analyze similarities between advertising, consumerism and art. I will explore the question of how art education can address these issues and underlying problems. How do artists today handle the relation between art and the market and what can we as educators make of it? And what can we actually learn about artistic strategies by going shopping?

KEYWORDS **art, advertising, consumerism, critique, shopping**

CREATISITY – AN ART EDUCATOR'S PERSPECTIVE
Sara BURKHARDT
Burg Giebichenstein University of Art and Design Halle, DE

The project CREATISITY ("Social Entrepreneurship and Creativity for Sustainable Urban Development") took place in Sinop, Turkey, in August 2016. HAL, an old vegetable market, is being transformed into a meeting point which functions as an incubator for social entrepreneurship and creativity. The European art and design universities involved in the project held practice-based research in Sinop. A group of researchers, artists and designers of different disciplines, and including students, worked together with local citizens, artisans and small producers to research potential resources and to develop new products. This interdisciplinary and international collaboration platform created a real-life educational environment for all participants. They visited the shops (of, for example, local traditional handicraft producers) and studios of artisans (ship models, toys, sculpture, calligraphy, clothing, etc.) and small producers as well as NGOs (for example, Strengthening of Women's Efforts' Association, Honey Producers' Association, Sinopale). This field research phase was followed by a collaborative production phase, an exhibition of prototypes and a phase of evaluation and knowledge transfer. The international partners contributed to the developmental efforts of the local society by giving knowledge input, and provided a productive environment to experiment with innovative teaching and research methods. The presentation will focus on the educational aspects of the project. The transdisciplinary and participatory approach might be used as a learning model for educational processes involving art and design, including aspects of lifelong learning, active citizenship and creativity as a basis for social cohesion.

KEYWORDS **art, design, education, research, collaboration**

THU SEPT 22, 2016, LECTURE SESSION #15
@FOKUS FORSCHUNG, CHAIR: S. PFEIFER / T. TORRES DE EÇA
PRIMARY SCHOOL EDUCATION AND PERCEPTION

@ 16:30 – 18:00 PM

ASSESSMENT OF COLOR PERCEPTION AND INTERPRETATION
Alisa TÓTH, Andrea KÁRPÁTI
Szeged University, ELTE University, HU

Color constitutes a relevant part of visual literacy (Eilam, 2012). Colors convey culturally, socially and individually influenced meaning, and they have strong effects on cognition as well. Color leads to better performance in shape-and texture recognition, and therefore it plays an important role in memory processes (Gegenfurtner & Rieger, 2000). However, research on visual literacy has not yet defined levels of color perception and interpretation among primary school children (ages 6–12). The aim of this study is to report the findings of the first pilot assessment of color perception and interpretation among 2nd grade pupils (ages 7–8). The competence elements we assessed were: color sensitivity, color and shape recognition, color memory, color-and meaning and color preference. In order to compare the perception of color with its interpretation, we constructed computer-based and paper-based assessment tool. Tests were administered via the online platform called eDia *(Electronic Diagnostic Assessment, http://edia.hu)*. The paper-based tasks were performed in regular art classes and were inspiring and challenging for children. Both assessment instruments measured color sensitivity, color memory and color preference. As the information processing speed accelerates through cognitive growth, nine-year old children are able to process visual information faster than eight-year olds. Our results confirm previous findings indicating that young children's color memory (mean age 4.1) is poorer than older children's color memory (mean age=9,6) (Petzold & Sharpe, 1998). We also found that younger children tend to use more color, but there are no significant differences among members of an age group in color preferences. It changes in time, as older children manifest different preferences. While for the younger children (up to age three) indicators of color preference are defined by their developmental stage, eight-and nine-year old's preferences are in relation to their emotions (Burkitt et al., 2003). We identified color patterns characteristic of both age groups. Results suggest that there is a need for more research in order to map the development of both perception and creation with color in order to educate children to plan, produce and criticise works of art.

KEYWORDS **color perception and interpretation, conceptual framework, CBA**

VIEWPOINT OF MULTICULTURAL SYMBIOSIS IN ART EDUCATION: RECOGNIZING THE DIFFERENCE IN THE COLOR OF THE SUN IN CHILDREN'S DRAWINGS
Atsushi SUMI
University of Toyama, JP

Focusing on the fact that most Japanese children draw the sun red, I have been trying to identify the reason why. I have looked at language, the national flag, picture books, weather and other reasons and tried to figure it out but have not gotten a clear answer. I cited a picture book by Munari and offered a tentative conclusion saying simply that Japanese children have a culture of drawing the sun red. ("Why do Japanese children color the sun red?", InSEA World Congress, Melbourne 2014). The color of the sun in a children's drawing may not be consid-

ered such a big problem. However, on the Web there are postings such as "I was bullied because I drew a yellow sun," and "I was forced to draw the sun red by a teacher," from a girl who had returned from a western country. It seems that a small cultural friction is occurring within the classrooms of Japan in these times of increasing international exchange. In this study I will carry out a questionnaire and interview to find out what people think about Japanese children drawing the sun red, and whether they can accept children who draw the sun yellow, and organize the findings. At the end I propose what an education in art might be, with a viewpoint of multicultural symbiosis, acknowledging the differences in expression.

CHILDREN'S PERCEPTIONS OF BEAUTY: USING DIGITAL TECHNOLOGIES TO RAISE LEVELS OF ENGAGEMENT WITH IMAGES

Robert WATTS
University of Roehampton, UK

The research reported in this lecture explored how children reflect upon and articulate their perceptions of beauty. Art educators have frequently portrayed beauty as a peripheral concern, while researchers who have studied children's responses to artworks have tended to characterise references to beauty as evidence of relatively low levels of aesthetic development. This research, however, provides evidence that children's experiences of beauty are often valuable and meaningful to them. Furthermore, the research shows that the notion of beauty can act as a powerful motivator for children's engagement with images. The study centred on 18 group interviews with 51 children aged 9-11 in urban and rural primary schools in England. Digital technologies played a key role in the research. Before the interviews, children found and photographed images they thought were beautiful; most located images through the Internet and all used digital cameras to create images that they shared during group interviews. The research findings suggest that 1) digital technologies provide highly effective means of understanding children's perspectives on their experiences of images; 2) digital photography has the potential to play a far more prominent role in art education as a means of expression; and 3) digital technologies offer opportunities to raise children's levels of engagement with art and the visual world. In addition, the study highlights the value and effectiveness of a research methodology that combines images with qualitative, semi-structured group interviews, and as such offers researchers and educators a useful model to develop further.

THE RESULTS OF ONLINE ASSESSMENT OF VISUAL COMMUNICATION SKILLS

Andrea KÁRPÁTI
ELTE University, HU

The current pace of technological development demands great efforts from teachers and students alike to utilize these new tools that widen the horizon of traditional teaching methods. A new approach tries to combine elements of traditional visual skills assessment with the use of different digital devices. The aim of this research was to explore and determine the development and specific features of visual competencies among 10 to 12 year old pupils. To measure visual skills I have developed particular tasks applicable to digital media, and in accordance to the Electronic Diagnostic Assessment System (eDIA) invented by my colleagues from the University of Szeged. At the 2013 InSEA congress I presented the theoretical background and some tasks of the research. This year I would like to present the process and the results. The first pilot was released in 2013 (N=246). During the assessment the tasks were tested simultaneously as on-line medium (eDIA) and on paper. After the pilot we used an eye-tracking examination to inspect and revise those tasks which seemed to be functioning unsatisfactorily or failing. After correcting the tests we ran the second pilot (2014). The students took the test in a classroom environment using computers with headsets (N = 59). The tests included 67 items (Cronbach's α = 0.72). In 2015 a national sample was performed (N (total) = 1307). The revised visual communication test contained 156 items, which was then reduced to 149 for internal consistency (Cronbach α=0.866). The following subtests were used: visual recognition, interpretation, analysis, symbolization, abstraction, simulation, material forming and tool use, composing planes and space. Basic statistics, reliability and correlation studies were made about the tasks.

@ 16:30 – 18:00 PM

@ 16:30 – 18:00 PM

MESTIZA PEDAGOGIES: A RELATIONAL PERSPECTIVE OF ART/CRAFT MAKING AND TEACHING
Verónica SAHAGÚN SÁNCHEZ
Universidad de Monterrey, MX

This presentation brings forward my recently concluded doctoral research: a self-study focused on my cultural identity. This project was shaped as the result of moving from Central México to Montréal (Canada) in order join the Art Education Department of Concordia University. It departs from my creative practice and asks: In what ways might the aesthetics of Mexican vernacular textile traditions influence my art making and my teaching as a visual artist trained within Western educational contexts? In the studio, I reflect on the implications of merging practices of the handmade (weaving, stitching, collaging, assembling) with the digital (photography, digital imaging, printing, and stop motion animation). The (self) knowledge gained when fusing these two ways of working supports the design of a crafts-oriented mestiza pedagogy. Building on Gloria Anzaldúa's (1987) new mestiza consciousness, this pedagogy promotes egalitarian relations/interactions within culturally heterogenious educational landscapes. My emerging educational framework is composed of three strategies: life-crafting, digital-craft, and subversive cartography. These strategies are conceived as third spaces in which groups that may have experienced some form of marginalization can access educational experiences that are reflective of their cultural backgrounds and personal histories.

KEYWORDS **cultural identity, crafts-oriented pedagogy, educational divers**

HYPER-LISTENING: PRAXIS
Budhaditya CHATTOPADHYAY
http://budhaditya.org/, IN

Hyper-listening: Praxis is a series of workshops that operates as a set of exercises and collaborative experiments involving the methodology of hyper-listening and that intends to explore the mindful aspect of listening and engaged learning about the surrounding environment through community art practice. The participants are asked to locate certain sites that trigger a multitude of associative thoughts, imaginings and/or personal memories. The participants are guided to utilize those auditory associations embedded in everyday navigation and that help to engage inclusively with the environment. The outcomes are presented in a collective setting at the end of the workshop.

KEYWORDS **sound, listening, environment, community art practice, mindfulness**

THE VALUE OF ONE HOUR OF WORK
Julia WOHLFAHRT, Alessia SCUDERI
University of Applied Arts Vienna, AT, IT

The workshop encourages participants to reflect upon and discuss their status quo working conditions and their visions for their future working structures. Within guidelines and with certain materials, the participants will be led to a visualization of new work structures that together can not only make up a manifesto but create a piece of art for future display and exchange. Wishes, fears, hopes and visions will be shared and displayed to discover the different values work can have and we personally assign to it. The team will provide some key words extracted from previous research and findings; new findings will be collected on the spot through playful actions and creative engagement. In this way, a design-based think tank for the participants and future audiences can be created and exhibited as an output of the workshop. The team will also present some tools used in previous workshops and at different stages of the project development to give the participants the possibility of interacting with them and taking home "one hour of work."

KEYWORDS **working conditions, participatory design, future work, labor**

SITES OF LEARNING: ARTISTS AND EDUCATORS AS CHANGE AGENTS
Dipti DESAI, Jessica HAMLIN
New York University, US

This workshop explores the ways artistic activists ask critical questions, critique and comment on the pressing social, political, economic issues of our times, and design art interventions to create social change in much the same way as critical educators. Through this investigation of artistic activism as a site of teaching and learning we will develop a common language for understanding the key ideas, strategies, and tactics that can inform art education practices in classrooms that draw from critical pedagogy and socially engaged art. The workshop addresses the question: What are the connections between art, education, and activism? We will model a collaborative process for mapping pressing social concerns and developing artistic strategies for engaging students and the public to create social change. Workshop participants will create a collaborative map that reflects answers to such questions as: What are the issues that are important in Europe right now? What social issues do you personally care about or are engaged in? As facilitators we will then share examples of diverse artistic activism strategies employed in public spaces in different parts of the world. In groups, participants will then brainstorm possible outcomes they would like to make or see happen in art classrooms and in the public sphere. They will choose one of the outcomes and further brainstorm ways to make the change they want to see happen utilizing the artistic activist strategies that were presented.

KEYWORDS **contemporary art, social activism, critical pedagogy, public sphere**

@ 18:45 – 19:30 PM

ADDRESSING CONTEMPORARY SOCIAL ISSUES THROUGH CULTURE: A FRAMEWORK FOR ACTION

Jocelyn DODD
University of Leicester, UK

Arguably, the arts and culture have never been more important. At a time of rapid change and instability, we need more than ever to be reflective, empathetic, resilient and engaged citizens. Participation in the arts and culture enables us to develop these skills that are so critical in a world undergoing such drastic change. This session will draw on research undertaken by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester, UK. It will consider what elements are required for us to address contemporary social issues. What values underpin this work? How do these pervade every element of what we do? How can we develop activist practices? What ethical issues do we need to consider? How do we work collaboratively with a range of skills, expertise and approaches? How do we ensure some people's views are not privileged over others? How do we ensure this work has contemporary relevance? What impact does the work have? How do we capture the experiences of participants? Why is this impact so important? Central to this session is how we value difference: by making it part of our strength and our diversity, it becomes critical to our ability to thrive. Combining a mixture of processes and case studies, the session will propose a framework for action, which will be adaptable to diverse contexts, but provide a rigorous underpinning to support cultural work that is concerned with contemporary social issues.

@ 19:30 – 20:15 PM

THE EDUCATION/FORMATION OF OTHERS THROUGH ART: ART EDUCATION, COLONIALISM AND WHITE FEMININITY

Carmen MÖRSCH
Zurich University of the Arts, CH

This presentation will discuss ways in which feminization and paternalism in art museum education have been historically constructed. England will be taken as an example. From this lead, a few considerations will be brought forward in regard to a) the fact that this field still is dominated by a cis female workforce, and b) that the field's hegemonic discourse about a deficient Other, who can be rectified/rescued by means of art education, is grounded in the establishment of nation states, empire, and capitalism. The talk will close by contemplating the potentials of art education understood as a critical and transformative practice in contemporary times and from a global perspective.

@ 20:15 – 20:30 PM
DISCUSSION

@ 20:30 – 22:00 PM
WELCOME RECEPTION

FR SEPT 23, 2016
@ AKTSAAL
@ 09:30 – 12:00 AM
Maria TEMNITSCHKA: NUDE DRAWING

OR

@ 09:00 – 12:00 AM

MEETINGPOINT @ AIL
SCHOOL TOUR BY BUS ACROSS VIENNA

FR SEPT 23, 2016, LECTURE SESSION #16
@ SEMINARRAUM A, CHAIR: E. M. STADLER / A. DAMIANISCH
ADULT EDUCATION, ARTS-BASED REASEARCH

@ 13:00 – 14:30 PM

ADAPTIVE LEARNING IN HUNGARIAN IN-SERVICE TEACHER TRAINING

Emil GAUL
University of Nyíregyháza, HU

In his classic opus, *Adaptive Education: Individual Diversity and Learning,* Glaser (1977) defines five grades of methods where on the highest level of adaptive learning even the content of curricula can be taught in in an almost personalised way. The idea of adaptive education is broadly common in Hungary in elementary and secondary schools. Unfortunately it is not typical in adult education. As is well known, most primary and secondary teachers are women, and, though there are some differences among men's and women's knowledge and attitudes, the workbooks and courses organised for them show no sign of gender differentiation in Hungary. In my paper I will show some assignments designed to be done by mainly female participants in Art and Design teacher training. The task aims came from the curricula, the topic was fitted to the students. For example, the paper bag-making competition served the educational goal of developing structural abilities, while the "Planning my Kitchen" task's intention was to develop design capability. The "Shoe Shot" project tended to develop the visual expression of traditional female roles, while in the "Santa Claus" and the "Edible Christmas Tree Decoration" projects, the focus was on creativity. We learned from familiar topics about understanding tasks and solving problem.

KEYWORDS **adult education, art education, adaptive learning**

"SOMETHING WITH IMAGES …" — ABOUT THE POTENTIAL OF ARTS-BASED METHODS IN TEACHER TRAINING

Silke PFEIFER, Eveline CHRISTOF
University of Applied Arts Vienna, University of Innsbruck, AT

In times of change, school education has to meet complex expectations: besides the communication of knowledge, students have to be supported to become well-integrated members of society, enabled for social and cultural participation, and for a respectful interaction with different groups of society. These challenges ask for transdisciplinary approaches, creative skills and intuitive behavior by teachers. While art educators in schools use an artistic approach to engage students in creative processes, there is a lack of these inputs in the curriculum of prospective teachers of other school subjects. For this reason, creative approaches to knowledge acquisition are under-represented in the Austrian school system. In addition, the lack of creative methods in teacher training prevents teacher trainees from developing creative and intuitive competencies. But, as experts of educational research point out, these competencies are essential to observe and interpret school situations and to re-/act professionally within educational processes. In 2014, the University of Innsbruck was realized by the authors, introducing a group of teacher trainees to arts-based processes and to the collective preparation of an exhibition. But was the project able to meet the students' expectations? Which aspects did they evaluate as being useful for their studies and their role as teachers? This lecture will refer to the necessity of integrating creative approaches into non-creative teacher training curricula. It will introduce the exhibition project, its evaluation and its further development

for teacher training and will point to the potential of creative methods and skills within teacher training and school education.

