



inseaNewsletter

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

Past President's Report and Reflection Ann Cheng Shiang Kuo 2006-2008

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Edited by Marjorie Cohee Manifold & Enid Zimmerman

The past 3 years, from the Viseu, Portugal, World Congress in 2006 to the 32nd World Congress 2008 in Osaka, Japan, have been active ones as InSEA President. During this time I was actively engaged in six international InSEA conferences as well as participating in a number of initiatives and events on behalf of InSEA. Following the Viseu Congress, InSEA President Douglas Boughton collaborated with our counterpart organizations in Music and Theatre/Drama to form the World Alliance for Arts Education. The initial result of this alliance was a Joint Declaration on the value and place of arts education, a policy document intended to support international arts education. This document is available on the InSEA website.

The Memoranda of Agreement were developed and signed at the Heidelberg Research Conference, the Medellin Latin American Regional Congress, the Asian Regional Congress in Seoul, and the World Congress in Osaka. As President I worked closely with superb congress directors: Joachim Kettle and Carl-Peter Buschkuhle in Heidelberg, Hyungsook Kim and Jeong Ae Park in Seoul, Olga Lucia Olaya, Rejane Coutinho and Lucia Pimental in Brazil, and Kinichi Fukumoto in Osaka, Japan. As InSEA president I traveled to Korea twice prior to the 2007 Congress, and presided at the Seoul and Medellin Congresses. I traveled twice to Osaka in support of the 2008 InSEA World Congress and I am pleased to report that all InSEA events have been highly successful.

I represented InSEA on the Presidential Council of the World Alliance for Arts Education (WAAE), along with President Dan Baron Cohen of IDEA and President Liane Hentschke of International Society for Music Educators (ISME), and I served on the planning panel for the first World Creativity Summit (WCS) in Hong Kong. The Presidential Council of WAAE agreed that the 2008 Summit would be directed by InSEA. I traveled to Brazil for a meeting with Presidents Cohen and Hentschke in preparation for the Taipei Summit. As Summit director, I obtained the necessary funding of the WCS in Taipei, spent months planning the Summit, and enjoyed a highly successful creativity summit in Taipei that took place June 5 – 9, 2008.

During my term as InSEA President a number of significant initiatives were begun and completed. Early in 2007 I appointed World Council Vice President, Rita Irwin, to chair a committee to review InSEA documents, including the Constitution, the Congress Organization document, affiliation documents, and new guidelines for the editorial board of the *International Journal of Education through Art*. I appreciate the excellent work of this committee. The World Council worked very hard to discuss and approve the proposed changes and additions to these documents. The General Assembly voted for ratification of the revised Constitution at the Osaka World Congress. Copies of the constitution were available at the Congress and were placed on the InSEA web site. *Continued page 2*



Ann Cheng Shiang Kuo (InSEA President 2006-2008)

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Announcements
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The International Society for Education Through Art
InSEA

was officially founded at the first General Assembly in
Paris in 1954.

To find out more about the work of InSEA, contact a World
Councilor from your region (see page 5).

To become a member, contact:

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Other accomplishments of InSEA include approval of new affiliates, the IGBK in Germany, and the Cyprus SEA. In addition to activation of the InSEA Research Board, chaired by World Council member Mary Stokrocki, many InSEA members have read the inaugural edition of the online InSEA Newsletter, edited by Marjorie Manifold and Enid Zimmerman, posted on the InSEA website. This is another important step in the Society's move to communicate more rapidly with members everywhere and to provide information for those interested in this organization.

The past year has been difficult with respect to the transition of the financial and membership functions of the Society. The transition involved the first change of Treasurer in two decades. The Society created a plan that brought James Sanders one year early to the Treasurer position, which he will maintain during the 3-year tenure of President Rita Irwin. Among other improvements in the transition plan, Sanders will develop a process of maintaining membership records that can be implemented at the event of the next InSEA election.

As InSEA President, I believe that the Society must obtain funding support beyond the traditional reliance on membership dues. I traveled to Indianapolis to meet with Dr. Jeff Patchen, Director of the Indianapolis Children's Museum, former Getty Trust officer, and expert fundraiser, to discuss possible approaches for InSEA fundraising. The Executive Board authorized our Treasurer, James Sanders, to begin the process of obtaining official status of InSEA in the United States, making the Society able to receive donations that will serve as tax deductions for donors. He will also prepare a template that can be used in other countries to meet their requirements for incorporation of InSEA. This is the first step toward establishing regular funding that will allow the Society to establish a Secretariat, hire full-time staff, fund a regular program of support for the Executive Board, and advance the interests of international art education. Writers of the InSEA Constitution, in Article VIII, anticipated establishment of a permanent Secretariat, an office from which the Society might more effectively serve art educators internationally. To date this goal has not been achieved, but it is a worthy goal that should be pursued in the future.

Many younger members in today's society view the current global situation with pessimism and gloom, but those of us who can remember the time of the devastating World War II that affected the daily lives of many millions for years are able to view today's world environment in much more optimistic terms. The world today experiences violent conflicts, but the scope of today's disruption is much smaller. Many positive changes in the world, such as the enormous expansion of the middle class in developing countries and the significantly higher standard of living worldwide, often do not make news items.

Art education has advanced in most countries of the world. There are more art teachers, art teacher preparation programs, art curriculum materials, and art teaching in the public school curriculum than ever before. Advances in technology have enhanced possibilities for art instruction with an unprecedented array of art curriculum materials, textbooks, quality art reproductions, multimedia videos of art history and contemporary art are all readily available for art teachers. The scope of art education has expanded to include advances in the applied arts including, graphic design, illustration, video, and computer animation.

InSEA must progress in two ways: First, InSEA must establish a solid foundation of funding that will provide stability and

potential for effective programs. The current Executive Board has taken the first step in gaining such financial stability. Second, the Society must join with other similar educational organizations to increase its effectiveness in policy development and global communication. InSEA needs to greatly increase its capacity to support art education and art educators at the local, regional, and national levels. This can be accomplished through wise collaborations with organizations such as IDEA, ISME, and WDA, and through InSEA's membership in the World Alliance for Arts Education in association with UNESCO. InSEA's past is one we can be proud of and InSEA's future is bright and boundless.

During the past 3 years I have called upon the leadership experience and expertise of former InSEA Presidents, John Steers, Diederik Shonau, and Doug Boughton, and InSEA webmaster Peter Hermans, among other InSEA members who have contributed. I appreciate the strong support of the Executive Board: Past-President Doug Boughton, Vice-Presidents Emil Tanay and Rita Irwin, Treasurers Cheng-Feng Kao and James Sanders, Secretary Michael Day, and Rachel Mason, Editor of the International Journal of Education through Art. I offer sincere thanks to them and all members of the World Council, who have participated in many communications, votes, and meetings to advance the cause of this Society. The World Council met in Seoul and here in Osaka and the Executive Board met also in San Pablo, California, and in New Orleans at the NAEA Convention. Many thanks to all InSEA members and affiliated organizations for their continuous support and contributions for our organization and to all the scholars and educators who have shared their expertise during programs of this and the other InSEA Congresses and conferences.

Global trends of improved standard of living, shrinking of violent conflicts, and cultural understanding through advanced technologies are consistent with the original goals of InSEA. I would like to believe InSEA, and similar international educational organizations, have contributed to these positive developments.

Much has been accomplished in the past 3 years and much remains to be achieved under the competent leadership of President Rita Irwin and the newly elected World Council. I will do my best to continue to serve the interests of the Society as a member of the Executive Board. •

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Rita Irwin, Emil Tanay, Doug Boughton, Michael Day, and Ann Kuo in Osaka at the 32nd InSEA World Congress.

InSEA President's Message

Rita L. Irwin



Rita Irwin, USSEA President, cools off with an ice-cream in Osaka.

Contemplating the urgency of real-world problems, I am struck by the gradual destruction of our natural world, the persistence of ethnic warfare, and the seemingly endless poverty of millions of people around the world. In the midst of these problems, multinational companies seem indifferent to their responsibilities to humanity. Scientists offer deep insights into the natural world and politicians concentrate on economic and ideological systems. Scholars speak out on the importance of trust among individuals and communities, the potential of technology to connect human beings and democratize the world, and the need for ethical relations in our interactions. We hear a lot about ethics, responsibility, and trust in the media and scholarly sources. Unfortunately we hear relatively little about the human need for imagination, intuition, creativity, the arts, story telling, and interpretation in any of these sources. How do people come to understand lived experiences?

The sensibilities of artists and art educators are desperately needed in the world. They are committed to understanding their lived experiences. They not only contribute to the burgeoning knowledge economy they are at the heart of creativity and communication. Amidst the troubles of the world, human beings who embrace their abilities to imagine something beyond their immediate realities are truly able to create other realities. Whether it is in relationship with others or themselves, or with the natural or virtual world around them, they use their power to become more than they once thought possible.

InSEA is a special organization committed to advancing the arts and art education around the world. Most art educators are interested in learning in, through, and from the arts, with a view toward understanding broad needs of the learner that are intellectual, emotional, physical, and spiritual aspects of being human. Wherever art educators reside, they offer students invitations to experience the world in ways the regular curriculum does not permit. Moreover, art educators ensure students understand the power of the arts to be vehicles for intervention, a shifting of consciousness, an opportunity to consider other ways of knowing our world. Art educators often talk about the impact of their programs as offering heightened participation, self-esteem building, better school attendance, excitement for learning, and the impact of the arts on student knowledge construction. Lived experience, living experi-

ences and the experience of living all have purposes of art education at their core.

At our recent World Congress, art educators from around the world came together to share their lived experiences of being art educators. It was an extraordinary occasion for celebration not only for the sheer accomplishment of creating a world-wide assembly, but for the diversity of ideas, projects, and achievements that were shared. We thank Kinichi Fukumoto and his incredible committee for hosting this Congress. We are indebted to their hard work, generosity, and good will.

The World Congress also marked a change in our constitution. Whereas in the past a new World Council assumed office as of January 1 the following year, the constitution was changed to allow the World Council to begin their term at the end of the World Congress. As a result, the new World Council began their terms in August and had a chance to plan for the next three years. The strategic plans that were created focus on five main areas:

1. Transparency of governance;
2. Expand world-wide membership;
3. Create avenues for year-long involvement among networks of art educators;
4. Strengthen our political base across organizations (e.g. UNESCO, WAAE);
5. Re-create InSEA website as a membership portal, archive for governance matters, professional resources and communication space for art educators.

In the coming months and years, I hope this World Council can make a difference in each of these areas. We will build on the important work that has gone before us. In particular, I would like to take this opportunity to thank the previous World Council for their vision and commitment. Because of them we have a new relationship with UNESCO and are forging strong alliances with our counterparts in the other arts areas. Because of them, we have regional congresses happening in countries where none have been before, and we have a firm foundation from which to grow. A special thank you goes out to Ann Kuo, Doug Boughton and Michael Day for their extraordinary efforts in creating strong new partnerships. And finally, to all of the other past World Council members, thank you. We are indebted to your persistence, patience, and patronage.

As the new World Council pursues our goals, I invite all InSEA members to embrace the uniqueness of what we bring to education. If you want to become more involved in the organization, or with art education in your region, please feel free to contact a member of the World Council. I am certain they would be more than happy to work with you.