KEYWORDS **teacher training, arts-based methods, curriculum**

THE CHALLENGES OF INCREASED IMMIGRATION — ART-BASED ACTION RESEARCH PROMOTING DIALOGICAL SPACE

Mirja HILTUNEN, Marja-Liisa KRAFT
University of Lapland, University of Jyväskylä, FI

A lively dialogue between science and art characterizes the research activities of the Faculty of Art and Design at the University of Lapland. The Art Education department organizes multidisciplinary projects where students can accomplish their project studies using an art-based action research approach. In these development projects contemporary art is seen as a means of 'making visible' or initiating discussion, an activity that can take place in several different forms. This presentation focuses on "ArtGear: Two-Way Integration of Young People 2016–2018," a project which addresses the challenges of increased immigration. The project is conducted in collaboration between the faculties of Art and Design and Social Work, the Artists´ Association of Lapland, and the Cross-art Collective Piste. The aim of the project is to promote dialogue and open a space for different voices to share and reflect through art-based models. The art workshops are designed to support immigrants who have arrived in Finland as asylum seekers and received residency permits. In these workshops art students and artists are developing ways to support interaction between young immigrants and native Finnish young people in cooperation with social work. The significance of contemporary art in this project is in its ability to create a situation where people can have more power over their everyday life situation. In this sense, contemporary art has a political function and is thus a means to collect people together and create a platform for communication.

KEYWORDS **art-based action research, immigration, community-based art education, art teacher training**

BUILDING BRIDGES BETWEEN THEORY AND PRACTICE IN ART AND DESIGN EDUCATION, A REFLECTIVE MODEL

Michaela MARTINEK
University of Applied Arts Vienna, AT

"Useful art is about transforming people's lives, even on a small scale. It is art as activism and activism as art." (Tania Bruguera, 2008) How can we be effective in art and design education in times of unexpected challenge? How do we bring knowledge and know-how together? In recognizing that different perspectives exist between educators as design practitioners and those who are academics, we need to build bridges. The research question emerges: Is there a method that both art and design practitioners and art and design educators can use with students to address the challenges we face in times of change? Pioneering Design in art and design education offers a new method for creating common ground. This constitutes an inclusive ongoing investigative tool in the form of a set of three simple yet fundamental and connected questions. This tool is currently being used and it's use could be generalized in the future. The intention is to encourage educators and students to become more active and responsive citizens through using and sharing this tool. The vison is to become more effective concerning issues like mass migration, economic crises and social cohesion through experimenting across disciplines, thus learning from each other. This approach

emerged through a reflective art research process congruent with the theoretical stance of MAK in "Design for Change" under the leadership of Christoph Thun Hohenstein. "We know that everything is interconnected and every change will affect the whole system we live in."

FR SEPT 23, 2016, LECTURE **SESSION #17**
@ SEMINARRAUM B, CHAIR: G. COUTTS / H. DRAXLER
MEDIA AND MEANING MAKING

@ 13:00 – 14:30 PM

THE MAGICAL MIRAGE: ENGAGING STUDENTS IN VR TO ENLIGHTEN CLASSROOM EXPERIENCES

Sarah ACKERMANN
Eastern Illinois University, University of Missouri, US
St. Louis, Zürich International School, CH

The purpose of this session is to share conceptual and practical suggestions for engaging art students in virtual reality experiences in the classroom. Participants in this session will be introduced to virtual reality applications that can be used with Google Cardboard and other similar platforms. Content will include applications and associated art lessons, as well as potential cross curricular connections. Attendees to this session will walk away with an understanding of virtual reality and its potential in the art classroom. Attendees will gain access to a toolbox showcasing various virtual reality applications which have been successfully used in an art classroom setting, and which have vast potential across subjects and age levels. Attendees who come equipped with their own smart phones will have an opportunity to experience some of these applications first-hand and consider their potential in their own classroom environment. This session will be organized into major topics which will include the introduction of the presenter and teaching experience, discussion of virtual reality and associated tools, suggested approaches to integration, manipulation and exploration, lesson brainstorming, and reflective practice. Attendees will walk away with access to various digital and print resources which will support them in integrating virtual reality in their own classroom environments.

WHY STILL LIFE MATTERS AS NEVER BEFORE

Sophia HADJIGEORGIOU
University of Reading, UK

Contemporary art shows an interest in the resurrection of traditional still life motifs in photography. This tendency can be studied within the renaissance of focus on the pictorial representation of objects and within the revival of interest in revisiting and re-examining the art of the past. Additionally, the use of knowledge and information outside of traditional art theory can be used to re-interpret still life (psychoanalysis, philosophy, anthropology, politics, etc.).This talk explores the role of still life photography in contemporary art and investigates the multiple ways that still life can facilitate an understanding of the everyday by reflecting on the relationship between objects and humans. Still life drawing and painting has a particular role in the history of art education.The use of digital cameras and the use of the moving image in the art classroom opens new perspectives for re-establishing an interest in still life. Technology opens new perspectives in re-envisioning still life in a new context and challenges educators and students to question established history, perception, and knowledge. This essay brings together still life photography and painting and investigates the possibilities of a practical application of knowledge towards new pedagogy. There will also be a presentation of a public school student work that stretched the boundaries of the genre and the media to question the perception of what is familiar and what is known.

FINNISH AND ERASMUS STUDENTS APPLY FRAGMENTS OF THE FAIRY TALE "SLEEPING BEAUTY" FOR TRANSDISCIPLINARY MEANING-MAKING IN ARTS-BASED RESEARCH

Martina PAATELA-NIEMINEN
University of Helsinki, FI

This research paper is situated in the field of arts-based research and questions how teacher trainees create meaningful relations from fragmented knowledge. The starting point for transdisciplinary meaning-making is a classic fairy tale that includes traces and fragments from different times and cultures. The research question asks how student teachers understand "Sleeping Beauty" as a multiliteral accumulation of intertextual and intercultural relations while producing art works based on the tale. The context for the study is an Art Expression course, part of an Art Education minor at the Teacher Education Department of the University of Helsinki. The students are studying to become classroom, kindergarten or textile teachers. The Art Expression course is also meant for Erasmus exchange students. The objective of the course is to experiment with different kinds of visual media, materials, methods and techniques that are new to the students in order to develop their artistic expression. The task here was to interpret "Sleeping Beauty" intertextually and culturally. Different versions of "Sleeping Beauty" were remixed, and other intertextually-produced loans from works of art, art history and popular culture were recycled. For the Finnish students, remixing also meant including traces from manuscripts written by students from a Literature in School course who had applied textual intervention techniques in their manuscripts to create a story radically different from the original "Sleeping Beauty." The students' art works present various kinds of intertextual and intercultural relations so as to understand "Sleeping Beauty" as an accumulation of multiliteral meaning-making. These relations and meanings are explained in the students' (e)-portfolios. The results show how the story of "Sleeping Beauty" may work as a means to develop critical thinking, questioning and understanding of human relations as plural accumulations of intertextual and intercultural meanings.

KEYWORDS **intertextual, intercultural, relations, fairy tale, Erasmus**

USING THE CRICKET LOOM IN PRODUCING A WEAVE AND BENEFITING BY IT IN SMALL PROJECTS

Mohammed Moustafa ABDEL-SALAM ALI
Minia University, EG

The problem of unemployment is considered a national issue that requires rapid and real solutions. These solutions can be provided by the continuity of small projects, as they depend on individuals who are not necessary highly skilled. Because small projects use local materials and resources, they can create job opportunities, as the possibility of growing into moderate or large-sized ones is achieved gradually. "Proceeding from the aspiration of the International Labour Organization to create more decent work ... the initiatives in the field of small projects also contribute to the conservation of this heritage and development. (ILO Cairo, "Artistic Support for Suitable Work in North African Countries, 2012) Because of the fact that it is difficult for youth at the beginning of their professional life to self-fund their small projects, to find a place for these projects, to buy the needed tools and materials and to provide for their workers, current research is aimed at using the cricket loom to make woven products. It is simple not only in its structure but also in its composing and decomposing; it is also, small, light, and easy to be moved from one place into another, is usable in houses, and is suitable for all ages. And it is cheap. For these reasons, it should prove to be easy to find jobs for youth and and to build small projects.

KEYWORDS **cricket loom, weave, small project**

FR SEPT 23, 2016, LECTURE SESSION #18
@ HÖRSAAL 2, CHAIR: R. MATEUS-BERR / J. WIENK
ADULT EDUCATION AND REFLEXIVITY

@ 13:00 – 14:30 PM

IN DIALOGUE – KNOWLEDGE: ITS MOVEMENT, VALUE AND ORGANISATION OR, ITS CRITICALITY, VALUES AND STRUGGLE

Susannah HASLAM
Royal College of Art, UK

As part of my PhD research on knowledge, dialogue and organization in the expanded field of art, I have been in conversation with Jonny Mundey, co-founder of the IF Project, an alternative, experimental and free university organisation based in London. As a case study for my research, these conversations have cumulatively formed the basis of an ongoing dialogue that serves as both a reflective and productive space considering the combined roles of knowledge, the symbolic and the structural institution, systems of value, the honorable execution of the political act and the nature and practice of the alternative, towards a/the possible future/s of arts education more broadly. Together Jonny and I propose to develop a variation of these conversations, a dialogical essay that seeks to ask new questions; less concerned with the what of the effects of the call for paper's "intertwined phenomena of global financial crisis, mass migration and the perversion of new technologies," but focussed on addressing how we might appropriately work within these conditions. For instance, as a proposition alone, "Art and Design Education in Times of Change" requires a degree of reflexivity that must acknowledge the possibility of change as an active and pragmatic capacity. Putting to question the efficacy of known politics, value systems, knowledges and epistemologies, actors, pedagogues, academics, infrastructures, superstructures, symbols of the alternative in relation to the institution, we propose new forms of addressability when considering really what the future of art and design education is in a time of immense and precarious change.

KEYWORDS **knowledge, symbolic/structural institution, systems of value, honorable execution of the political act, nature/practice of the alternative**

VISUAL ARTS CURRICULA AT SECONDARY SCHOOL AS A PROJECT FOR SUSTAINABILITY

Rocio ARREGUI-PRADAS
University of Seville, University of Jaen, ES

The design of the curriculum of any subject has to include transdisciplinary objectives in order to gain a holistic education, so say the laws of almost any country, but we all know this is not a reality. In the case of Visual Arts Education, more than in any other, we think these objectives have to be the guide to the design of all curricula, including contents, activities and evaluation. These all have to be questioned in order to be critical, creative and active. We (a team of various teachers) recently were asked to create the curricula for the schoolbooks of a Spanish publisher, and that have just been published (even translated into English and the different Iberian languages). Our challenge was in creating an open project, with more questions than answers, with critical art more than masterpieces, with social, ecological and emotional sustainability as a guide, and, on the other side, "obeying the law." We organized the contents into longer projects, gave the units such titles as "Mirror and Avatar," "Nature," "Cooperate," "To Be and To Consume," "Designing the Future," and so on. We had to organize it into units instead of portfolios. We have had to relate the contents with items of the law, but these were so poor and empty of sense that they almost disappeared. We finally developed a renewed textbook that tries to open windows, to "transgress disciplines and open up chances for education and society."

KEYWORDS **sustainability, art education, secondary education**

MEANINGFUL DIGITAL TECHNOLOGIES: THE PEDAGOGY OF DIGITAL AUTO-ETHNOGRAPHY

Joanna NEIL
University of Glasgow, UK

Many visualisations of the creative process utilise metaphors of gestation, incubation and birth. Some show the process as an ill-defined chaotic mess and others show it as perfectly formed procedures, cycles and loops not dissimilar to reflective and learning cycles. They make something that is personal, confusing, uncertain, experiential and complex into something mechanistic and instrumental. These types of cyclical or linear explanations of the creative process do not help students think about the process as their own process or practice or encourage them to question what they do. This paper considers how using digital technologies for auto-ethnography can empower students in their own creative practices, through increasing self-awareness, encouraging curiosity and supporting independent inquiry. I became interested in self-observation through 'digital auto-ethnography' as a way of examining and gaining insight into my own creative process and to empathise with my undergraduate degree students. Auto-ethnography looks inward and becomes a deconstruction of the self. It makes the familiar unfamiliar and enables you to become a stranger to your work. The ubiquity of the digital, and a society, which captures and shares 24/7, conjures up an image of narcissism and confidence. But in contrast to this abundance of documented selves on social media, where the selfie represents self-obsession rather than self-observation, a non-reflective constructed self, a product and projection of the self outwards, auto-ethnography presents a version of the self that might be unflattering or uncomfortable. This methodology encourages experimentation and reflexivity, and embraces uncertainty.

KEYWORDS **digital auto-ethnography, empowerment, reflexivity, creative process**

THE EDUCATED EYE AS A SUSTAINABLE REPERTOIRE FOR ART EDUCATION

Hoda ZAKY, Samia ELSHEIKH
Helwan University, EG

Evidence shows that art education provides students with the skills to think creatively, innovate, and become tenacious learners ready to solve complex problems — all skills that employers have been increasingly looking for in the 21st century. New approaches have been created along with new concepts and examples. Art education is one of those visual fields concerned with developing powers of visual thinking so that everyone, beginning in childhood, can achieve an "Educated Eye." A dissertation about using experimental thinking in art problem solving was written by Dr. Huda Zaky ("The Experimental Approach in Modern Painting and its Implications for Creative and Educational Systems," 1979). This inspired us to create tools for a teaching strategy to reach the educated eye and that focus on programmed visual activities. Students start with observing and recording natural elements, learn how to see the objects, analyse, describe and picture them, and then reverse the objects' elements, shape, color

and dimensions. After that they search for and find more elements, shapes and colors in different combinations and in a variety of visual art works, and then practice and produce new ideas using creative thinking in other educational situations. This program builds students' creativity and allows them to be creative in daily life and work. .

COMMON EUROPEAN FRAMEWORK OF REFERENCE FOR VISUAL LITERACY (CEFR_VL): RESULTS AND PERSPECTIVES

Franz BILLMAYER, Carl-Peter BUSCHKÜHLE, Christiane HERTH, Andrea KÁRPÁTI, Gabriella PATAKY, Ernst WAGNER
Mozarteum University Salzburg, AT
Justus Liebig University Giessen, DE
École Supérieure du Professorat et de l'Education, FR
ELTE University, HU
Academy of Fine Arts Munich, DE

From 2013 to 2016 art educators from nine European countries collaborated on the EU-funded project "Common European Framework of Reference for Visual Literacy." It aimed to: 1) research and describe different approaches to art education at school in Europe; 2) develop a framework of reference that would cover European diversity; 3) conceptualize a model of crucial competencies based on research; 4) offer a scale by which to differentiate these competences; and 5) offer instruments for applying CEFR_VL to daily practice in schools. Visual Literacy is understood as a field of competencies for reflecting, understanding and creating messages. These competencies gain more and more importance in the context of our contemporary world (mass media, heterogeneous backgrounds of pupils, global identities, intercultural dialogue, the 'iconic turn' in the sciences, etc.). Visual Literacy is regarded as a given for any critical and self-determined cultural participation of the individual, and can thus be understood as a decisive requirement too for political participation. This lecture will present and discuss the major results of the project. In the next few years several working groups will continue the research in different fields. The topics of the groups are: assignments, levels of competency, assessment through visual rubrics, visual literacy at art museums, policy of EU member states and art-based cultural education, and the theory of visual literacy. Tasks and project plans of these groups will be introduced. Information from and discussion among colleagues throughout Europe will be welcome; all are invited to participate in the ongoing research work.

KEYWORDS **visual literacy, competencies, curriculum, assessment, Europe**

@ 13:00 – 14:30 PM

ART EDUCATION FOR CREATIVITY

Mohammed AL-AMRI
Sultan Qaboos University, OM

My current research is based on the assumption that excellence in education, excellence in art and excellence in related disciplines must go hand in hand when seeking a creative role for contemporary art education. The role of art curricula goes beyond the level of art creating new roles in connection to different parts of life. The concept of art education for creativity goes beyond creativity itself to meta-creativity. This research does not force the concept of creativity in psychological terms but it focuses on the action of creativity as a way to enrich purpose, where creativity is regarded as the central feature of education and the driving key for improving and developing the education process.

KEYWORDS **art education, creativity, excellence education**

THE IMPORTANCE OF THEORY AND PRACTICE OF CREATIVITY IN HIGHER EDUCATION CONTEXTS

Filipa DE BURGO
School of Education of the Polytechnic Institute of Lisbon (EseLx), PT

Creativity has been the materialization of innovative human ingenuity, reflecting its constant evolution in various areas of action. In a global society in permanent growth and transformation, marked by economic, social, political and religious differences, creativity seems to be an indispensable aptitude for the integral formation of the individual to create new and adaptive opportunities. For education in the twenty-first century, the formation of critical, creative and empathic minds to build a more human future, concerned with its participants and able to optimize the resources at their disposal, is fundamental. What prevails, however, is a sort of disjointed model of these new needs and one that is especially directed to a highly standardized form of convergent thinking that hinders any flourishing of pedagogical practices that could promote creative thinking. Knowing that creative abilities exist in all of us, schools need to know the complexity of this situation, its theoretical framework, and the exercises needed to improve student's creative skills, and to articulate a curriculum for their development. Higher education should be the main stage for the specialized training of future educational professionals so that they can work in schools and other spaces more fruitfully, providing students the best strategies by which they can thrive. This communication will be a space to share and reflect upon some definitions, strategies and models of courses aimed at facilitating the teaching and practice of creativity so as to promote such a desired change in the educational and social landscape of the twenty-first century.

KEYWORDS **creativity, theory, practice, higher education**

SKILLS, KNOWLEDGE, AND LEARNING PROMOTED THROUGH SCHOOL ARCHITECTURE AND PUBLIC ART

Oona MYLLYNTAUS
University of Helsinki, FI

Sociocultural researchers have argued that learning is not an individual mental process, but could be considered a process of participating and growing up in a social community. According to a professor in education at the University of Helsinki, Finland, Kai Hakkarainen, we could describe learning as a process of pursuing challenging projects and growing, stretching our own capabilities and acquiring new skills and competencies. The purpose of my paper is to contribute to a new architecture for new learning: a change in the architecture of upper secondary schools according to the needs of the 21st century. New skills are defined most commonly as creativity and innovation, as well as critical thinking, problem solving, and decision-making. In the paper the following questions are scrutinized. 1) Can teachers promote 21st century skills in students through school architecture and public art placed in schools? If so, how? 2) What kind of learning have teachers been able to support by using school architecture and public art in teaching? In the study the data produced and the points of direction suggested stem from inside out; from the experiences and views both of teachers and students. The teachers' subjective reception and possible use of school architecture and public art in teaching are inquired into through an online survey. With students the discussions about public artworks in school are conducted in small groups following a formulaic pattern devised by the inquiry-based teaching method Visual Thinking Strategies (VTS). The study in educational sciences represents a wider study of societal challenges of expertise, skills, and competencies.

KEYWORDS **public art, school architecture, 21st century skills, visual thinking strategies**

THE DESIGN LABORATORY. A PARADIGM FOR DESIGN EDUCATION?

Gert HASENHÜTL
Academy of Fine Arts Vienna, AT

This contribution analyses design studio culture by historical examples, for example,. G. Rhode's "Laboratory of Design," 1935, D. Schon's "Design Studio," 1983, P. Schumacher's "Design Research Lab," 1997, and K. Kelley's "d.school," 2005; and by current changes in design theory and pedagogy, for example, "open design," Cruickshank and Atkinson: 2014; "skill sharing programs" or "craft consuming," Campbell, 2005. Modes of knowledge production due to design thinking and "research through design" will be discussed as paradigms, and reflected against a background of epistemic cultures (Knorr-Cetina, 1999). Paradigm shifts in design theory will be retraced, for example, "reflective practice" (Schon, 1983), "heterogeneous engineering" (Law, 1987), "drawing things together" (Latour, 2008) or "mapping design controversies" (Yaneva, 2013). These show changes from "pseudo-laboratory conditions" to "real-studio conditions" (Lawson, 2004) dissolving the borders between designers and non-designers (Atkinson, 2014) by open design and corroborating design science to a greater extent through the social sciences. The paradigm of the laboratory sciences in design practice seems to be obsolete when everybody is a designer (Manzini, 2015), or the experimental setup will be extended to the world as laboratory (Lemov, 2005) including stakeholder communities, open science, prosuming and reskilling practices. All of this assumes a review of critical pedagogy (Ellsworth, 1989) in design.

KEYWORDS **design research, design pedagogy, history of science, critical pedagogy**

COOPERATIVE LEARNING OF ART EDUCATION: USING IPADS IN AN INCLUSIVE CLASSROOM

Satoshi IKEDA, Tomoko TAKAHASHI
Hiroshima University, Shizuoka University, JP

In the workshop, we will produce iPad videos using "reverse playback software." For example, after shooting video of a ball being thrown, the software converts it to the ball returning; or, a video of a piece of paper being ripped, upon conversion becomes a video of the paper being restored to its untorn condition. For these exercises, we will form teams of three people each; they will fully experience filmmaking by taking on such roles as director, camera operator, actor, producer, stagehand, assistant camera operator, and so on. From the first creation of a simple video, they will gradually create an original film through discussions and collaboration as a team, and by using their talents and compensating for each other's weaknesses. Things that can be learned in the workshop are: 1) a method of cooperative learning for teaching arts in inclusive classrooms consisting of children with developmental disorders; 2) nurturing cooperative problem-solving skills and cooperative creativity in students through cooperative learning by using the iPad.

KEYWORDS **cooperative learning, inclusive classroom, iPad, film**

OPEN CLASSROOM WITH OPEN MINDS

Candy TONG
Ministry of Education, SG

The ease of internet access has exposed adolescents in Singapore to a myriad of visual images. Use of applications such as Youtube, Instagram or Snapchat through smartphones and technological gadgets for communicating, socializing and entertainment has become the norm. Concurrently, due to globalization, children of immigrants from the Philippines, China, India and other countries now form part of Singapore's classroom demographic. This results in both local and foreign students frequently interacting among themselves and teachers through digital means. As such, the education landscape has become more complex for educators as they need to be adept and familiar with those social platforms in order to engage these young minds. However, it is also an opportunity for art educators to develop students' astuteness in understanding images from the mass media as they are not only consumers but also producers of visual images. Within the current multicultural environment, it is essential to infuse visual culture (Freedman & Stuhr, 2005) in art education to help students gain civic literacy, global awareness and cross-cultural skills (Ministry of Education, Singapore, 2016). "Ambiguities, conflicts, nuances and ephemeral qualities of social experience" (Freedman & Stuhr, 2005) are put up for open discussion and reflection so that both students and teachers learn about differences in cultures. Through contextualization, art educators discuss contemporary cultural issues such as stereotyping; and ethnicity with students. Difficult and confusing issues are made clearer through classroom activities, research, discussions and critique, while risk-taking and exploration are encouraged. Pedagogy which involves all these will require students to think independently and to express their opinions. The empirical research explores ways in how a secondary school's art curriculum can infuse visual culture elements (Freedman & Stuhr, 2005) to enhance its art education. The objectives of this approach include developing empathy and mutual understanding among different racial groups and nationalities, and bringing about a socially cohesive and inclusive classroom.

KEYWORDS **cross-culture, nationalities, inclusive, multi-racial, visual art**

COMPUTING TEXTILES WITH TURTLESTITCH

Andrea MAYR-STALDER
Stitchcode, AT

Turtlestitch.org is an innovative, online plattform combining computing and textiles for educational purposes. It offers two different approaches. One is based on a DrawingTool that enables hand-drawing to be used to generate a design that can then be embroidered by a machine. The second is a simple but powerful graphical programming environment (TurtleStitch) that can be used to develop generative designs, which can also be embroidered by a machine. One of the key points of the set-up is to experience the connection between digital design and the creation of a physical, textile artifact. The practice of design requires the students/users to think on both levels at the same time (digital, physical), and to combine the logic of the digital with the material requirements of the textile. While this is similar to other digital fabrication tools (such as 3D printers), the focus on textiles can reach a different target audience (particularly girls) and the transfer from the digital to the physical is more immediate and much quicker. The potential of the platform to combine the different logics is most fully realized in the programming environment. Dependent on the skill levels of the participants, they can either develop their designs from scratch or by modifying existing designs that can be selected from an online gallery. The workshop will be split into three different parts; First, Turtlestitch, the DrawingTool and the embroidery machine are introduced. Second, participants work on their laptops actively, either programming a new pattern in Turtlestitch or using the DrawingTool. Third, participants will see one (or more) design printed from start to finish. We will prepare the textile, set up the machine and feed it with a sample embroidery. Number of participants: 15, lurkers are welcome. Equipment: participants with their laptop, table. Embroidery machine will be provided.

KEYWORDS **programming, embroidery, design, drawing, textiles**

PERSPECTIVES TO REFLECT THE USE OF DIGITAL TECHNOLOGIES IN ART EDUCATION

Martin ARNDT
Technische Universität Dresden, DE

Perspectives to reflect the use of digital technologies in art education asks the question: How can we use new technologies for educational purposes in a meaningful way?, and answers it by further questioning the words "meaningful way." Three pedagogical perspectives are constituted: Büscher's considerations of the artists' use of technology (Büscher, B. (2002); Live Electronic Arts und Intermedia; and Döbeli-Honneger's "Dagstuhl triangle" *(https://beat.doebe.li/bibliothek/w02886. html)*. Buscher states that the artists' use of technology is often part of a utopia, the reflected or even blind will to understand their constructedness and functionality, or use contrary to instruction. These reflections can be used to sharpen those perspectives on media use summed up by Dobeli-Honegger's questions: How does it work? What are the social and cultural implications? How do I use it? Furthermore, a terminological approach and a wide range of examples *(https://goo.gl/TJQmoA)* will build the foundation for asking what meaningful can mean in art education. Both, the teacher's use of ICT for teaching purposes and the pupil's use of ICT for creation, reception and reflection are considered. Methodology: a first exemplary contact with thematic technologies evokes in participants the wish to know each other and to produce divergent ideas on what digital technologies are and how to use them in art education. Three pedagogical perspectives on technology use in art education will open up the field for a collective example-based search of questions to ask, aspects to discover and objectives to identify so as to be able reflect upon the use of technology meaningfully.

KEYWORDS **digital technologies, technology use, ICT, art education, reflection**

FR SEPT 23, 2016, LECTURE SESSION #21
@ SEMINARRAUM A, CHAIR: H. DRAXLER / E. M. STADLER
THEORY OF ART EDUCATION AND CRITICAL THINKING

@ 15:0 – 16:30 PM

GENDER BLENDER: A FRAME FOR GENDER AWARE ART EDUCATION

Tiina PUSA
Aalto University, FI

While there is an increase of positive support for sexual/gender diversity in European cultural attitudes and policy, polarization of attitudes and perspectives and the simultaneous support for extreme conservative views create hostility and systematic discrimination of diversity too. In this presentation two pedagoges and researchers of art education question and explore how art education can offer a forum and a supportive environment for developing gender-aware understanding and identity. The presentation is based on observations and materials gathered from the Gender/Sexuality and Art Education course taught at Aalto University in Helsinki, Finland. During this elective course, students of art education combined critical and theoretical thinking in workshops lead by diverse art professionals, artistic/performative work, and pedagogical practices to explore the potential of rethinking gendered education. Students' learning diaries, photo and video documentation, performances, and pedagogical plans are used as data and research material to study gender and sexuality as socio-cultural, embodied, intimate, political and artistic issues. Notions of radical democracy and public/critical arts-based pedagogy offer a frame for exploring the potential for non-binary gender-sensitive art education.

KEYWORDS **gender, sexuality, gender aware art education, radical democracy, critical/public arts-based pedagogy**

DOUBT, EXCITEMENT, PLEASURE: FEMINIST POLITICS OF TEACHING AND LEARNING

Barbara MAHLKNECHT
Academy of Fine Arts Vienna, AT

This paper discusses how art education could productively draw on feminist thinking to make sense of affective experiences such as doubt, excitement and pleasure within the processes of teaching and learning. At the intersection of art practice and art education, teaching and learning are subject to complex and fragile processes that involve and produce experience and experiment. In the context of current European politics, where the ideology of crisis provides a framework to legitimize a politics of austerity as well as current violent regulations at European borders, a feminist politics is needed. Sites of learning are social, cultural and physical spaces where learning processes in the in-between of self-discipline and self-empowerment are situated. In my contribution, I will draw on feminist thinking in order to examine how affective experiences can become a vital force that challenges current backlashes in European politics. Feminist practices of teaching and learning encourage the appropriation, re-evaluation, and transformation of knowledge, and they demand to continuously re-situate the 'self'. Rather than reflecting social conditions, contemporary practices of critical art education aim at challenging present politics and, therefore, open up spaces of possible transformation. This transformation asks to simultaneously change the conditions in which one learns and the processes of learning itself.

KEYWORDS **learning in relation to doubt, pleasure, and excitement, feminist art education; feminist theory of art education, processes of teaching and learning, ideology of crisis**

EPHEMERAL INTERVENTIONS: THE RADICAL PRACTICES OF THE DANISH EXPERIMENTAL SCHOOL (1961-1972)

Wylie SCHWARTZ
Binghamton University, US

A considerable amount of scholarship has been devoted to unpacking the relationship between art and politics and the myriad ways that visual expression has been mobilized to perform political labor. One need not look far in any art historical discourse before encountering the legacy of the Frankfurt School theorists, and the influence of Marxist thought cannot be understated. However, a recent wave of inquiry has attempted to revisit well-trodden ground in an attempt to uncover a deeper understanding of the complex relationship between aesthetics and politics during periods of social unrest. With this in mind, my paper examines a group of artists working in 1960's Copenhagen, centered around the Ex-School, an idiosyncratic 'anti-academy' art program created in response to the context of political, social, and cultural change. The School had no teachers, the work was largely meant to be ephemeral, and collective creation was valued over individual works of art. Mobilizing neo-avant-garde art as a tool to address social issues and to bring about social transformation, and refusing to subordinate art to politics, I suggest that these figures gesture toward the manner in which, at a particular moment, the refusal of politics is perceived to be a more radical move. Through my research, I aim to articulate the conditions of possibility of such practices, located in the specific historico-cultural milieu of Scandinavia and its postwar state-form. Ultimately, I seek to rediscover a set of artists, a community, that has largely been written out of canonical accounts of postwar art.

KEYWORDS **experimental art, pedagogy, neo-avant garde, postwar art, artist workshop**

AGAINST THE GRAIN: AN INTERVENTION OF MASTERY LEARNING AND INTELLECTUAL EMANCIPATION IN ART EDUCATION

Anita SINNER
ArtEZ University of the Arts, NL

In a case study of an undergraduate course in art education, modes of mastery learning and propositions of intellectual emancipation were explored as interventions in curriculum design. By adopting Rancière's framework of a 'will to will' relationship between instructor and students, the core assignment — a visual journal — became a location for student positionality through mastery methods. The visual journal provided a record of the event of knowledge and served as a forum to verify that acts of student thinking were done with attention, congruent with Rancière's perspective that learning generates greater consciousness, feeling and action. Visual journals provide a forum for students to map two core course themes: teacher cloaks (visual expressions that articulate the tension between public and private self), and teacher clichés (visual expressions of social stereotypes about teachers). As baseline data, visual journals offer links to socio-cultural renderings of teachers via sources including popular culture, thus providing a way into a conversation about professional characterisations. My intention was to ensure that students with a fine arts background entering teaching had multiple ways to interrogate identity, resulting in the unexpected movement of students from mastery to performance goals. The responses suggest that intellectual emancipation was underway within the assignment, and although the visual journal was a contentious site for some students, it was also a site of generative thought and an opening to a form of intervention in the curriculum, through both formal and informal feedback loops.

KEYWORDS **visual journals, teacher identity, intellectual emancipation**

@ 15:00 – 16:30 PM

HANDS ON HANDOUTS: ABOUT THE IMPORTANCE OF DESIGN KNOWLEDGE AND EVALUATION SKILLS FOR VISUAL PROCESSING OF HANDOUTS IN ART AND DESIGN EDUCATION

Clemens-G. GÖLLER
University of Applied Arts Vienna, AT

Even in the age of digital media, handouts are still part of current school practice. Self-production has even increased with the digitalization and spread of knowledge as authorized teaching media seem to become less important. Today, communication design has become a cultural technique, just like writing and reading. We are in a situation where everyone can set font. This can lead to questionable design decisions on the one hand; and on the other it leads to a wider interest in typographic knowledge. From a design perspective, an essential skill is now dealing with fonts in the creation of text-based handouts. So far the theme of typography in didactics has not been extensively discussed. It is necessary for professional art and design teachers not only to rely on gut feelings but to make particular design knowledge and judgement skills dimensions of broader media literacy on the basis of models and theories. Growing demands and stress in the teaching profession suggest that during teacher training discussion of the visual design of teaching and learning materials should be promoted. For new teachers, appropriate preparation could be a practical relief when there can be little time to bring the visual design of self-made teaching materials to a professional level. How a teacher designs his handouts has a socializing effect and gives information about his ideas, and how his students should learn.

KEYWORDS **environmentally oriented art education, education for sustainability, transformative learning, arts-based research**

MATHEMATICS FOR ALL!!!