And finally, I would like to thank Marjorie Manifold and Enid Zimmerman for their dedication and vision as they bring this electronic newsletter to fruition. It is sure to become an important vehicle for sharing ideas, reaching out to others, and learning from one another. I know I am looking forward to reading news happening in art education around the world.

As I began this message, I spoke about the state of the world and the extraordinary need for art education no matter what the conditions for learning might be. This message persists and I personally hope these newsletters will be a beacon of hope, a cause for excitement and a vehicle for new understandings thereby helping all of us inquire into the lived experiences of what it means to be human. •

rita.irwin@ubc.ca

Message From InSEA Vice President Deborah Smith-Shank

In my position as Vice President of InSEA, one of my tasks is to encourage InSEA North American participations. Because United States Society for Education through Art (USSEA) and Canada Society for Education through Art (CSEA) are two of our largest affiliates, I am encouraging InSEA North American members to promote InSEA with their colleagues and students.

The InSEA Congress in Osaka, Japan (August, 2008) was very successful and many USSEA members had an opportunity to present their ideas and discuss international art education with colleagues from around the world.

Three Upcoming Congresses

- * October 14-17, 2009: Regional Congress in Slovenia. A small scale 2nd International Colloquium, "Motivation for Creativity and Innovation in Art Education."
- * November 25-28, 2009: Regional Congress in Belo Horizonte & Minas Gerais, Brazil. The Congress seeks to integrate art educators within the cultural complexity of Latin America and the Caribbean. All participants will be integral parts of the context. It is therefore proposed to discuss the multiple possibilities for teaching and reflecting on art in contemporary society, with cultural difference as a thematic axis.
- * August 21-26, 2011: InSEA World Congress in Budapest, Hungary. The Key Theme is "Developmental Stages Revisited" with subtopics:
 - Is the medium really the message?
 - Multiple viewpoints come together – pedagogy, psychology, cultural anthropology, and sociology.
 - Interdisciplinary arts – multiple intelligences in action
 - The role/mission of art education in an age of digital visual literacy

Other than a chance to work with international colleagues from pre-school through university levels, the journal (edited by Rachel Mason) and new InSEA on-line Newsletter (edited by Marjorie Manifold and Enid Zimmerman), why join InSEA? I am an InSEA member because I believe in its mission and I can't imagine a more critical time to be working within international art education communities.

InSEA is the International Non-Government World Organization for Education through Art in Consultative Relations with UNESCO. Following is an excerpt from InSEA's Constitution:

The members of the International Society for Education through Art believe:

- * That: Creative activity in art is a basic need common to all people; and art is one of human kind's highest forms of expression and communication;
- * That: Education through art is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual emotional and social development of human beings in a community;
- * That: Association on a world-wide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education;



Debbie Smith-Shank, Vice President InSEA, with grandson Trent and an unidentified puppy.

- * That: Co-operation with those concerned in other disciplines of study outside the teaching profession and domains of education would be of mutual advantage in securing closer coordination of activities directed to solving problems in common;
- * That: International cooperation and the better understanding between peoples would be furthered by a more completely integrated design and permanent structure for the diffusion of beliefs and practices concerning education through art, so that the right of individuals freely to participate in the cultural life of the community, to enjoy the arts and to create beauty for them selves in reciprocal relationship with their environment, would become a living reality.

The InSEA website (<http://www.insea.org/>) is the official site for all information and should be checked regularly for updated information on conferences and other opportunities for collaboration. You can also visit the website to join InSEA and be part of an international network of art educators working for education through art. • *debatart@niu.edu*



Attendees of the Osaka Congress (front row, left to right) Ana Mae Barbosa, Christine Ballengee Morris, Debbie Smith-Shank, Bonnie Rushlow, Karen Keifer-Boyd, Olcay Kirisoglu; (second row, left to right) Karen Hutzell, Melody Milbrandt.

Announcement:

**Gilbert Clark and Enid Zimmerman's Book:
Teaching Talented Art Students: Principles and Practices
Is translated into Korean
So-young Han, Han Yang University, Korea**



Gilbert Clark and Dr. Enid Zimmerman's textbook, *Teaching Talented Art Students: Principles and Practices* (Teachers College Press, 2004), was published in Korea, September 2008 (Mijinse press). So-Young Hong, lecturer at Han Yang University in Seoul, Korea did the translation. Recently, many people in Korea have had interest in educating artistically talented students. The Korean government is beginning to establish a new educational policy, about how to effectively cultivate students' art talent. This in-depth research based book by Clark and Zimmerman, who are well-known art education scholars, provides principles and practices about educating artistically talented students. Many Korean educators and administrators who are interested in this field will be able to widen and deepen their understandings about developing art talent through this translated book. Furthermore, this translated book contributes to ward a cultural interchange between US and Korea.

InSEA World Council 2008 – 2010

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Editor's Corner

This is the second INSEA on-line Newsletter and we learned a great deal from our inaugural attempt that was published in July 2008. We now know that we have to limit the length of articles, increase the size of image pixels, and reconfigure articles and images for the best readability. A policy statement about what content is most appropriate for the Newsletter appears on p.15. We are pleased with the numerous positive comments we have received from InSEA members world-wide about the results of our first effort. We welcome any suggestions for making the Newsletter better meet the needs of our membership. It should be noted that sending the Newsletter directly to InSEA members through E-mail, as suggested by a several people, is not possible at this time as the size of the file is too large. The best way to receive the Newsletter is to access the InSEA Website.