Kevser AKTAS, Selma ATLANTAS
Gazi University, TR

The project Mathematics for All!!! came about as a European Union Project in Erasmus, Youth in Action program. The project was held in Ankara, Turkey at Gazi University in March, 2014 with the participation of 42 young volunteers (18–25 years) from the countries Hungary, Italy, Latvia, Netherlands, Spain, Turkey and the UK. The main organizer of the project, Gazi University, developed training courses and events related to ways of learning mathematics in an attractive and entertaining style for personal and professional development. The aim of the Mathematics for All!!! project is to bring young people together by using mathematical methods, games and applications, and to develop the creative and artistic skills of the participants in music, dance, painting, social networking and cultural interaction. There is a surprisingly rich association between mathematics and each of these arts. The project is a unique example in the history of the Erasmus Youth in Action program in its use of mathematics as a cultural exchange theme activity. In the program we included workshops for activities with art, music, Turkish folkdance, and team games using problem solving processes. During the project week, the participants worked together to create an art exhibition and a musical performance. They prepared original paintings using mathematical tools in their designs, despite not having any technical knowledge in the arts, as well as playing active roles in the musical and dramatic activities. The whole performance and other activities during the project week was filmed.

KEYWORDS **cultural interaction, mathematics, art, social networking, education**

RESONATING ARTS AND MUSIC IN PRIMARY TEACHER EDUCATION

Marjo AUTIO-HILTUNEN, Marja-Liisa KRAFT
University of Lapland, University of Jyväskylä, FI

The material behind this paper was conducted at the Department of Teacher Education at the University of Jyväskylä. The aim was to gather information about pedagogical meanings experienced by local CLIL-students and exchange students during an applied course integrating music, visual arts and English in 2015. Results were based on self-reflections in learning journals about the process of building an audio-visual work. Students were encouraged to cross discipline boarders and to feel free to choose issues for assignments. The processing of outcomes was tablet-, computer-, iPhone-, or iMovie-assisted. Findings indicate the meaning of this practical approach in planning, problem solving, creative thinking, perseverance and peer-learning. Open-minded cooperation enhances commitment and creates an inspiring learning atmosphere. It becomes clear that bridging practice to theory and learning through experience, deepens the understanding of concepts. The National Reform of the Finnish National Core Curriculum, 2014, emphasizes integration and pupils planning and carrying out different musical or artistic units. The aim is to reinforce their creativity and cooperation skills by phenomenon-based means. In the Primary Teacher Education Curriculum the core model in teaching and learning music and visual arts offers a basic tool to work in a classroom for all teacher students, while integration and situational cooperation across subjects gives way to the promotion of cultural competence, interaction and expression.

KEYWORDS **visual arts, music, art education, creative process**

SCIENCE FASHION — FASHION AS AN EDUCATIONAL TOOL

Walter LUNZER
University of Applied Arts Vienna, AT

Fashion is a way of communication. It means an interplay of garments, accessories, jewellery and bodystyling referring to oneself and society. Fashion combines a number of sciences such as maths for patterns, chemistry for dyeing, biology for fibers, and sociology (only think about subcultures and their fashion trends). Contemporary fashion developments such as wearable electronics or sports and medical wear are also examples of science in fashion. Thinking in the other direction, the sciences have always inspired and inspire fashion. As a field of design, fashion includes aspects of marketing in terms of the meaning of representation. This is something that is often missing when we concern ourselves with the sciences. Therefore fashion is an ideal vehicle for an interdisciplinary cooperation with science. Art and Design Education students at the University of Applied Arts Vienna conducted applied research on this topic in cooperation with the Austrian Science Center-Network. Within one year the students worked through several fields of science in order to translate them into fashion pieces. They were asked to work at a high level of applied thinking and 'tinkering' to avoid staying too theoretical. The main question was to find out if and how fashion could be used to transmit scientific content. We also researched what kind of environments "Science-Fashion" might be used as an educational tool. The lecture, presented as a performance, will demonstrate those ideas. It hopes to give you a push on how to use fashion to open doors to the various sciences.

KEYWORDS **fashion, multidisciplinarity, science, education**

@ 15:00 – 16:30 PM

PORTRAITURE TODAY: BETWEEN CONTEMPORARY ART, SELFIES AND SCHOOLS

Ana SOUSA
University of Lisbon, PT

Although many voices claim that being a child or a teenager in our current times is certainly different from being one in previous generations, the way portraiture is commonly taught in secondary schools is quite similar to the way it was taught in the nineteenth century. In fact, despite a large diversity of new visual arts manuals being published every year, leafing through these manuals and looking back at art history, we realize that the kinds of assignments they suggest and the kinds of images they present often invoke drawing practices invented by artists hundreds of years ago (Viadel, 2009). As stated by some art educators such as Mason (2001), there is a gap between the contemporary professional art world (or worlds) and art in schools. In order to help secondary teachers close this gap, this lecture seeks to provide a retrospective on artistic practices and school practices of portraiture, crossing the history of visual arts and the history of art education, from the origins of learning portraiture in ancient fine arts academies to the present day when portraiture acquires other configurations and meanings. Finally, I will propose several visual arts projects that contribute to promoting new pedagogical dynamics, which could respond to the contemporary context of students and improve their motivation for learning this skill.

KEYWORDS **portraiture, art education, visual arts, drawing, new media**

BOYS DRAW SELF-PORTRAITS AND TAKE SELFIES

Jouko PULLINEN, Antti LOKKA
University of Tampere, University of Jyväskylä, FI

Finnish primary schools will implement a new phenomenon-driven curriculum designed by the National Board of Education. The national curriculum 2016 is a political text that details the current understanding of what is essential to teaching. Correspondingly, it is an important tool for in-service teachers. The driving question for this study is to produce a four-hour lesson plan for 4th grade students. We will underline the impact of the basic ideas gathered from the new curriculum. School children need to express themselves; the problem is finding a suitable form of expression and an appropriate language of expression in relation to each subject or situation. In our experience, many boys find the content of visual arts lessons challenging. Are schools meeting the demands and hopes of boys? Fortunately, the curriculum uses the boys' own living-world as a starting point. Pictures are made and the visual cultures in which they take part are voluntarily chosen to become the content for teaching. What forms of presentation will we see in the students' artwork? How does daily life and visual culture show in images made by boys? Is the visual expression of children and youth undergoing a change, and how? Are we able to discern the development of visual expression through the images made by pupils? The students' work will be analysed qualitatively by using the comprehensive goals adopted from the curriculum. We call our research method visual ethnography.

KEYWORDS **visual culture, photography, development of expression through images, curriculum**

THE LESSON CHILDREN TEACH: ART EDUCATION FROM THE PUPIL'S POINT OF VIEW

Franziska PIRSTINGER
Kirchliche Pädagogische Hochschule Graz, AT

A status quo survey done of 2000 Austrian pupils shows the popularity and the impact of art education. Although presumably a lot is happening, art education frequently leaves no sustainable traces. The compensatory aspect of the arts is the most important factor for students. 70% of the pupils like the subject, as it offers them the opportunity to recover from "more tiring" subjects. The popularity of the subject decreases by growing age group. 50% percent of pupils who consider art as their hobby hate art lessons in school. Why is it that art teachers are not reaching all the children who have the potential to be enthusiastic about the arts? About 500 interviews gave teachers the opportunity to improve their understanding about the likes and dislikes of their pupils. Thinking about art education from the student's point of view opens up completely new perspectives and proves the strong impact good programs can have. Children can be reached. The subject has more potential than we are currently using. It all depends on the framing conditions the teacher and society provide. There is a potential for improvement for building an awareness of our subjects' objectives. The significance of the individual teaching personality has been underestimated in regard to student motivation. Students have high expectations of art education – and of their art teachers. High quality art programs have an immense impact on pupils, schools, teaching itself, the learning environment and society in general.

KEYWORDS **status quo survey, student interviews; student point of view; compensatory factors; sustainable learning**

DREAMING ABOUT THE "IDEAL SCHOOL"

Nina OSTAN
National Education Institute, SI

The lecture will briefly point out the current status of the formal school system and some alternative models of education. Students' views on today's school system and their own high school experience will be presented. Having the opportunity to dream about "the ideal school," students find their own specific answers and solutions. As a result of the investigation of this topic they made different short films. Through the analysis of these films the very inherent element of juvenile art is present: the power of expression and rebellion, which, too, does not always have a potential for constructive critical thinking.

KEYWORDS **the 'ideal school,' solutions, video, 'power of expression'**

@ 15:00 – 16:30 PM

WHAT'S WRONG WITH YOU, EDUCATION? TEACHER TRAINING STUDENTS' CRITICAL VIEW OF CONTEMPORARY NATIONAL PRIMARY SCHOOL SYSTEMS IN THREE EU COUNTRIES

Seija ULKUNIEMI, Pedro CHACÓN, Gabriella PATAKY
University of Lapland, Rovaniemi, FI, University of Granada (UGR), ES, ELTE University, HU

How can we initiate effective and forward-thinking dialogue in Europe about pedagogical issues among future teachers from three different corners of the continent? This presentation introduces a collaborative project of three InSEA members (the authors) involved in teacher training in Spain, Finland and Hungary. Data from these three countries were collected by the use of artistic and visual literacy tools. The project, initiated by Chacón, originates from the critical pedagogical theories of Freire, Giroux, McLaren, Kincheloe, Steinberg, Rogers, Grausci, Habermas, Adorno and Souranda. We have drawn on the opinions of nearly 200 university students in teacher training to find out what this generation sees as the challenges of school education, and where they think change or support is needed within the system of a pedagogical unit. The data was collected in three phases. The project began with the participation of 50 students from the UGR in 2015. In the same year Chacón introduced the data collection task to 72 students at Ulkuniemi's course in Finland. In the following year, Ulkuniemi and Pataky continued data collection in Hungary with the participation of a further 67 students. The data consists of photographs and their accompanying texts. The results enable us to compare the current features of three different pedagogical cultures.

KEYWORDS **critical pedagogy, teacher training, international collaboration, school system, visual literacy**

DEVELOPMENT OF PLASTIC ART SKILLS FROM THE AGES OF THREE TO SEVEN IN LIGHT OF THE CEFR_VL COMPETENCY MODEL. DIAGNOSTIC TESTS OF THE THREE-DIMENSIONAL (3D) ARTWORK WITHIN THE SYSTEM OF VISUAL EDUCATION

Gabriella PATAKY
ELTE University, HU

The speed with which our visual world changes means that the visual development of children in their equally swiftly evolving culture requires special awareness. Previously published models of scientific visual research skills and reinterpretations of pictorial clichés are only partially helpful to traditional teachers who wish to cope with the particular challenges of today. Mitchell has long argued that there has been a visual turn In "What Do Pictures Want?" According to research findings, diagnostic methods of two-dimensional imaging exercises are disproportionately emphasised in visual education both at nursery and infant schools. Previous research in the form of an online questionnaire for focus groups — parents, nursery school teachers and primary school teachers — reveals that exercises in the area of 2D visual expression dominate, while object-making (3D) exercises and the time spent on them, as well as the quality of work all fall far behind – despite the recommendations of the National Curriculum 2010 (and 2013) education management documents. This research focuses on actual models of contemporary children's work: comprehensive (both two and three-dimensional) visual skill development plays a crucial role in personal development. A set of measurements enables evaluation of the three-dimensional visual skill levels of plastic art and construction work of children aged between three and seven, and focuses on drafting an appropriate system of tools to assess skills applicable in everyday life such as creative problem solving, material and tool use, space-perception, planning, sign creation and interpretation, and experimentation.

KEYWORDS **visual education, plastic art skills, competencies, measurements, problem solving**

VISUAL AND ARTISTIC LITERACY – A NEW EDUCATIONAL PARADIGM CURRENCY

Marjan PREVODNIK
The National Institute of Education, SI

Nowadays the educational mainstream is mainly concerned with so-called literacy and numeracy in all of its manifestatitons, and in different school subjects. But the concept of literacy can be understood in a much broader sense, if we include media, digital and critical literacy. From the point of view of a liberal education for all, we could claim that the sensibility for the value of works of (any) art and the ability to understand, decode, interpret and create the messsages they contain, is not reserved only for priviliged individuals and groups. The author will present his work in the topic by way of the investigations he has so far conducted into visual and/or artistic literacy. This includes some possible definitions. His (art) educational philosophy is based within the premise of the 'pictorial turn,' which has come to dominate more and more in the world of education. We are flooded with images of all kinds, thanks to information technology. We speak about art images, images from visual communication, graphic organizers ... images are becoming a substitute for words! Can they really do this? How can we know? How can we discuss the role of images in education. Do they contribute aynthing to general education? What could art and design education offer to the rest of the 'educational coin'? The author will present an idea of the model of an (inter)national project (to last three years), concerning visual and/or artistic literacy, which waits to be developed and implemented in Slovenia.

KEYWORDS **visual and artistic literacy, art and design education, pictorial turn, science about images, art teacher**

UTILIZING THE COMMON EUROPEAN FRAMEWORK OF REFERENCE FOR VISUAL LITERACY: CHALLENGES AND POTENTIALS FROM A NATIONAL PERSPECTIVE

Victoria PAVLOU
Frederick University, CY

At the center of much recent education policy debate at both the national and EU levels are issues relating to ways of better adapting European education and training systems to the needs of contemporary societies. The focus has been on promoting competence-based education that will lead to the development of students' key competencies, seen as vital for personal fulfillment, employability, active citizenship, social cohesion and further learning. The development of the

Common European Framework of Reference for Visual Literacy (CEFR_VL) was situated within the growing demands of supporting the development of all key competencies, including the Cultural Awareness and Expression competence (part of which is visual literacy). The CEFR_VL has only recently been formed (in 2016) with the aspiration to promote visual literacy at a European level, and to be a useful guide into the ways European education systems can improve in order to provide young Europeans with the skills required by future societies. This presentation aims to assess the strengths of the framework and to focus on the challenges but also the potentials of utilizing this framework in different European contexts. As a case study, it will focus on the Cypriot visual arts education curriculum. Even though Cyprus was not part of the team that constructed the CEFR_VL, there is a willingness to adopt its fundamental principles. Thus, this presentation sets to show how the CEFR_VL can potentially be utilized in different European contexts in ways that will enable teachers to promote visual competencies meaningfully, enhance their classes with real life situations, and promote transversal competencies and inter-cultural values to their pupils.

@ 15:00 – 16:30 PM

ART AND EMPATHY: A QUEST FOR CHARACTER DEVELOPMENT THROUGH EXERCISE AND EXPERIENCES

Rachel SINQUEFIELD-KANGAS
University of Helsinki, FI

Current events such as global warming, globalization and mass migration necessitate a higher level of empathic commitment from an international community. Art exercises and experiences provide students opportunities to participate in empathically imbued engagement. Education through the arts affords students chances to explore and participate in empathic phenomenon and possesses the potential to nurture empathy. Empathy, it is believed, has played an essential role in the reduction of violence over time and has the ability to promote altruistic behavior. Research has argued that self-awareness and empathy are two conditions that must be present in an individual in order to attain a sense of morality. Believed to be a fundamental component towards the development of positive character traits, empathy is foundational to long-term success in life as well. This workshop encourages audience participation in a Visual Thinking Strategy (VTS) exercise to gain personal understanding of how art practices have the capacity to cultivate empathy. I will reason for the use of Visual Thinking Strategies as an empathetically imbued method for interpreting art. Batson's eight related but distinct empathic phenomena (Batson 2009) are used to illustrate how engaging in art experiences and exercises evokes each of these specific empathic phenomena. Audience members spend the first fifteen minutes of the workshop participating in a VTS exercise. Then they complete an assessment form to indicate which of the eight empathetic phenomena they believed were felt, and provide examples specific to our shared VTS experience. Participants will be given ten to fifteen minutes to complete the assessment. The remaining time will be spent collectively sharing depictions of how other types of art experiences and activities can be related to each of the eight empathetic phenomena. Art educators will acquire a practice-based awareness for art exercises and experiences capable of eliciting empathy.

KEYWORDS **art, empathy, arts-based research, visual thinking strategies**

DAS MUSEUM IN DER HOSENTASCHE / A MUSEUM IN A POCKET

Susanne SCHATZ
University of Art and Design Linz, AT

The invention of modern image reproduction methods has had a permanent impact on the field of art history, including its opening towards other scientific disciplines. Following these developments, this work analyzes and interprets within an artistic and visual-sociological context gender-specific constructs in image motifs present in art postcards available for sale in Austrian museums. This study of different manners of representation of human beings allows for multiple approaches and shows that gender-specific traditions of representation do not occur at random but rather reflect societal realities. It is difficult to prove and discuss such traditions of representation in a quantitative context within a single scientific domain. This work therefore follows an interdisciplinary approach, revealing that image motifs of art postcards available in Austrian museums refer to a system that constructs human figures according to their intersectional backgrounds. The expected outcome: the propagation of the construct of a white, bourgeois male. While these male constructs usually feature an individual with underlying biographical narrative, their female counterparts appear more symbolic and suggest that they are exchangeable. The symbolic constructs of females represent a historical narrative of their suppression and, eventually, their total negation. While the results presented in this work are based on the analysis of a representative set of art postcards with human motifs that were available for purchase in Austrian museums in 2011, they suggest that equal results could also be achieved through the analysis of art discourse or the popular canon of artworks. In sum, this work reveals a problematic situation from a gender-sensitive view. Males and females are represented in structurally different ways, resulting in a problematic construction of reality. The thereby resulting view of the human being is thus embedded in art institutions that are marketing and propagating this problematic reality.