Since publication of the last Newsletter, both of us have been traveling to the East from the US. Marjorie Manifold attended the InSEA Congress in Osaka, Japan. For a month, Enid Zimmerman, along with Gilbert Clark, was a consultant to the Korean Research Institute for the Gifted in Art at the Korean National University of the Arts in Seoul, Korea. Manifold encouraged 2008 InSEA Congress attendees to send contributions to the Newsletter and Zimmerman directly contacted art educators in Korea, face-to-face, in respect to publishing and about projects, conferences, publications, and calls for papers. It is not possible for us to be globally transplanted to all places where InSEA members reside, although it would be a wonderful opportunity to meet all of you 'up close and personal.' We therefore are encouraging InSEA members from around the world to send information that we can publish in the next Newsletter. This is an international organization and many different voices need to be heard so that we can learn about each other and share ideas and plans for the future.

Our best wishes for a bright and peaceful holiday season and a healthy, happy, and productive New Year.

Marjorie Cohee Manifold, mmanifol@indiana.edu

Enid Zimmerman, zimmerm@indiana.edu



+ ANNOUNCEMENT +

SECOND INTERNATIONAL CONFERENCE ON THE INCLUSIVE MUSEUM

University of Queensland, Brisbane, Australia

8-11 July 2009

<http://www.Museum-Conference.com>

At this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? The International Conference on the Inclusive Museum is a place where museum practitioners, researchers, thinkers and teachers can engage in discussion on the historic character and future shape of the museum. The key question of the Conference is 'How can the institution of the museum become more inclusive?'

As well as an impressive line-up of international main speakers, the Conference will also include numerous paper, workshop and colloquium presentations by practitioners, teachers and researchers. We would particularly like to invite you to respond to the Conference Call-for-Papers. Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Inclusive Museum. If you are unable to attend the Conference in person, virtual registrations are also available which allow you to submit a paper for refereeing and possible publication in this fully refereed academic Journal, as well as access to the electronic version of the Conference proceedings.

The deadline for the next round in the call for papers (a title and short abstract) is November 14, 2008. Future deadlines will be announced on the Conference website after this date. Proposals are reviewed within two weeks of submission. Full details of the Conference, including an online proposal submission form, are to be found at the Conference website -

<http://www.Museum-Conference.com/>

We look forward to receiving your proposal and hope you will be able to join us in Brisbane in July 2009.

Amareswar Galla, PhD
Professor of Museum Studies
School of English, Media Studies and Art History,
University of Queensland Brisbane, Australia

For the Advisory Board, International Conference
on the Inclusive Museum and the International Journal
of the Inclusive Museum

Interested in InSEA?

Want more information about the organization?

Contact a World Councilor!

See page 5 to find the Councilor from your region.

ARCA (Association for Research into Crimes against Art) is the first think tank/consultancy group on contemporary issues in art crime. Members of the non-profit organization study issues in art crime, and work as consultants on art protection or recovery issues brought to them by police, governments, museums, places of worship, and other public institutions.

ARCA is pleased to announce a Masters Program, based in Italy, at which students and professionals can study art crime and cultural property protection--the first such program in the world.

Interested persons may find further information about ARCA and the Masters Program on the ARCA web site:

www.artcrime.info

Public Art as a Medium for Understanding Social and Cultural Contexts: A Korean Experience

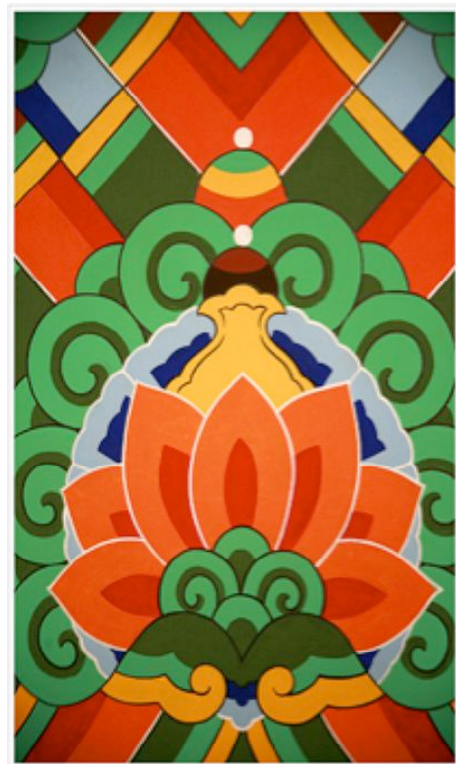
**Hyeri Ahn Adjunct Professor,
Kookmin University, Seoul, Korea**

Public art is currently booming in Korea. While public art is an instructional theme that has been employed by art teachers (Asher, 2000; Borgmann, 1986; Covington & Bailey, 2000; Guilfoil, 1992; Henry, 1991; Hill et al., 1988), it has not been discussed frequently until recently as a theme for art curriculum in Korea. As visual culture and critical pedagogy are gaining popularity among art educators and teachers, it is important to include everyday aesthetic experience into art curricula (Duncum, 1999). In this regard, public art can be a suitable topic for visual culture art education as it deals with social and cultural aspects of visibility of contemporary societies. There are a few studies (Min, 2004; Lee, 2007; Tiul, 2008) examining public art from the perspective of visual culture art education for K-12 students.

During the mid-1960s, the Korean government led many monument-making projects to strengthen its ruling ideology. Recently, the Korean government in collaboration with private professional organizations has been leading new public art projects such as 'Art in a City' and 'City Gallery.' According to Choi (2008), the former shows a shifting concept of public art from 'art in public places' to 'new genre public art' by not only reforming living conditions in underdeveloped areas, but also involving the local residents in the project. On the other hand, the latter directs towards 'art in public places' aimed at making its capital city more attractive with outstanding public art. This project not only includes sculptures, but also street furniture, murals, 3D paintings, performances, and installations. Along with these projects, the designation of Seoul as the winner of the 'World Design Capital (WDC) 2010 competition has great potential to accelerate this recent public art movement.



Preservice elementary teachers' design of public furniture arranged in a dragon shape (above) and painted in Korean traditional patterns called 'dancheong' (below).