KEYWORDS **interdisciplinary, statistic research, quantitative, intersectional**

@ 15:00 – 16:30 PM

PERSONAL.CURATOR: APPLIED DESIGN THINKING FOR DEVELOPING A WEARABLE MUSEUM TOOL

Ruth MATEUS-BERR, Luise REITSTÄTTER, Kasra SEIRAFI,
André SEIRAFI
University of Applied Arts Vienna, Fluxguide, AT

The workshop draws on the currently funded research and development project "personal.curator" that is about co-designing a wearable museum tool for participatory engagement with the audience. The research specifically focuses on using smartwatches and indoor localization systems for art education and exhibition interpretation. The main emphasis is on new means of digital storytelling that are customized to the museum visitor, allowing the existence of differences in museum visiting patterns and aiming for a deeper individual interaction with exhibition content. Addressing the educational value of this new form of technology-based museum communication, the project critically analyses institutional perspectives, technological possibilities as well as psychological and physical implications for the user experience. After a short introduction, the interactive part of the workshop will be led by the method of Applied Design Thinking. Originally developed by designers and later formalized by Stanford University, Applied Design Thinking is now used by designers and educators all over the world. Participants work in pairs and interview each other; the main objective is to cooperate, debate, iterate, test, and prototype. The proposed workshop offers a hands-on test of the smartphone application "personal.curator" in a prototype version. Participants are thus able to practically engage in a user-oriented design praxis with a high degree of iteration and commitment to innovation. Individual feedback, elaborated by the pairs, is later shared with the whole group to contrast diverse experiences and perspectives on the potential use of wearables in museum education. Furthermore, the outcome of the workshop will inform the circular development process of the application with the highly appreciated feedback from the international InSEA participants.

KEYWORDS **art education, museums, co-designing, customizing, wearables**

GENERATION ART: "A PROPER TAKEOVER"

Jane SILLIS, Jo PLIMMER, Lisa JACQUES,
Untitled Play (Hannah PILLAI and Gina MOLLETT)
National Association for Gallery Education, UK

A creative workshop led by Untitled Play, two of the young artists who delivered the Generation ART participatory program in Leicester. Untitled Play will bring a selection of the artworks (flat cardboard and paper shapes) created during the Generation ART Workshops. These will act as prompts for discussion and will help to create a visual activity space. We want to create the sense that the discussion/activity is taking place inside an artwork created by the children we have worked with. During the discussion we will touch on several points that include:

- Our journey from young people to being artists
- The opportunities and role models which gallery education has allowed us to have
- Our experience of Generation ART and what we have learned and developed from this
- Some of our findings from the research which Generation ART allowed us to do: for example, children wanting to take over a space

We will invite those who attend the breakout session to join us in discussion and work together to create a manifesto for the future of art education. This may be mix of a visual and written activities taking place in the artwork activity space.

KEYWORDS **partnership, youth, creativity, research**

IMPERATIVES FOR ART AND DESIGN EDUCATION IN EMERGING ECONOMIES

Lesley-Ann NOEL

The University of the West Indies at St. Augustine Trinidad and Tobago, TT

This presentation considers the future of design education from the perspective of the future designer who is not yet born, and will not be educated nor will practice in North America or Europe. What should the education of the designer of the future from Latin America and the Caribbean, Africa or Asia include? Should the education of designers in emerging economies be different? The presenter will discuss similarities and differences between the economic and social contexts of designers in emerging economies and developed countries, as well as ideological and philosophical groundings and theoretical perspectives that might guide curriculum development in these economies.

@ 17:45 – 18:30 PM

STRIPES AND CHECKS

Michael HANN

University of Leeds, UK

The concern of this paper is with stripes and checks, probably among the most commonly produced, yet largely ignored, textile designs worldwide. Although perceived in the popular imagination as simplistic designs with little need for further attention or explanation, this paper highlights the potential for design variation and identifies the range of simple variables which, if adjusted, can lead to significant design change. Differentiation is made between varieties of each design category, and various design types are listed and described, including: pin stripes, Regency stripes, Burberry checks, Tattersall checks, hound's tooth checks, gingham checks and Argyle checks. Attention is focused also on the nature of tartan checks and variations in these. The focus of the paper is on surface designs rather than underlying structures. The intention is to stimulate consideration among a general audience of interested readers, and to develop awareness first, of the universality of these design types, and second, of the multitude of design variations possible with each.

@ 19:00 – 24:00 PM
CONFERENCE DINNER @ ATELIER AUGARTEN
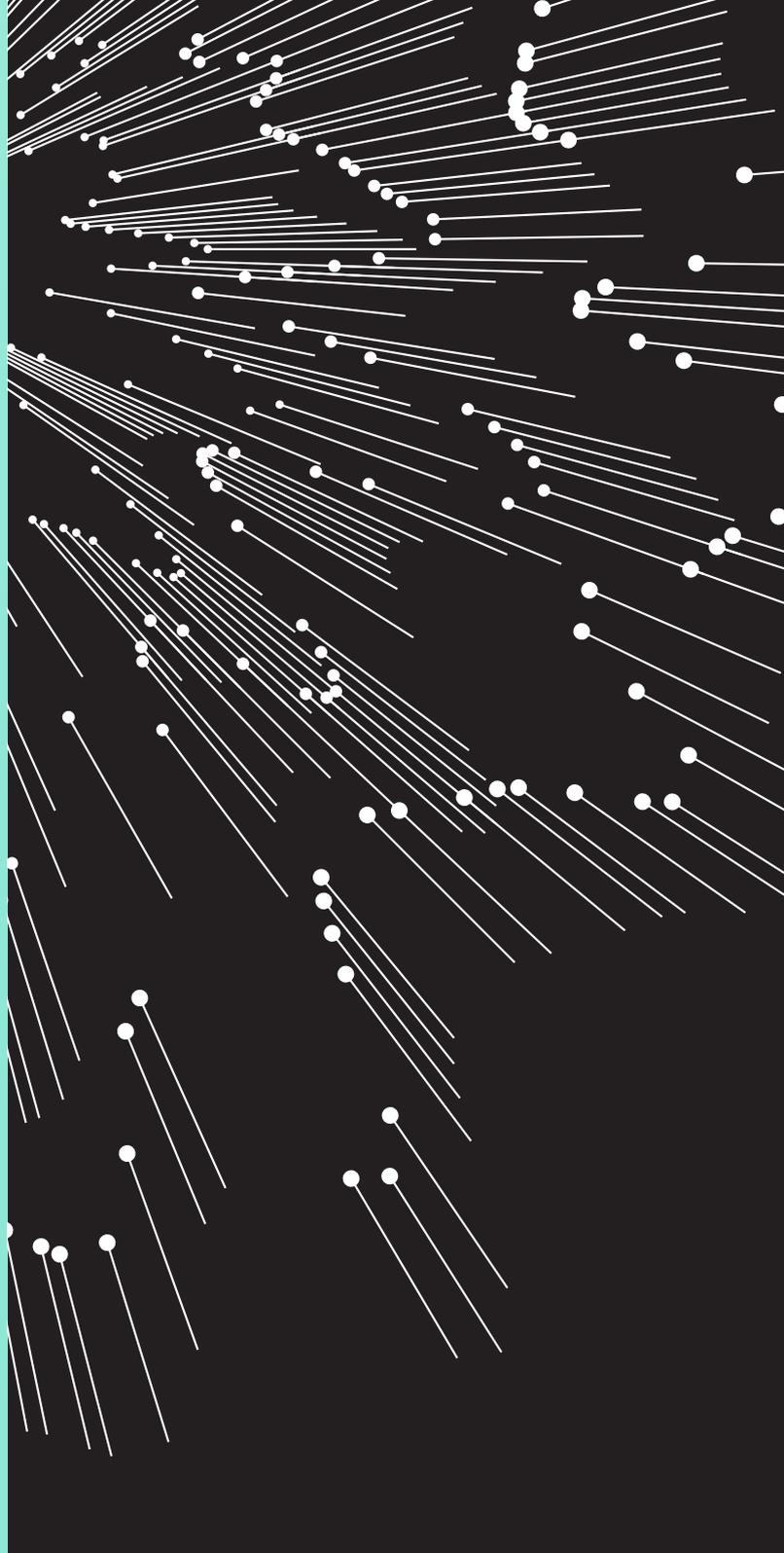
Mohammed Moustafa Abdel-Salam Ali

is Lecturer in the Dept. of Artistic Craft and Folklore, Faculty of Art Education, Minia University and a member of InSEA. His research focuses on the development of weaving crafts techniques particularly in the Upper Egypt area. He has many publications in local journals on this topic, in addition to publications about "the role of education in preparing students for the local weaving industry market." He has attended many conferences that encourage the development of the weaving industry in local areas in Egypt with the aim of serving the local community.

Sarah Ackerman

is an international art educator currently living and working in Zurich, Switzerland. By day she teaches at Zurich International School, and by night she works with pre-service educators and graduate art education majors at the University of Missouri, St. Louis and Eastern Illinois University. During her down time Dr. Ackermann works on her own photographic portfolio featuring her recent European adventures.

Ulduz Ahmadzadeh

Born 1981 in Tehran, Iran. In 2007 she finished her studies in direction at the University of Art in Soureh, Teheran. Since 2008 she has lived in Vienna, where she works as a dance teacher and choreographer. She studied pedagogy for contemporary dance at the Music and Art University of Vienna (MUK). In 2016 she received her Master's in social design from the University of Applied Arts, Vienna. In 2012 she established the contemporary dance company "Tanz.Labor.Labyrinth."

Her ongoing project, "Dance Empowerment," is an arts-based dance and research project with and for female refugees.

Kevser Aktas

has been an associate researcher at Gazi University, Ankara, Turkey. She completed her graduate studies in pure mathematics, specializing in number theory. Her postdoctoral studies were taken under the supervision of Prof. Ram Murty at Queen's University, Canada. She is very interested in the application of number theory in daily life and the arts. She is organizing, participating in and writing about Erasmus+ Projects.

Mohammed Al-Amri

is an associate professor of Art Education at Sultan Qaboos University (SQU), Oman. Currently, he works as Deputy Director of the Field Experiences and Student Teaching (FEST) Unit, SQU. He is a member of the InSEA World Council 2014–2017, Regional Representative of Africa and the Middle East. He was a member of the International Advisory Committee for Arts Education, UNESCO, as well as a working group member of the Road Map for Arts Education for UNESCO. Al-Amri was invited to be main speaker for the first UNESCO celebration of International Arts Education Week in Paris in 2012.

Martin Arndt

studied Art and French in Dresden and Bordeaux. Since 2010 Secondary School teacher for Art and French in Dresden. 2012–2014 inspector in Saxon School evaluation. 2014–2016 University Teacher/Lecturer, Department ZLSB, Center for Teacher Education and Educational Research, Technical Universi-

ty Dresden. Since 2016 desk officer at the Saxon State Ministry of Education and Cultural Affairs.

Rocio Arregui-Pradas

is a visual artist and Associate Professor at the University of Seville, Spain. She is interested in critical and sustainable learning through art. Her work (writings, exhibitions, museum collaborations) inquires into shapes and behaviors, responsible consumption and urban vegetation, and defending art so that we think about our responsibilities to the environment, understand our identities and improve our way of living.

Selma Aslantas

eceived fashion design and stylistics education from 1991 to 1994. Between 1995 and 1998, she attended the workshop activities of Ministry of Culture's Ankara Art and Sculpture Museum. She graduated from Anadolu University School of Business Administration in 1998. In 2005, she graduated from Gazi University Faculty of Education Department of Arts and Crafts Education with a first ranking. She completed her Post Graduate Degree in 2008, and her Doctorate Degree in 2012, at Gazi University Institute of Education Sciences Department of Fine Arts and Crafts Education.

Marjo Autio-Hiltunen

Art teacher, kindergarten teacher; Senior Lecturer in Visual Arts, Department of Teacher Education, University Jyvaskyla, Finland. Interested in UNESCO ASP – school network, culture and art education, identity and democracy education and outdoor education.

Christina Bain
is an Associate Professor of Art Education at the University of Texas at Austin where she serves as the Assistant Chair and Undergraduate Coordinator of the Art Education/ Visual Art Studies program. Her research centers on the scholarship of teaching and learning, focusing on issues related to preservice preparation, curriculum, pedagogy, technology, ethics, and teacher development.

Pamela Bartar
works as dissemination manager in the field of research and education at ZSI (Zentrum für Soziale Innovation) and as a lecturer at the University of Vienna (currently on maternity leave). She received her master's degree in communication science from the University of Vienna and from IKM, Institute of Cultural Management & Cultural Science (MAS). Currently Pamela is a PhD student at the Institute for Art and Knowledge Transfer at the University of Applied Arts Vienna.

Kunibert Bering
2000–2002 chair of didactics and art education at the Art Academy in Düsseldorf; 2007–2010 visiting professor at the University of Bern; 2009–2013 dean of the faculty of art sciences; guest lectures and teaching assignments at the Universities of Weimar and Koblenz-Landau; PhD and habilitation at Ruhr-University of Bochum, first and second state exam; numerous publications on the art of the High Middle Ages and the Renaissance, sculpture in the 20th century, art education and visual proficiency.

Franz Billmayer
(born 1954) is professor for art education at the Mozarteum University Salzburg, and chief editor of the Austrian journal for art and design education (BOEKWE). Since 2006 he has run www.bilderlernen.at a site for ideas and examples of visual culture education. His special interests are the necessary impacts of visual culture and multi-modality on classroom teaching in the arts.

Carla Bobadilla
Valparaíso, Chile, 1976. Based since 2002 in Vienna. 2000 MFA from the University of Playa Ancha, Valparaíso. Carla Bobadilla is working as an artist, curator, researcher and art educator. Her main focus is on such topics as migration, gender, and post-colonialism. 2007 Theodor Körner Award for art and research. 2010 editor of the book *Sketches of Migration,* published by Löcker, Vienna. Since 2012, lecturer at University of Applied Arts Vienna.

Erik Bohemia
is the Programme Director in the Institute for Design Innovation at Loughborough University London. He is interested in design as a cultural practice and in its material effects. He is currently researching the construction of the user and how this guides the design process. Erik is co-founder of the Design Management Academy.

Filipa de Burgo
Higher education teacher (bachelor's and master's degrees', ES-ELx) in the areas of creativity and image theory. PhD student within arts education, interested in the teaching and practice of creativity (FBAUL). Master in Visual Arts Teaching (UL/2012), Arts Education specialist (FBAUL/2011), and bachelor's degree in Fine Arts, Painting (FBAUL/2008). She is also a visual artist, developing projects in painting, sculpture, drawing, photography, video and installation, exhibiting regularly since 2008.

Sara Burkhardt
is Professor of Art Education at Burg Giebichenstein University of Art and Design Halle, Germany; Prorector of Science and Research. Studied Art Education and English Literature at University of Hamburg, Braunschweig University of Art, Trinity College Dublin. 2001–06 Teacher. 2007 Doctoral degree. 2006–10 Academic Assistant at European University of Flensburg. 2010–14 Lecturer in Art Education at Dresden University of Technology. Co-publisher of professional journal "Kunst+Unterricht" (Art+Education).

Carl-Peter Buschkühle
(born 1957) studied art, philosophy and educational sciences in Wuppertal and Cologne (Germany). He has worked as a teacher for art and philosophy at a gymnasium. Since 2000 he has been Professor for art education, at the University of Education in Heidelberg, and since 2007 at the Justus-Liebig-University in Giessen. In 2015 he was elected as president of the European Council of the International Society of Education through Art (InSEA). Core areas of his work are: theory of artistic education and practice of artistic projects in educational contexts; philosophical aesthetics; the relation between painting and digital image production.

Budhaditya Chattopadhyay
is an Indian-born artist and researcher, currently based in Denmark. His work questions the materiality, site-specificity and object-hood of sound, and addresses aspects of contingency, contemplation and mindfulness inherent in listening. Chattopadhyay graduated from the national film school of India specializing in sound, and completed a Master of Arts degree in new media/sound art from Aarhus University. He is currently working on an artistic practice-based PhD in sound studies.

Glenn Coutts
is a professor of applied visual arts at the University of Lapland, and is currently principal editor of the "International Journal of Education through Art." He writes regularly about issues in art, community and education.

Alexander Damianisch
is director of the Zentrum Fokus Forschung at the University of Applied Arts Vienna and head of the Support Art and Research Department. His interest is focused on the development of an open landscape for research. He is a member of the executive board of the Society for Artistic Research, and a member of the executive board of AIL, the Angewandte Innovation Laboratory. He was inaugural manager for the PEEK Programme for Artistic Research, and studied literature and history at the Universities of Vienna and Paris (Sorbonne) and arts management at the University of Music and Performing Arts Vienna.

Dipti Desai
is Associate Professor and Director of the Graduate Art + Education Programs at New York University. Her work addresses the intersection between art, activism, and critical pedagogy. She is co-editor of *Social Justice and the Arts,* and her co-authored book *History as Art, Art as History: Contemporary Art and Social Studies Education* received an honorable mention by AERA. She has received the Ziegfield Service Award and the Specialist Fulbright Award.

Belidson Dias

is an Associate Professor at the Visual Art Department of the Art Institute of Universidade de Brasília, UnB, Brazil. He is a specialist in critical studies of sexuality and queer theory. His research interests include education and visuality, curriculum studies, transculturalism, multiculturalism, post-colonialism, cultural pedagogies, sexuality and gender.

Jocelyn Dodd

is Director of the Research Centre for Museums and Galleries, School of Museum Studies, University of Leicester. RCMG research aims to inform and enrich creative museum thinking, policy and practice, and to support museums to become more dynamic, socially purposeful institutions. She has project managed and directed a number of large research projects with multiple partners, most recently *Exceptional & Extraordinary: Unruly Bodies and Minds in the Medical Museum.*

Antje Dudek

(born 1985) research assistant and lecturer in art education at Burg Giebichenstein University of Art and Design Halle, Germany. 2007–2008 Fulbright Grant and exchange year at Boston University. 2009 "kiss" project grant for "Art and Current Media Culture in Schools" from the Siemens Foundation, 2012–2014 teacher training, 2014 degree with distinction in teaching Art, English, German, K–12. Member of Dresden-based performance collective.

Antonia Eggeling

is designer and researcher specialized in societal participation, inclusion, aging and individuals with special needs. An important part of her work is the participation of tar-

get groups in creative processes. She is currently focussing on dementia within the arts- and design-based research project D.A.S. Dementia. Arts. Society. She studied Industrial Design at the Folkwang University of the Arts and Social Design at the University of Applied Arts Vienna.

Samia El Sheikh

is a Professor of Art Education, and teaches hand-weaving, in the Faculty of Art Education, Helwan University, Egypt. She received her PhD via an exchange program between the University of Helwan and New York in 1993. She is a member of national and international organizations, and her research interests have spanned in-service arts education and fiber arts issues. She has shown her art works in solo and group exhibitions, and participated in many conferences. She is one of the councilors of InSEA for Africa and the Middle East region, helping her colleagues launch "AmSea," the Africa & Middle East Organization for Education through Arts in Cairo.

Joanna Empain

Video artist and art educator, Joanna Empain earned a Bachelor's degree in Visual and Media Arts from the University of Quebec in Montreal (Canada), and a Master's degree in Visual Art and Education, from the University of Barcelona (Spain). Currently she is working on her PhD in Education (Universitat Autònoma de Barcelona, Spain). Research interests: artistic practices based on moving images and pedagogical relations.

Birgit Engel

teaches at the Chair of Art Didactics, Academy of Fine Arts Muenster. She taught and researched in schools and in the

field of intercultural education at the University of Bielefeld. In her book *Spürbare Bildung* she develops an approach to working with images of remembering based on a phenomenological background. Her current focus lies on establishing a professional disposition and attitude of awareness and sensitivity in the field of (art) teacher education.

Verena Faißt

creates participatory and collaborative art projects together with children as well as adults with different needs, skills and perspectives. She is mainly working with sound, photography and video. She has participated in projects in collaboration with Tricky Women, Filmarchiv Austria, the youth welfare office, Kinderfreunde, Kulturkontakt Austria and various schools. In addition to her free practice, V. Faißt is working for the ZOOM animated film studio and the Vienna Secession.

Brigitte Felderer

works as a curator and cultural theorist. Her exhibition projects focus on themes within the field of cultural history, media history and the history of science and have been shown internationally. Since 2015 she is head of the master's program Social Design – Arts as Urban Innovation at the University of Applied Arts Vienna.

Marc Fritzsche

studied art education and political science. Worked as a teacher for 11 years. Directed a teacher training project on digital media in art education. Lecturer and multimedia lab director at the Institute for Art Education, Justus Liebig University Giessen, since 2007. Dissertation on interfaces in media theory and art education (2015). Former president

of the Hessian section of BDK (German Art Educators' Society); since 2010 advisor on international affairs to BDK's national board.

Emil Gaul

works in Art and Design teacher training; his special interest is on Design Education in schools. He has participated in and led several researches on visual art education. Publications include eight books, 22 chapters in other books, 11 workbooks, 13 curricula including NCC, 41 journal articles, as well as delivering 63 conference papers, and organizing 17 conferences, among them the 31st InSEA World Conference, Budapest

Jon Geib

is an urbanist and architect exploring multi-vocal approaches to design, dialogue and the city. His doctoral research at Chalmers University of Technology, Department of Architecture, works with Gothenburg's Cultural Department as part of the EU project TRADERS. He holds a Master of Urbanism and Strategic Planning degree from KU Leuven (2013), and a Bachelor of Architecture degree from The University of Texas at Austin, School of Architecture (2002).

Pascal Gielen

is full professor of the Sociology of Art and Politics at the Antwerp Research Institute for the Arts (Antwerp University, Belgium), and at the Research Center Arts in Society (Groningen University, the Netherlands). He is editor in-chief of the international book series *Arts in Society*. In 2016 Gielen became laureate of the prestigious Odysseus grant for excellent scientific research of the Fund for Scientific Research Flanders in Belgium. His research focuses on creative labor,

the institutional context of the arts and on cultural politics. Gielen has published many books which have been translated into English, Korean, Polish, Portuguese, Russian, Spanish and Turkish.

Clemens-G. Göller

is a Vienna-based graphic designer, teacher and lecturer. He studied Design, Art and Communication Practices, and Design, Architecture and Environment at the University of Applied Arts Vienna. He works with people from different educational, cultural and economic sectors and specializes in the development of corporate design, typography and communication design. His research interest is the relationship between the visual identity of knowledge transfer and successful teaching and learning processes.

Michaela Götsch

is a teacher for Arts, Textile Design, Design and Technology at the secondary level. In 2015 she was a research assistant at the Institute of Art Sciences and Art Education at the University of Applied Arts Vienna. She assisted in the coordination of the D'ART symposium "Perspectives on Art Education" and is co-editor of the corresponding publication. She has worked as museum educator as well as in museum planning.

Peter Gregory

is currently Principal Lecturer in Education (Creative Arts) and trains teachers in art. He is a World Councilor for the International Society for Education through Art (InSEA), and President-Elect for the National Society for Education in Art and Design (NSEAD). In the UK, Peter also chairs the Expert Subject Advisory Group (ESAG),

which was originally set up by the Department for Education to advise schools on the implementation of the national curriculum in art.

Sophia Hadjigeorgiou

is a part-time PhD student at Reading University, UK. 'Still Life Refound in Photography' is the title of her practice-based research. It examines the meaning of using the medium of photography to record a still life. It elaborates on the intricate notion of 'stillness' as an aspect of both the photograph and the 'still life' and tests the idea that the transformation of stillness adds 'visibility' on the general viewing, creating the parameters that allow the viewer to think. She has worked as an art teacher for many years in primary and secondary schools in Cyprus. She has also participated in developing the art curriculum in Cyprus (2011–2015).

Emese Hall

Senior Lecturer in Art Education at the University of Exeter: Primary PGCE Programme Director and Art Specialism Lead; MA Education (Creative Arts) Visual Arts Tutor; PhD, EdD and Masters Research Supervisor. Expert Subject Advisory Group for Art and Design Education member; NSEAD Publications Board member; founder of South West NSEAD Regional Network Group, Exeter Area Art Educators; and a South West Regional Network Coordinator for the Cambridge Primary Review Trust.

Jessica Hamlin

is Assistant Clinical Professor in the graduate Art+Education program at New York University. Her interests include contemporary art, artistic activism, critical pedagogy, and connections between art and educational theory. Previously

she worked with non-profit cultural organizations ART21 and Art In General, plus the Boston Public Schools' Office of Cultural Affairs. She co-authored the book, *Art as History, History as Art: Contemporary Art in the History Classroom* (Routledge, 2009).

Michael Hann

(BA, MPhil, PhD) holds the Chair of Design Theory (2002–present) at the University of Leeds. He is also Director (2003–present) of ULITA, an Archive of International Textiles. He has published across a wide range of subject areas, has made numerous key-note addresses at international conferences, and is an international authority on the geometry of design.

Leena Hannula

is Head of Education of the Finnish National Gallery, Sinebrychoff Art Museum, Public Programs. Via workshops and guided tours Hannula uses innovative methods to enrich and develop audiences' exhibition experience. She invites all ages to participate and creates new ways of visiting art museums. She has collaborated with several museums, senior citizens, schools and youth institutions, most recently with Helsinki Youth Services and Creativity Culture and Education in a project called #MyMuseum.

Gert Hasenhütl

Since 2007, he has been holding teaching positions at the Academy of Fine Arts, Vienna, the University of Applied Arts Vienna, the New Design University St. Pölten, and the FH Joanneum Graz on the Theory of Design and History of Technology. Since 2013, he has been giving practical lessons in product design in the area of "Education in the Arts." He is publishing in the

academic fields of Design Studies, Craft Studies and Cultural Technique Research.

Susannah Haslam

is a doctoral researcher and practitioner currently based at the Royal College of Art in London. She co-organizes JOURNEY/ SCHOOL and AOTCS Press, a conversation and publishing program, in addition to a series of happenings that consider the conditions and relations of friendship to leisure/work. Susannah's doctoral research is supported by the AHRC's Creative Exchange program and explores knowledge and art, alternative educational forms and organizations through a written, organizational and dialogical practice.

Christiane Herth

is currently working in teacher education at the ESPE (École Supérieure du Professorat et de l'Education) University of Paris, Sorbonne. She graduated with a PhD in Aesthetics and Sciences of Art from the Sorbonne University. Research interests: beliefs, values and ideological constructions in art education policies and teaching practice, and their impact on learning.

Mirja Hiltunen

is a professor in Art Education in the Faculty of Art and Design at the University of Lapland. She has devised a performative art strategy as part of her work in art teacher education for over twenty years. Her research topic is community-based art education. The place-specificity, performativity and social dimensions of art are particular interests of hers, and she has published numerous papers in this area.

Annika Hossain

is head of the research field Art Education, at Bern University of the Arts (HKB). The field focuses on scholastic and extracurricular art education. Currently, Annika Hossain is working on a project regarding the role of art history in Swiss secondary schools. Prior to her employment at HKB, she worked for documenta 12 and as a gallery assistant in Karlsruhe. Annika Hossain did her PhD at the Swiss Institut for Art Research, SIK-ISEA in Zurich on the American contributions to the Venice Biennale.

Laila Huber

is an anthropologist and cultural worker. Her research and working fields are participatory arts, self-organization, autonomous spaces and urban anthropology. Currently she is Senior Scientist in the program area "Contemporary Arts & Cultural Production," in the focus area "Science & Art," a cooperation between the University of Salzburg und Mozarteum University.

Andrea Hubin

is an art historian and educator. She works as a dramatic advisor at the Kunsthalle Wien and is a lecturer in Arts Education at the University of Applied Arts Vienna, Department of Art, Design, and Textile Didactics. She develops methods of experimental interaction with audiences for art institutions and museums, among others, the Volkskundemuseum Wien. She is member of the Viennese working group of the international network "Another Roadmap for Arts Education."

Marie Therese Huth

studies art education at the University of Applied Arts Vienna. In her artistic work (including performances, installations and videos) she explores the un-/capabilities of people to overcome essential problems of our society. Her research interests are queer theory, gender studies and anti-racism topics and their relation to art education practices.

Teunis IJdens

is a sociologist. Cultural policy and arts labor markets have been his research areas for many years. Since 2013 he has been a researcher, adviser, and editor at the Netherlands Centre of Expertise for Cultural Education and Amateur Arts (LKCA). He is substantially involved with the project Monitoring National Arts Education Systems and a founding member of the European Network of Observatories for Arts and Cultural Education (ENO).

Satoshi Ikeda

April 2004–March 2011, Art Education Teacher at a special needs school; April 2011–present, Associate Professor of Art Education at Hiroshima University; April 2015, Grant-in-Aid for Scientific Research (C); 2015-2017, Japan Society for the Promotion of Science (JSPS); March 2016, Prize from Academic Society of Art Education in Japan.

Rita Irwin

is Professor of Art Education and Curriculum Studies at the University of British Columbia, Vancouver, Canada. She was a classroom teacher and arts specialist before embarking upon an academic career. While her research interests include teacher education, curriculum practices, and socio-cultural issues, she is best known for her work in expanding how we might imagine and conduct practice-based research methodologies through collaborative and community-based collectives.

Beatrice Jaschke

is Co-Director of the /ecm master course for exhibition theory and practice at the University of Applied Arts Vienna and Director of purpurkultur – consulting, exhibiting, mediating. She has built up the education department at Leopold Museum as well as the infopool of basis wien in the Museumsquarter Vienna. From 2005-2012 she was Head of Education at Stift Klosterneuburg. Since 2001 she is CEO of the association schnittpunkt. exhibition theory & practice.

Lisa Jaques

is the Learning Officer, Arts and Museums, Leicester (Generation ART venue partner). With eleven years of gallery and museum education coupled with twelve years of further and higher education experience, Lisa is committed to developing learning programs that are research-based and participatory in practice. Lisa's preference for her practice is a co-production method of development, working closely with curatorial teams, and a co-construction method of delivery.

Jeannine Jesch aka. elet

is born 1987 in Hungary, grew up in Salzburg, currently living in Vienna, Austria. Elet is a cross media artist, dancer and graphic designer. Dwelling upon a lot of media, her favorites are performance, installation, intervention, graphics and a little bit of robotics. Besides that, she is always looking to deepen her dance and body knowledge and enjoys to work with people on choreographies.

Jana Jiroutová

completed her Master's degree at Trinity College Dublin in the field of literary translation. Currently she is a PhD student in the Department of Art Education, Palacký University Olomouc, CZ, specialising in the history and development of museum education in the works of Anglo-American authors. She has recently finished the translation of a monograph titled *Useful Symbiosis Reloaded,* on the intersections of art and science.

Veronika Jurecková

deals with art history education and the management of cultural and educational projects; she works as a managing director of P-centrum (NGO), and is a member of the editorial board of the peer-reviewed journal "Culture Art and Education."

Aldona Kaczmarczyk-Kołucka

is an art historian, art educator and artist. She is the originator and leader of the art studio Creatio, and initiator of international child and youth projects and organizer of children's culture journeys. Her work focuses on activities for and with young people that combine art, culture and education. She is also an Executive Board member of the Polish Committee InSEA and an Advisory Board member of ICAF.

Seija Kairavuori

is a PhD, docent, and university lecturer of visual arts education at the University of Helsinki.

Mira Kallio-Tavin

works as a senior university lecturer in international art education at Aalto University. She is the program head of Nordic Visual Studies and Art Education (NoVA), and the Chair of the Finnish InSEA. She has worked as an art educator in all levels of schooling. She has developed arts-based research methodologies in relation to commu-

nity, ethics and the philosophy of education, especially in regard to social diversity, and in/formal visual activities.

Andrea Kárpáti

is Professor and holder of the UNESCO Chair for Multimedia in Education at ELTE University, Budapest, Hungary. She served as Vice President of InSEA, Executive Board member in EARLI (European Association for Research on Learning and Instruction), and is a member of ENViL (European Network of Visual Literacy). Research foci: sociocultural study of traditional/digital visual expression of children and youth (sub)cultures, and assessment of visuospatial skills and abilities.

Fares Kayali

is a game designer, postdoctoral researcher and lecturer at the Vienna University of Technology and the University of Applied Arts Vienna. He currently is principal investigator of two projects on game-based learning and art-based research.

Eva Kernbauer

is professor of Art History at the University of Applied Arts Vienna. Her research interests include history and historicity in contemporary art, as well as tensions between painting, sculpture, and installation since the 1960's. Currently, she is directing a research project on Material Practices in Audiovisual Art. She has also published on the emergence of art criticism and art exhibitions in the eighteenth century, and looking at current practices of art reception within a wider historical scope.

Ulla Kiviniemi

works as a lecturer in teacher education at the University of Jyvaskyla, Finland. Her major teaching area is textile crafts education, and is currently focusing on cross-cutting materiality in crafts. She is interested in connecting craft education with art education, both theoretically and practically. She also sees benefits in combining informal learning with formal learning. She eagerly takes part in international collaborations at the European level.