During 2007 and 2008, I designed and implemented a series of public art projects as an approach to teaching visual culture for pre-service elementary generalists. The purpose of this public art project that I designed was to help pre-service elementary generalists understand contextual and critical inquiry from a visual culture perspective. The project consisted of the following four steps. First, students had an opportunity to explore the history and concepts of public art. Secondly, students were encouraged to explore sites of existing public art. Then they critically read and questioned assumptions behind these artworks. Thirdly, students in groups designed and created their own alternatives to an existing public artwork. Finally, each student group created its own portfolio and presented the process and products of their creation in class.

In the beginning of the semester, I handed out the guideline for their group project. Each group was encouraged to take its own stance on public art and then take a field trip to explore related public art. They studied controversies about public art in Seoul and conducted research about the social and cultural context of various sites. Based on what they learned, each group member suggested in his or her draft an alternative to an existing public artwork. Then, after discussion, they selected one of their best ideas and created a miniature public artwork according to their final decisions. Each student group reported about the project to class using a Power Point presentation. They also created portfolios along with their final works, which served as a summative assessment. The portfolios included readings, researches, logs, reflection journals, photos, drafts, and final works that demonstrated the whole process and outcomes of the project.

I think that one of the most important learning outcomes was not to have students create a miniature of public art itself, but to let them examine various assumptions and issues behind the existing public art and take their own stance on controversies and issues. In their reflection journals, students reported that they became aware of and interested in public art and learned how to read contemporary art forms from social and cultural perspectives. Findings suggest that the students experienced possibilities of public art not only as a means for improving visual environment, but also as a medium for learning about teaching visual culture in its social and cultural contexts. •



A public miniature study in the shape of Korean traditional washing tools.

EKSPERIMENTA!

EKSPERIMENTA! is a multi-level international art (education) project whose target group comprises school students (14-19 years), artists and art teachers. EKSPERIMENTA! has three components: a triennial exhibition, which is accompanied by the "IDEA laboratory" - an education and exchange programme, and a network of art schools and art centres. The first EKSPERIMENTA! will take place in 2011 in Tallinn, the capital of Estonia as one of key events of the programme "Tallinn - the European Capital of Culture 2011".

The initiator on EKSPERIMENTA! is Sally Stúdio (established in 1991) - a non-profit organisation comprising an art school and the Art Awareness Centre for children and young people. Sally Stúdio will organize EKSPERIMENTA! in co-operation with Foundation Tallinn 2011.

The mission of EKSPERIMENTA! is application of art to education of young people and to their development into creative, critically thinking and responsible persons and citizens. The main goal of EKSPERIMENTA! is bringing art and art education closer to each other.

For more information:

http://www.kunstikeskus.ee/triennale/sally_studio.htm

IDEA e-bulletin

Dan Baron Cohen

IDEA President 2007-2010

www.idea-org.net <<http://www.idea-org.net/>>

The December IDEA e-bulletin has just been published. Please visit the IDEA website (www.idea-org.net <<http://www.idea-org.net/>>) for latest news on IDEA 2010, IDEA's regions and recent or forthcoming conferences, festivals and opportunities!

Material for the IDEA e-bulletin can be submitted by IDEA members at any time. The closing date is the 21st of each month. Please send newflashes and photos to: Cathy Kariuki, IDEA Secretary:

kathy_wanji@yahoo.com

The 32nd InSEA World Congress 2008 in Osaka, Japan: Reflections on the Congress



Art educators from around the world met to experience, engage, discuss, and debate art and ideas about art education.



They made new friends, celebrated with old friends, and shared ideas through the language of visual culture.



Our hosts invited us to sample, explore, and enjoy their traditional arts.



Guests from around the world are welcomed to a Japanese luncheon. Photograph by Isao.

Art education in a Japanese elementary school, photographed by Mary Stokrocki.

Joanna Rees

National Taiwan Normal University

The 32nd InSEA World Congress in Osaka, Japan presented a diverse range of new ideas and discourses on current global thinking in art education. The Congress echoed ideas recently expressed at the 2nd World Creativity Summit (WCS) that took place June 2008 in Taipei, Taiwan. Outgoing InSEA president Ann Kuo organized the WCS and connected the Summit's themes of research, advocacy, and networking to InSEA's global aims in cross-cultural art education. Anna Kinder spoke at both conferences and communicated how contemporary artists' meanings are lost as media controversy replaces artistic identity. For Kindler, images define global and personal identities as part of a civil society. At the InSEA Congress, Doug Boughton advocated for policy reform in America's No Child Left Behind Act and argued that art education should embrace creativity and Mihaly Csikszentmihalyi's concept of flow.

The Congress theme, Mind+Media+Heritage, reflected the dominant presence of Visual Culture. Brent Wilson spoke about children in Japan acquiring art based learning through Manga subculture. Kevin Tavin challenged Wilson's three sites of visual culture with a fourth site representing an unconscious connection to imagery. Marjorie Manifold examined correlations between subcultures of fan art, cosplay, and community. Elizabeth Grierson debated connections between visual culture, creativity, and public values through controversy surrounding Australian artists Polixeni Papapetrou and Bill Henson.

Other noteworthy presentations included Patti Pente's research on landscape painting as mode of inquiry; Rita Irwin and Kit Grauer's video presentation that used a/r/tographical, community based research to communicate the story of Grauer's expropriated family farm by the Canadian Federal Government; and Emil Tanay's explanation about how traditional Croatian arts can be used to transmit cultural heritage to the young.

Overall, the Congress was a triumph of mind, inquiry, and imagination. For future endeavors, InSEA should harness the current global feeling of change and possibility recently exemplified by Barack Obama's historical American presidential win. Similar to Obama's political values, the Congress reflected a global display of unity that included a variety of backgrounds, ethnicities, races, nations, and languages. Similarly to Obama's powerful example, art educators must use their pedagogy to move, inspire, and transmit meaning. Together we stand, yes we can!

Following are reflections on the Congress by keynote speakers Michael Day, Rita L. Irwin, Anna Kindler, Marjorie Manifold, Lourdes K. Samson, John Steers, Kevin Tavin, and Debbie Smith-Shank.

Michael Day, Past InSEA Secretary
Brigham Young University, USA

The InSEA World Congress 2008 in Osaka, Japan, was a marvelous event, well planned, well attended, and very significant. Congress Director, Kinichi Fukumoto and his organization committee provided a wonderful venue for the world's most involved art educators. Kudos to Kinichi and all the many volunteers who made the experience both joyful and educational. Although I enjoyed the World Congress very much, I was preoccupied much of the time with my duties as InSEA Secretary and the volume of business that

was conducted with the World Council, which meets annually at most. My keynote speech was centered on the World Creativity Summit 2008 in Taipei, sponsored by InSEA and directed by InSEA President Ann Kuo in collaboration with the Presidential Council of the World Alliance for Arts Education. The Taipei Summit is one example of InSEA's movement toward a larger role for promotion and support of art education internationally. The new InSEA President, Rita Irwin, and World Council have inherited a vital, dynamic organization with many opportunities for growth and progress. Among the most important challenges for the new InSEA leadership will be to operate within the boundaries of the Constitution, to avoid leadership cliques, to treat all council members with respect, and to maintain the current positive momentum as the world's premier international art education organization. I am confident that they will be successful in moving the Society to new heights of leadership and accomplishment.

Rita Irwin, InSEA President
The University of British Columbia, Canada

I found it reassuring as I watched people appreciate how art educators are working around the globe to ensure we are engaged with the world visually, ethically, and mindfully. It was inspirational for me as I witnessed the sheer joy, dedication, commitment, and deep meaning-making that was ever present throughout the Congress.

The Congress committee did an exceptional job putting on a world-class event for a huge InSEA Congress (1200 people). Kinichi Fukumoto deserves special recognition and as Chair of the Congress committee, he envisioned the Congress, and brought together an astounding number of volunteers who made the Congress a success.

Going to InSEA congresses helps World Councilors envision what is needed for the future of the organization. For me, I could see the need for enhanced opportunities for communication across languages, borders, beliefs, and situations. As a result, the World Council will focus on improving the InSEA Website. On a substantive level, InSEA helps all of us appreciate our diversity and gives us renewed energy to keep the organization as vital as possible. Art educators can gain a great deal from meeting together. It is after all an act of life long learning that is provided by the Congresses.

Anna Kindler
The University of British Columbia, Canada

The conference incorporated a very broad range of presentations on a variety of topics. It would be difficult to discern from it a single overarching theme or direction. Several presentations discussed visual/visual culture education as an important possible trajectory for art education. For example, Kevin Tavin talked about the value of engaging students in visual education from the perspective of social justice. Brent Wilson's presentation about the impact of Japanese children's participation in the visual culture of manga pointed to the impact of this engagement on brain development. Frans Billmeyer of Austria further explored the possibility of visual education and presented excellent examples of what it may entail. These presentations connected to my keynote by presenting possible models and approaches to education concerned with the visual and exploration of visual imagery, including both art and non art, with significance to people's lives.

Marjorie Cohee Manifold
Indiana University, USA

Sometimes certain buzzword theories or ideas take over with such force they tend to push other older ideas out of the limelight or off stage. For a while, the buzz was about DBAE. More recently it has been Visual Culture or VCAE. My sense at the recent InSEA Congress was, although VCAE was quite prominent as an important theme, it was not the only emphasis. Other voices and other needs were being heard. There was an interest in understanding the role of the arts as a creative energy that serves the needs of peoples in addressing local concerns (cultural exclusion, environmental neglect or destruction, and changing economies and policies) and in coming together to address global issues.

There were many questions raised (some of which were carried over from the World Creativity Summit) such as: What do we mean by creativity? Can we compare artistic products of children from diverse cultures and make evaluative judgments about which show higher or lesser cognitive or experiential skill? How do new technologies, artforms, and cultural interactions affect the way youth think, perceive, and understand art, culture, and one another? How do local and global visual culture affect world views? In my presentation, I posed the question, How do young people learn art in extracurricular environments and how does this inform us about teaching art? These are beginning questions that lead to a question, What art should we teach and for what purposes? On an on-going basis, responses to these questions will be new because local and global societies are in constant flux and thus make changing demands on art education.

At the Congress, there was also an interest in brain research and the brain as a locus of perception and art learning. This may seem new because there much about the workings of the brain that are just being discovered. On the other end of the spectrum, there were presentations that invited consideration of the role of aesthetic feeling, and the deeply felt, but little understood relationships among sense of self (self-identity), social community (real and virtual, local and global), and meaning-making. In short, I saw many re-introductions of aspects of art education that have been, for too long, waiting to play their parts in global understandings of the role of art education in the education of all students.

Lourdes K. Samson
Miriam College, Manila

Participants were treated to numerous presentations in varied perspectives creating an exciting brew in the academic atmosphere during the Congress. Since the topic on Mind+ Media+ Heritage is broad, many speakers found niches of interest on which to speak. Several member countries collaborated on a particular assigned theme. In my case, I collaborated with a colleague from Taiwan, Ann Kuo and another from Korea, Kim Jeung Hee. Moderating was Marjan Prevodnik from Slovenia. We were assigned to speak about, How to Transmit Asian Art and Heritage to the Young. Dr. Kuo spoke of the future through innovation in the art curriculum; Dr. Kim spoke of the present art curriculum in Korea; I spoke about celebrating art as one way of transmitting art/heritage to the younger generation. By embracing culture through our fiestas, we are continuously re-living and promoting Filipino culture. Culture and art have many facets and we tackled these concerns from different angles. I explained about the impact of religion on the national culture of the Filipinos. Art from this cultural influence is

seen in churches and themes that Filipino artists in these centuries dwell upon. The church becomes the center of the town and provides a landmark for each of thousands of towns around the country.