Kristin Klein

studied Cultural and German Studies, Art Education and Educational Sciences in Berlin, Dresden und Boston. She currently works as research associate at the University of Cologne. Her focus of work includes art and education in the internet state of mind, late capitalism, immaterial labor and mixed reality.

Leena Knif

is a Master of Arts, university teacher of visual arts education and doctoral student at the University of Helsinki.

Elke Krasny

is a curator, cultural theorist, urban researcher and writer, as well as Professor of Art and Education at the Academy of Fine Arts Vienna. She holds a PhD from the University of Reading. Krasny lectures internationally and has authored articles, essays, and books on contemporary architecture, the feminist historiography of curating, urban transformation, the politics of memory, and socially involved art practice. Together with Dorothee Richter and Lara Perry, she edited the 2016 *Curating in Feminist Thought, OnCurating Issue 29. She co-edited the 2013 volume Women's:Museum. Curatorial Politics in Feminism, Education, History, and Art.*

Jolana Lažová

holds a Master's degree from the Department of Art Education, Palacký University Olomouc, CZ, where she is now a PhD student. In her thesis, she focuses on digital technologies and their application in museum and gallery education. Apart from teaching at an art school, she also specialises in photography and ceramics in her own art practice.

Christine Liao

is an assistant professor at the University of North Carolina Wilmington where she teaches arts integration to undergraduate and graduate students. Her research focuses on theorizing the virtual body and identity, exploring interactions between the virtual and the real, and the curriculum of new media technologies in art education. She has presented in national and international conferences including NAEA, AERA, and InSEA. She is also the Managing Editor of the "International Journal of Education and the Arts."

Anti Lokka

is a Lecturer in Art Education at the University of Jyväskylä. He has lectured on and researched Checkpoint Leonardo – combining science and art education. As a member of CITE – Critical Integrated Teacher Education he has published his own texts.

Claudia Lomoschitz

Artist / Performer / Teacher. She is writing and researching her dissertation concerning the relation between the text and the body, since 2014 at Academy of Fine Arts Vienna, supervised by Elke Krasny. Since 2015 she has taken part in a lectureship program and taught at the Academy of Fine Arts Vienna on topics such as performative knowledge-production and body-knowledge, which were also relevant to her thesis for the art and education department, and for which she won a prize of honor.

Christin Lübke

studied from 2005 to 2012 art education and history at the Technical University to receive her teaching degree for secondary schools. She then received an internship at a local secondary school teaching 5th to 12th grades in art and history. At the same time she offered courses for students regarding art education in an academic context. After her internship she became an employee at the Institute for Art Education at TU Dresden, while at the same time teaching art at a local middle school. She started her postgraduate studies in art education in 2016 and has three children.

Virginia Lui

is a multidisciplinary designer. She studied architecture at the University of Sydney and practiced in a range of architectural firms before studying Social Design at the University of Applied Arts Vienna. Her main interests concern the city, public space and design.

Walter Lunzer

is a fashion designer and tailor. He studied art and design education at the University of Applied Arts, Vienna, where he also teaches. Lunzer runs his own enterprise in the fields of fashion, education, Art and Science. He also works for Ottobock Vienna, the world-leading enterprise for prostheses, ortheses

and mobility solutions. There he researches textile technologies and fashion aspects of medical products.

Barbara Mahlknecht

is a researcher, art educator and curator. She currently holds a position as a lecturer, teacher and researcher at the Department of Education in the Arts at the Academy of Fine Arts Vienna. Her work strongly relates to feminist curatorial practices, socially/ politically engaged curatorial practices as well as critical art education. She has conceptualized and realized a variety of curatorial and educational projects such as Uncanny Material, Founding Moments of Art Education (xibit, Academy of Fine Art Vienna, 2016), and A Proposal to Call (exhibition, Kunsthalle Exnergasse Vienna, 2015).

Dalya Y. Markovich

is a senior lecturer in the department of art education at the Faculty of Arts, Beit Berl College and Bezalel Academy of Arts and Design Jerusalem. Her research is broadly concerned with art education and social change in multicultural / multinational societies. She is the editor of the "Bezalel Journal of Visual and Material Culture."

Michaela Martinek

is an Austrian designer; her brand is design:mikimartinek. She has lectured at the University of Applied Arts Vienna since 1990. Throughout her work she expresses the aesthetics of ethical design. Adolf Loos State Prize of Design in 2007. Habilitation treatise *Design: mikimartinek & Sustainable Change, My Artistic Practice as 'Design for Sustainable Change'",* submitted in 2013; "from design:context to design: text" in 2015.

Ruth Mateus-Berr

is Professor of Art and Design Education at the University of Applied Arts Vienna, as well as an artist and researcher. In her PhD thesis (2002), she investigated the design of carnival parades in Vienna 1939. She has published several articles and books contributing to the fields of art and design, arts/design based research, inter-/transdisciplinarity, as well as education. She has delivered numerous lectures and held workshops and exhibited her artworks all over the world.

Andrea Mayr-Stalder

has worked on numerous artistic and educational Internet projects since the late 1990s. She studied visual media (University of Applied Arts Vienna) and has worked as a system administrator and programmer at ISPs in Vienna and New York. Much of her work involves software and she was chairwoman of the LinuxWochen, Vienna. Most recently, in 2013, she initiated Stitchcode, a platform to combine computing and embroidery.

Carmen Mörsch

is Head of the Research Institute for Art Education at the University of Arts, Zurich, Switzerland. Her research interests include the history and present-day situation of artists in education; collaborative and transformative practices in art and education; and art education and queer/postcolonial theory. She is a member of the network "Another Roadmap for Art Education," which unites researchers and practitioners who seek to analyse and develop art education from an emancipatory and decolonizing perspective.

Ondrej Moucka

completed his Master's degree at the Academy of Performing Arts Bratislava, SK, and now is a PhD student at Palacký University Olomouc, CZ. He focuses on drawing both as an author and teacher.

Oona Myllyntaus

is a PhD researcher in education based in Finland in the Arts Research Center at the University of Helsinki and a trained teacher and cultural producer. In her doctoral study for the Department of Teacher Education she explores the relation between school communities and the symbolic school environment. Her special focus is on integrating public art in secondary education to deepen skills and learning in school spaces.

Joanna Neil

is a PhD student at the School of Education, University of Glasgow. Her research interests, arts, education and technology, intersect with digital auto-ethno-graphy. She examines what becomes visible when reflecting and re-seeing with digital technologies. Joanna teaches textiles, drawing, research and reflection at University Centre Blackburn College. Textiles and drawing are central to her practice, exploring them by moving between pen to sewing machine to digital voice recorder.

Lesley-Ann Noel

is a lecturer of the Department of Creative and Festival Arts and the Arthur Lok Jack Graduate School of Business, both at the University of the West Indies, St. Augustine Campus. She has worked as a consultant with development agencies such as the Export Promotion Council of Kenya, Caribbean Export, the International Trade Centre and the Commonwealth Secretariat, focusing on product design; as well as export product development and entrepreneurship training for micro and small entrepreneurs in Africa and the Caribbean. She has exhibited work at design exhibitions in Trinidad & Tobago, Jamaica, Brazil, Germany, France and the USA; and has presented peer-reviewed papers at design conferences in the Caribbean, the USA, the UK and India.

Agata Nowak

graduated in psychology and holds a Master's degree of Fine Arts from Haute École d'Art et Design in Geneva (Critical Curatorial Cybermedia Faculty). She is one of the core organizers of the international conference World Usability Day Silesia as well as Agile Silesia meet-ups in Poland. She works in the Future Processing company as a User Researcher and Service Designer. She has been a trainer, university lecturer and workshop facilitator, and a speaker at national and international events. For over four years now she is leading interdisciplinary teams in developing socially engaged artistic projects.

Alejandra Orbeta Green

PhD in Education, BA and teacher of Visual Arts from the Catholic University of Chile. Art Education researcher and director of Bachelor in Art Education from Universidad Alberto Hurtado. She has worked in schools and universities and has coordinated consultancies in public policy projects in Chile.

Hans Örtegren

Art teacher, PhD in art history (1993) about paraphrases in 20th century art. Pedagogy in the arts and the ability to represent it in acts of communication by visual means through semiotics is a major concern. I was a member of the project "School Subject Paradigm

and Teaching Practices in Screen Cultures: Art, Music and Swedish." I also worked with The National Evaluation of Art in Swedish compulsory school, 2011–14, published 2015. Other areas of research are digital applications in art classes.

Nina Ostan

has more than 25 years working experience in the school field as a practitioner and a theoretician at the same time: a high school art history and visual arts teacher and senior consultant for art history at the National Education Institute of Slovenia. Nina Ostan is the author of numerous art history teaching materials and many pedagogical articles about curricula integration. She was a mentor and the curator of the Slovenian Pavilion at Eksperimenta! 2011, The Contemporary Art Triennial for School Students, for which she received the award for the most interesting curatorial work.

Isabella M. Oswald

studied history at the universities of Vienna, Sussex and Essex. Focussing on visual, oral, and contemporary history. She wrote her master's thesis based on primary sources by Aby Warburg. She has worked in various museums as an educator and assistant curator. She regularly co-organizes events to enable access to culture. After completing cultural management courses at the University of Music and Performing Arts and graduating as an academic social media manager from the University of Applied Sciences Vienna, she now works on approaches on how to use social media for museum education.

Martina Paatela-Nieminen

Adjunct Professor of Art Education at the University of Helsinki and of Visual Culture

Education at Aalto University. She is a member of the InSEA World Council. 2009–11 she served as a Professor of Pedagogy (Arts and Crafts) at the University of Eastern Finland. Since 1985, she has lectured at Aalto University, where she was also a Research Fellow for the Academy of Finland.

Gabriella Pataky

works at Eötvös Loránd University, Faculty of Primary and Pre-School Education, Department of Visual Education, and at Moholy-Nagy University of Arts and Design in Budapest. Her main research fields are visual culture, visual literacy, alternative methods and contemporary art in visual education, multicultural education, and development of plastic skills. She is one of the board members of the European Network for Visual Literacy (ENViL) and a member of InSEA and BÖKWE.

Victoria Pavlou

is Assistant Professor of Visual Arts Education at Frederick University, Cyprus. Her research interests focus primarily in the area of visual arts in primary education: initial teacher education and continuing teacher professional development, pupils' learning preferences, motivation and creative potentials, and integrating ICT in learning and teaching. Her teaching interests include visual arts education, museum education, educational evaluation and new technologies in primary education.

Rachel Payne

Senior Lecturer in Art and Culture at Oxford Brookes University: Secondary Art / Design PGCE subject leader (2004–2012); Artist Teacher Scheme MA in Education

subject leader; module leader for arts and culture-based modules for the Education Studies Undergraduate degree. Vice-President and council member of NSEAD; member of the All Party Parliamentary Group for art, craft and design education, and founder and former chair of the Oxford Art Teach regional art group.

Silke Pfeifer

is a lecturer at the department of Art and Design Education at the University of Applied Arts Vienna, the University of Art and Design Linz and at the School of Education at the University of Innsbruck. She also works as an art educator at a Viennese secondary school. Her main research focus is on artistic research and teacher training.

Jo Plimmer

is the coordinator of Generation ART. A freelance arts project manager and engagement curator, she has previously devised and delivered arts and heritage programs in gallery and non-gallery settings across the South of England; including cultural, educational and public art settings. Recent projects alongside Generation ART include "Future Perfect," Bristol City Council's first public art program with governance extended to the local community.

Franziska Pirstinger

is an art teacher, teacher trainer and painter. She is head of the department of Art, Creativity and Communication at a private teacher training college in Graz. She studied art education and painting at the University of Fine Arts Vienna and Psychology at the University of Vienna. She lectures students from all types of schools. She is an international lecturer and has created

several International art projects and life-long learning programs.

Dunja Pivac

PhD, is assistant professor at the Department of Visual Art Culture and History of Art at Arts Academy University of Split, Croatia. Besides many interests in the field of visual arts, art education and art therapy, she is also focused on improving the process of teaching art in schools. She has participated in many conferences in Croatia and other European countries and has published twenty five scientific papers.

Marjan Prevodnik

Individual member of the InSEA European Regional Council since 1996; Regional Council ERC (1996–2013); Chair of the European RC (2011–2015); member of the World Council (representing the European Region, 2002–2008); Vice-president of InSEA (2008–2011). He has attended more than 15 InSEA congresses. Is a member of WAAE. Represented InSEA in Belarus (2010, 2013). Was the key organizer of the InSEA European Regional Congress in 2009 in Ljubljana, Slovenia.

Jouko Pullinen

is a Lecturer in Visual Arts at the School of Art Education at the University of Tampere. His field of research focuses on art-based research and questions of identity. He is a conceptual graphic artist and a member of the Association of Finnish Printmakers.

João Paulo Queiroz

Universidade de Lisboa, Portugal. Ph.D. Visual-Arts, Universidade de Lisboa. M.A. in communication at ISCTE, Lisbon. Painting B.A. at Escola Superior de Belas-Artes

de Lisboa. Coordinator of "Matéria-Prima" international Congress, on art education (annually, since 2012). Coordinator of CSO International Congress (annually, since 2010), and director of the journals: "Matéria-Prima," "Estúdio," "Gama," and "Croma." National painting prize from the Academia Nacional de Belas-Artes, Lisboa, 2004.

Marja Rastas
works as a lecturer in art pedagogy in the Department of Art at the Aalto University School of Arts, Design and Architecture, Helsinki. She began her career as an art teacher in liberal arts adult education and now teaches graduate and undergraduate classes in art education. Her academic areas of interest are transformative artistic methods and issues of dialogue in contemporary art education and teacher development.

Pia Razenberger
is an art historian and art educator with expertise in Islamic Art. Currently, she organizes the project "Tabādul" for the second time, in cooperation with Ceurabics, Dom Museum, mumok, Technisches Museum, Volkskundemuseum and the Department of Art History at the University of Vienna. In her projects she aims to bring together people from Europe and the Near East through objects of art history.

Luise Reitstätter
is a cultural scientist based at the University of Applied Arts Vienna with vast work experience in the international art field (e.g. documenta 12, Austrian pavilion – La Biennale di Venezia). She holds a doctorate in sociology and recently published a monograph on the exhibition as a potential sphere of action. Her main research interests are art and social matters, museology and exhibition studies, as well as qualitative methods.

Martina Riedler
Professor of Art Education at Çanakkale University's Faculty of Education (Turkey) and visiting scholar at Hamburg University. Before earning a Fulbright Fellowship to pursue her doctorate at the University of Illinois at Urbana-Champaign (USA), she worked with the education programs at the Guggenheim Museum (NY), and in the education programs at ZKM / Center for Art and New Media Karlsruhe (Germany). Drawing on critical theory and progressive education, her research emphasizes questions regarding museum education and democratic participation, memory institutions and collective national identities, the hidden curriculum of informal learning sites, object mediated relations, and critical theory in teacher education.

Razia Iram Sadik
is an arts education consultant, researcher and curator based in Lahore, Pakistan. She received her doctorate in Art Education from Teachers College, Columbia University, New York, and her MA from CSM, London. Razia teaches graduate level courses in pedagogy, curriculum, human development, philosophy and qualitative research, and conducts professional development workshops for teachers in a number of higher education institutions of Art and Design in Pakistan.

Verónica Sahagún Sánchez
is a visual artist, educator and scholar specializing in textile arts. At present Dr. Sahagún Sánchez is a full time professor at the Textile and Fashion Design program of the Universidad de Monterrey (México), where she teaches textile printing. One of her main professional goals is to contribute to the sustainability of vernacular crafts through collaborative projects with craftsmen and women in the Americas.

Ângela Saldanha
is an art activist with a PhD in Arts Education from the School of Fine Arts, University of Porto; Master's degree in Visual Arts from the Department of Education, University of Aveiro; Graduated in Design, Department of Communication and Art, University of Aveiro. Post-doctoral researcher at CIAC, Research Centre for Arts and Communication, UAb, Univ. Aberta, Lisbon and Researcher at i2ADS, Research Institute in Art, Design and Society, School of Fine Arts, University of Porto. Member of the InSEA ERC Executive Board.

James H Sanders III
founded an arts-based Elementary School (1999) based on his PhD research at UNC-Greensboro (USA) and on his experience directing a community art school (1987–2003). The decade prior he managed a regional craft cooperative in the Ozark Foothills after earning an MFA in Studio Art from SIU-Carbondale (IL) studying contemporary craft and performance work entangled with anti-war, LGBTQ political action and social change initiatives. Currently, he is chronicling Nick Cave's performance interventions.

Susanne Schatz
studied Art Education and Sociology and recently finished her PhD in Artistic Research. She currently works as an art teacher, and used to work at the Lentos Art Museum, developing educational workshops. Her PhD combines scientific approaches from these different disciplines and deals with the question of the manifestation of power through cultural habits and artefacts.

Helena Schmidt
is a research assistant in Art Education at Intermediality, Bern University of the Arts (HKB), where she graduated in Art Education (MA) in 2015. She is working with Dr. Annika Hossain on a project regarding the role of art history in Swiss secondary schools. Prior to this she studied Information Design at FH Joanneum Graz, and has been working as a designer on various projects (for example, at ETH Zurich, Design-monat Graz and Falter Vienna). She also works as an art and design teacher in Switzerland.

Karin Schneider
is a historian and educator. She works as a researcher for education in the context of the EU Horizon 2020 project "TRACES – Transmitting Contentious Cultural Heritages with the Arts" at the Institute of Arts Education at the Zurich University of the Arts (ZHdK), and is lecturer in art education at the University of Applied Arts Vienna, Department Art, Design, and Textile Didactics. She develops methods of experimental interaction with audiences in museums, among others, the Volkskundemuseum Wien. She is a member of the Viennese working group of the international network "Another Roadmap for Arts Education."

Wylie Schwartz
received her MA in art history from the University of East Anglia (2007), and is currently a fifth-year doctoral candidate in art history at Binghamton University specializing in postwar European art. Her research interests include artist

collectives/collaborations, and the history of art education as a site of conflict and innovation. Her doctoral dissertation is titled, "Experimental Pedagogies: The Art and Politics of the Scandinavian Neo-Avant-Garde (1961–1972.)."

Alessia Scuderi
is a multimedia artist and designer. With a background in new art technologies and a focus on visual arts and visual languages she is currently attending the MA in Social Design – Arts as Urban Innovation at the University of Applied Arts Vienna. In recent years her work focused on architectural photography, and more recently on the existing relations between urban aesthetics and space experience. She is also highly interested in the political value of art in contemporary societies in order to produce social change.

André Seirafi
has many years of experience in web technologies. He is co-founder and managing director at the SME "Fluxguide." With more than ten years of experience as a web developer and project manager, he has realized various digital technology projects for museums. Furthermore, he has experience as a developer of international projects and in different leading positions, and has founded the art-technology platform "art.tec."

Kasra Seirafi
is founder and CEO of "Fluxguide," and is responsible for strategic alignment, business development, and project as well as product management. In his work he deals with new technologies for learning and knowledge in international projects. As an industry professional in leading positions and as a researcher at the University of

Vienna, Stanford University (USA), and the University of Derby (UK), he has contributed to the field of software development, knowledge management systems and e-learning.

Ava Serjouie-Scholz
is currently training future nursery teachers in art at the Beruflichen Fortbildungszentren der Bayerischen Wirtschaft (bfz). In her teaching and research she focuses on reaching out to students with an immigration background and creating an inclusive and creative learning environment through transcultural art education. One of her recent studies was with Afghan children in German camps.

Shei-Chau Wang
is Associate Professor in the School of Art and Design at Northern Illinois University, U.S.A. His research interests include studio pedagogy, cross-cultural studies in K-12 art, and integrative / interdisciplinary collaboration through the arts to achieve global understanding. He has published articles in both English and Chinese and presented numerous papers at conferences in Asia, Europe, Australia, the Middle East, and North America.

Jane Sillis
has been Director of engage: National Association for Gallery Education, since 2005. Previous roles and research have included Education Officer, Ikon Gallery, Head of Education, Whitechapel Gallery and arts consultant (1999–2005). Formerly Vice Chair of engage's board, trustee of Chisenhale Gallery and of Magic Me, she is currently a trustee of the Institute of International Visual Arts with a Masters in Cultural Theory, University of Birmingham.

Anita Sinner
is an Associate Professor in the Department of Art Education at Concordia University, Montreal, Canada. Her interests include theoretical perspectives in the visual arts, arts-based research methods including life-writing, international art education, curriculum development, teacher education, and community art education.

Rachel Sinquefield-Kangas
is a doctoral student at the University of Helsinki, SEDUCE program. She has an M.A.Ed. in Curriculum and Instruction from the University of Missouri and a B. A. from Loyola Marymount University. Rachel has ten years of classroom teaching experience in both urban schools and museums. As an arts-based researcher she examines how engaging the arts develops empathy through emotional, social, and cultural perspectives in pedagogical practices.

Petra Šobánová
works in the Department of Art Education, Palacký University Olomouc, CZ, as an associate professor in art education didactics. Besides realising many research projects, she has contributed substantially to the field of museum teaching and museum presentation, publishing a number of academic articles and monographs. Some of her most distinguished works include: *The Educational Potential of Museums* (2012), and *The Museum Exhibition as an Educational Medium* (2014).

Monika Sommer
is Co-Director of /ecm master course for exhibition theory and practice at the University of Applied Arts in Vienna and of purpurkultur –

consulting, exhibiting, mediating as well as Head of the Cultural Program of the European Forum Alpbach. From 1999–2003 she was researcher at the Austrian Academy of Sciences, from 2003–2013 she was curator at the Wien Museum. Since 2001 she is member of the board of the association schnittpunkt. exhibition theory & practice.

Ana Sousa
(Lisbon, 1980) is an invited professor at the Faculty of Fine Arts in Lisbon and her main areas of teaching and research are art education and fiber art. As a researcher she develops collaborative studies on visual arts teacher education, visual arts didactics and media art. Her latest publication is *Redesigning Ourselves: Who are We and Who do We Intend to Become as Visual Arts Teachers?* (ATEE, 2015)

Marion Starzacher
is Professor at the Department of Art and Education, University of Art and Design Linz. Her research aims to train future teachers to be open-minded in their teaching. With multiple partners she has developed and led a number of projects in this field. Her most recent project was "Learning from Nature," a school cooperation/youth project with "raumWERT|WERTvoll" of "architecture days" in Linz, 2016.

Atsushi Sumi
is a Professor in the Faculty of Human Development University of Toyama, and teaches art education to future primary school teachers. He researches the type of guidance required at the teacher training stage, and is interested in incumbent teachers' retraining. By conducting a Japanese art workshop in Spain, he studied the appropriateness of the Japanese style of art

education in a country with a different culture.

Anniina Suominen

has worked for Kent State and Florida Sate Universities in the U.S. She is currently an Associate Professor of Art Pedagogy in the Department of Art at the School of Arts, Design and Architecture at Aalto University. The themes she works with are (non)contextual identities, learning in relation to place and others, gendered identities, and environmental art education, diversity art education, and visual/artistic methodologies.

Minna Suoniemi

is a media artist working as a lecturer in Aalto University. She's interested in how disruption and failure can make normative structures visible and has worked on subjects such as gender roles and power relations. She has exhibited internationally in Europe, the United States, South America and Asia, and her work is in collections of major Finnish art museums. Suoniemi is a member of the Finnish state audio-visual art committee.

Danijela Šušak

graduated from the Arts Academy University of Split, Croatia, in 2015. After graduation, experimental graphics becomes her primary occupation. With them she encourages the use of tactile experience in art galleries and museums. She has had three solo exhibitions and participated in many international graphics biennales. She is an active member of the Croatian Association of Artists Split, and an expert assistant in the Atelier Vasko Lipovac.

Wilfried Swoboda

is a teacher and artist. Since 2015 he has been head of a European partnership consortium based at the Vienna School Board developing "Bildung Kultur," a platform for art education. His career includes positions in special education, computer science, museum and cultural education and school development.

Kevin Tavin

is a Professor of International Art Education and currently head of the Department of Art at Aalto Arts. He previously worked as Associate Professor of Art Education at the School of the Art Institute of Chicago and Ohio State University. Tavin holds a PhD from Penn State University. His current research focuses on visual culture, Nordic art education, critical pedagogy, cultural and media studies, and psychoanalytic theory.

Tomoko Takahashi

is Associate Professor in the Faculty of Education at the University of Shizuoka. In her research she focuses on art education for students with disabilities and illness. She regularly conducts art workshops in hospitals.

Nese Tertemiz

is Professor at Gazi University in the Department of Primary Education and has also worked five years as primary school teacher, ten years as vice-principal in TED Ankara Private School and two years as a curriculum expert. Participation in a Basic Education Pilot Project: Permanent Teacher Training (1997) in collaboration with UNICEF – World Bank – Ministry of Education, Primary School Supervisors Active Learning and Teaching Strategies (2000), Program 2 Project 2.1. Children Friendly Learning Environments (2000) and T.R. Government and UNICEF National Curriculum Preparation Meeting (2001–2005). She was widely published articles, proceedings and chapters in books about primary education curriculum and instruction.

Candy Tong

graduated from NTU-NIE with a diploma in Art Education with Distinction in 2011 and is an Art Educator, Coordinator and Art Club teacher-in-charge at Yishun Town Secondary School in Singapore. She has participated in several art exhibitions and is active in community arts projects with her students. Candy Tong also has a diploma in Fashion Design and is currently pursuing her BA in Art Education with Management at UniSIM in Singapore.

Teresa Torres de Eça

PhD, researcher at the Institute of Art, Design and Society, University of Porto, Portugal; President of the International Society for Education Through Art – InSEA

Alisa Tóth

was born in 1988 in Senta. After attending the Secondary School of Fine Arts, she graduated with an MA in New Media Art at the Academy of Arts, University of Novi Sad. She is a PhD student at Doctoral School of Education, University of Szeged. Her research topic is color perception and interpretation assessment among 6–12 year old pupils. She is a member of the European Association for Research on Learning and Instruction (EARLI) and the Association of Hungarian PhD and DLA Students (DOSZ). Besides her PhD research she is an illustrator of childrens' book and received awards for her artworks.

Seija Ulkuniemi

Doctor of Arts and Master of Education. Since 1997 she has been working as a senior lecturer in art education at the University of Lapland.

Untitled Play (Hannah Pillai and Gina Mollett)

Young artists Hannah Pillai and Gina Mollett have created "Untitled Play," a participatory research project aiming to deliver innovative projects providing alternative and accessible pathways into arts engagement. Using Lo-Fi materials and playful approaches, their passion lies in transforming public and gallery spaces into contemporary art installations that continually evolve through participation. Untitled Play invites audiences to collaborate and be the driving force behind their work.

Maria Vassiliadou

is an Assistant Professor of Art Education at the Department of Pre-Primary Education at Frederick University. She studied Fine Arts in Athens and received her PhD in Artistic Education and Art Therapy from the Universidad Complutense of Madrid. She has participated at different international conferences and seminars in Europe where she presented papers about subjects related to art education and the use of art therapy in special education and society and the role of art and museum education in a multicultural society. Maria Vassiliadou is co-founder of the CySEA and she used to be a member of its board.

Ernst Wagner

studied art at the Academy of Fine Arts, Munich. After teaching art at school he was responsible for art, film and drama education (curriculum development, central

assessments) at the Institute for School Quality, Munich 2006-2014. Graduated with a PhD in art history, he is working at the Academy of Fine Arts in Munich and at the UNESCO-Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg.

Robert Watts

trained as a painter, became a teacher in 1992 and taught in inner-city schools for ten years before becoming a Senior Lecturer in Art and Design Education at Roehampton University, London, where he currently teaches in a range of undergraduate and postgraduate programs. He has co-edited two books on art and design education and recently completed a PhD entitled "Children's" Perceptions of Beauty: Exploring Aesthetic Experience through "Photography."

Janeke Wienk

is lecturer and researcher at Art- and Cultural Education at ArtEZ University of the Arts in the Netherlands. She is preparing her PhD research on art, education and the question of being human ("Primo Levi's demand for contemporary art education") guided by professor Gert Biesta (Brunel University) and professor Jeroen Lutters (ArtEZ University). Along with John Johnston (ArtEZ University) she is working on a new, innovative international master's program, Artist Educator, that will start in September 2016 at ArtEZ.

Julia Wohlfahrt

is a sociologist and musician. In previous research she focused on the development of work / time preferences and mismatches in Austria. She is enrolled in the master program "Social Design –

Arts as Urban Innovation" at the University of Applied Arts Vienna.

Henrika Ylirisku

is a doctoral candidate at the Aalto University School of Arts, Design and Architecture, Department of Art. In her research Ylirisku studies environmentally oriented art education practices. Ylirisku graduated as Master of Arts in art education and is also a teacher of geography. Her long history in practicing the Japanese martial art taidō has deepened her interest in embodied learning.

Huda Zaky

PhD in art education, Helwan University, Faculty of Art Education. Member of InSEA and the Egyptian Art Guild. Academic Excellence Award (2005). Scholarship to the Academy of Fine Arts in Rome, Italy to collect scientific material. Has taught painting and art education in Arab and Egyptian Universities. Publications: *Sustainable Visual Thinking for Educating the Eye* (forthcoming), as well as research in the fields of experimental art, art education and visual culture. Supervision of many master's degrees and PhDs.

Klelija Zhivkovikj

Born and raised in Skopje, Klelija holds an MA in Social Design from the University of Applied Arts Vienna. She is an aspiring researcher and artist, and has worked for the Balkan Investigative Reporting Network, the University of Applied Arts Vienna, and the Zero Project. Her research interests include urbanism, feminism, cultures in transition, and the commons. She is currently based in Vienna.

Elke Zobl

is assistant professor at the Department of Communication Studies and head of the program area "Contemporary Arts & Cultural Production" in the focus area "Science & Art," a cooperation between the University of Salzburg und Mozarteum University. In her research she focuses on feminist media as well as critical practices of art, education and cultural production.

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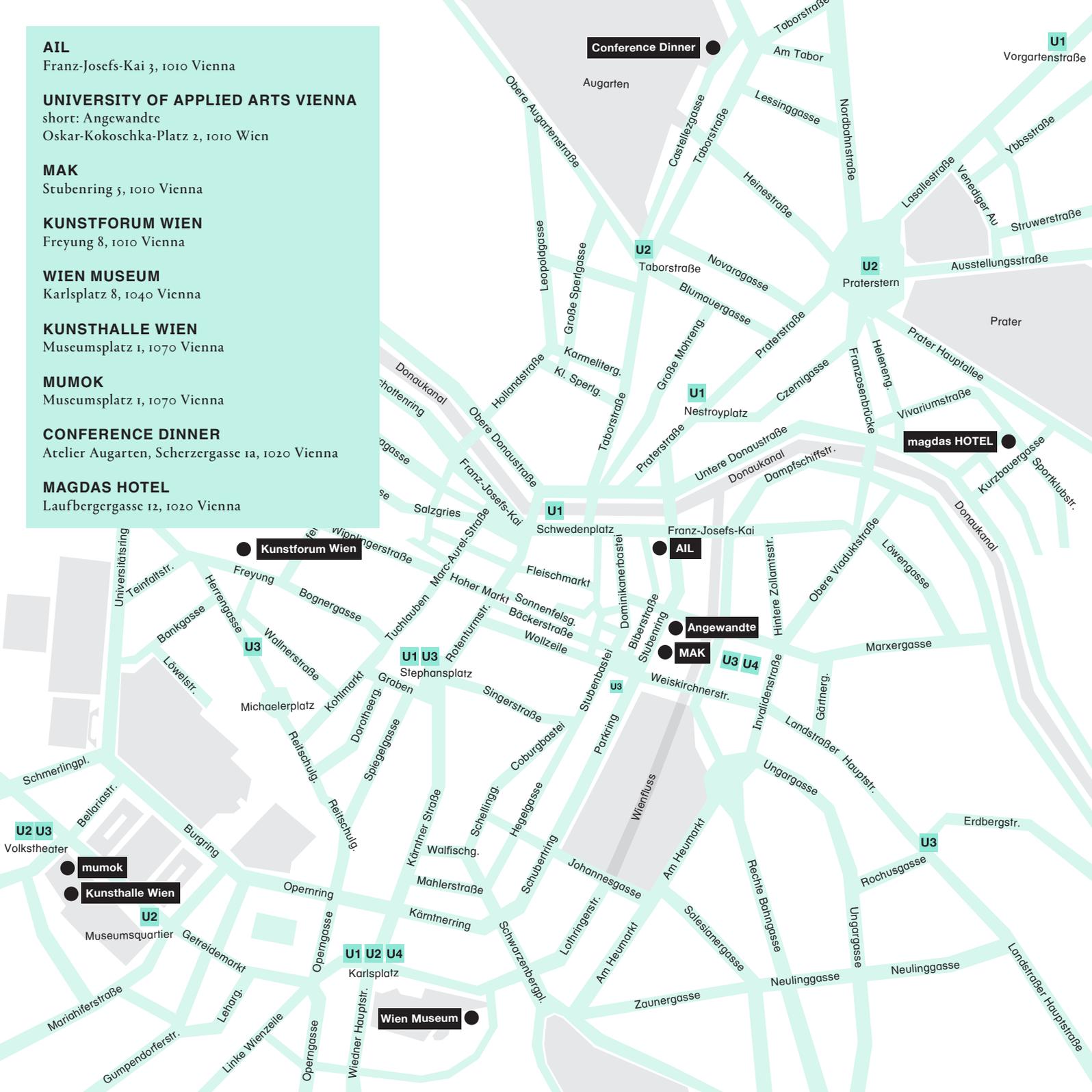Museumsplatz 1, 1070 Vienna

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