John Steers
Roehampton University, London

The Congress was very well-organised and structured and attendance was one of the best for a very long time with over 1200 participants. As always it was good to meet old friends, but there were also many opportunities to meet new and interesting people. From a professional point of view, I listened to some very good sessions but I was particularly fascinated by Chuxi Qian and Kim Sung-Sook's presentations on the national curriculum policy in China and South Korea. There were many similarities with issues I raised in my presentation and I was particularly struck by how close – apparently – the thinking in China about the importance of creativity is to that in the United Kingdom.

Kevin Tavin
The Ohio State University, USA

I was very impressed with the organization of the Congress, and the wide-range of countries and ideas represented. For me, the organization of the conference seemed to mobilize and engage participants in some interesting ways. For example, many sought knowledge directly by attending planned keynotes and sessions, and encountered “unmeant knowledge” through unintentional cross-currents in the hallways, on the stairs, and in the lobby. In my keynote presentation, I attempted to address this kind of cross-current by delivering a paper by Arthur Efland on “cognition” and then responding to it through my own text. My response addressed the notion of miscognition. I was interested in how, at the intrapsychic level, unmeant knowledge slides under and over the bar between cognition and miscognition.

Debbie Smith-Shank
Northern Illinois University, USA

Starting with the beautifully designed InSEA sign welcoming us to the Congress, I found a special kind of beauty and a sensitivity to design everywhere, from the food preparation and displays, to the elegance of traditional Japanese clothing, to the amazing lunch boxes at the conference, to the special subway cars designated for women only, and to deeply spiritual temples and shrines.

I'd been introduced the notion of *Wabi-sabi* by Emeritus Professor of Art at NIU, Helen Merritt, but I didn't really appreciate the possibilities inherent in the concept until I was able to witness it first hand. According to the Wikipedia definition, it “represents a comprehensive Japanese world view or aesthetic centered on the acceptance of transience. . . The aesthetic is sometimes described as one of beauty that is “imperfect, impermanent, and incomplete” (<http://en.wikipedia.org/wiki/Wabi-sabi>). I continue to work toward acceptance of transience and the ephemeral nature in my own life and work.

Kinichi Fukumoto and his team efficiently organized a very complex set of presentations, snacks and lunches, banquets, celebrations, and tours to off site locations. It was hot in Japan, but that didn't stop me from walking miles each day. I will admit that after even a short walk around Osaka, I was delighted to sit in comfortable air conditioned rooms listening to enlightening present-

ations by some of the world's most dedicated art educators. The included information on traditional arts and crafts of people from many different regions of the world, exciting newer technology and their potentials for enriching art education curricula, challenges of visual culture, relationships between art and global economies, and techniques for motivating students to learn how to draw. Presenters explained, demonstrated, and showed participants many engaging images of their students, art projects, and research into challenging aspects of art education.

One of the highlights of my trip to Japan was the opportunity to experience Manga first hand. Kyoto is the home of the Manga Museum and I was fortunate to have an opportunity to view an exhibit, "Shojo Manga! Girl Power!," curated by Masami Toku (California State University, Chico). Thanks to Alice Arnold and others for facilitating this fascinating multi-location exhibition. I was amazed by the numbers of young people in the museum reading Manga books. Other highlights included dinners with friends, pointing at pictures of food, singing karaoke until my voice was gone, buying souvenirs, the smell of incense at many shrines, being blessed by a monk on the street, petting deer in Nara, eating grey sesame ice cream, and feeling so very welcome in places so different from my home town.

InSEA is my international home and I am always delighted to meet friends from around the world and to share my research, ideas, and visions for education through art. I am grateful to my mentor, Enid Zimmerman for introducing me to InSEA when I was still a graduate student at Indiana University and for serving as a role model for all her students with her unwavering dedication and commitment to InSEA and its goals. I am confident that my own students will continue Enid's legacy become active leaders in InSEA. I invite all of you to share your InSEA experiences with students and colleagues so that they might experience the opportunities available through the International Society for Education Through Art. •



The conference concluded with sightseeing opportunities.



Several members of the past and present Executive Board and World Council, who gathered together at the Osaka World Congress, included, (front row, left to right), Elizabeth Grierson, Ann Kuo, Rita Irwin, Graham Nash, Angelika Plank, Melanie Davenport, and (back row, left to right), Olga Lucia Olaya Parra, Marjorie Cohee Maniford, Jeung-Hee Kim, Teresa Eca, Debbie Smith-Shank, Marjan Prevodnik, Glen Coutts, and James Sanders III.

2008 National and Regional Conferences and Congresses

Annual SAEK Conference Jooyon Lee, President

The Society for Art Education of Korea (SAEK) held its 2008 Annual Academic Conference on October 25, 2008 at Chung-Ang University in Seoul, Korea. The themes of the conference were New Challenges, Communication and Media, and Multicultural Art Education. Focus was on new art education methodologies that reflect contemporary art and reconsidering the role of art education and the importance of understanding diversity and promoting mutual understanding in this period of globalization, multiculturalism, information, and multimedia.

The first keynote research address was by Enid Zimmerman, Indiana University, USA, who spoke about six myths of creativity in art education. The second keynote speaker, Eun-Bae Moon, Director of Moon Color Design Research Institute, explained about the standardized color system and its practical applications for art education. There were many presentations and poster sessions. So-Young Hon's family hosted a celebration of her Korean translation of Gilbert Clark and Enid Zimmerman's book, *Teaching Talented Art Students: Principles and Practices* (Teachers College Press, 2004 / Korean translation by Mijinsa, 2008)

The Society for Art Education of Korea (SAEK) was founded in 1984. It is the oldest organization related to art education in Korea and is currently registered as a member of the Korean Association of Academic Societies by the Ministry of Education and The Korea Research Foundation. SAEK has over 450 members including professors, researchers, teachers, and art educators. SAEK jointly hosted the InSEA Asian Regional Congress that was held in 2007 in Seoul, Korea. Art Education Review, published by SAEK, is a registered scholarly periodical of The Korea Research Foundation. (www.saek.or.kr) •



Jooyon Lee, Gilbert Clark, and So-Young Hong at the book celebration, 2008 Annual SAEK Conference

KoSEA: Korean Society for Education through Art Hongik University International Conference

Jeong-Ae Park,

Coordinator of KoSEA International Conference 2008,
National University of Education in Gongju, Korea

Dennis Atkinson,
University of London

Karen Keifer-Boyd,
The Pennsylvania State University, USA

The 2008 Korean Society for Education through Art (KoSEA) Hongik University International Conference was held on 25 October. The conference theme was Identity as Postmodern Issue in Art Education. The opening ceremony began with welcoming remarks from Yong-Chul Kim, Dean of the Graduate School of Fine Arts at Hongik University. The KoSEA President Chang-Shik Kim gave the opening address. Four presentations followed.



KoSEA presenters left to right Karen Keifer-Boyd, Dennis Atkinson, Ok-Hee Choi (translator), Jeong-Ae Park, Jhong-Sook Oh.

Jeong-Ae Park presented Critical Pedagogy: Meaning Making in the Texts of Students' Lives. Her premise is that interpretation of images should involve understanding the socio-cultural context of visual images and making connections to one's own life. Jhong-Sook Oh presented A Hermeneutic Understanding on the Relationship between Children's Inter-subjectivity and Art Education. She analyzed first and second grade students' construction of shared meanings in dialogic interaction during a small-group project. Karen Keifer-Boyd presented Identity as Masquerade Visual Culture. She introduced machinima as a new form of artmaking that involves constructions of cultural narratives forming identity in the masquerade enactments of new media visual culture. Dennis Atkinson presented Pedagogy Against the State. His underlying theme concerned the question of how to think about pedagogy that is responsive to forms of teaching and learning that are required for our current and future social contexts, and which is commensurate with differences in the ways in which learners learn.

Following the presentations further questions, comments, and dialogue occurred at subsequent workshops led by Dennis Atkinson and Karen Keifer-Boyd. In Atkinson's workshop many of the questions concerned how we might respond to the different ways in which children and older students learn. In Keifer-Boyd workshop participants' questioned and responseed, listing what holds power

Continued page 14

in their life, discussing different types of power (i.e., domination, consensual, transformative) as seen in a Chilean arpillera.

KoSEA was organized as Korea's affiliate of InSEA in 2000. Since 2000, KoSEA has sponsored an annual international conference. To celebrate its 10th anniversary, KoSEA will organize a large international conference in 2009. Detailed information will be released later.

Keifer-Boyd and Atkinson wish to thank the following colleagues for kindness shown in their participation in the KoSEA conference: Jeong-Ae Park, Kyong-Mi Paek, Booyon Lee, Hyung-sook Kim, Ji Hyun Sohn, Ok-Hee Choi, and others. •



Gil Clark, Enid Zimmerman, Dennis Atkinson, Karen Keifer-Boyd, Jeong-Ae Park, and Kyong-Mi Paek in front of a Louise Bourgeois sculpture at the Samsung Museum of Art in Seoul

18th CONFAEB Congress in Crato, Brazil Teresa Eça, World Councilor

CONFAEB is a Federation of Brazilian art educators. The Federation, which includes educators from visual arts, drama, dance and music education, held its 18th congress in the city of Crato, in the Northeast region of Brazil, during the last week of November 2008. About 500 participants from all the states of Brazil were in attendance.

I was invited to the congress, where I had an opportunity to observe the commitment of Brazilian art educators to improving the arts education of youth. New research is ongoing within the field of art education and yielding very interesting results. Presenters described challenging experiences in areas such as e-learning and blended learning in art education. Within study groups, art educators participated in constructive dialogues about outstanding pedagogic experiences and studies that incorporated visual methodologies of research.

Brazil is a country with a very young population, educational efforts are underway to offer broader schooling opportunities and this includes more art education in primary schools. More teacher education is needed in order to bring about these educational reforms. Consequently, art education courses in universities (public and private) are growing.

I could see how confident art educators are about the future of art education in Brazil. In a country where community art expressions are everywhere visible but are so familiar as to go unacknowledged or appreciated, I was fascinated by the power of art educators to engage local awareness and appreciation of the arts. •

CALL FOR PAPERS

**ACCESS: Critical Perspectives on Communication,
Cultural & Policy Studies**
Volume 28 (1) 2009. Creative Arts in Policy and Practice
**Volume 28 (2) 2009. The Body as Object of Social and
Political Analysis**
Volume 29 (1) 2010. Aesthetics in Action
**Volume 29 (2) 2010. Histories of Education: Local/Global
Discourses**

Enquiries, papers and proposals to:
Executive Editor, Professor Elizabeth Grierson, RMIT University
elizabeth.grierson@rmit.edu.au

ACCESS: Critical Perspectives on Communication, Cultural & Policy Studies is a leading academic journal published twice a year in hard copy by AUT University, NZ, and online by Informit e-Library, RMIT University Melbourne, Australia. ACCESS advances critical perspectives on the arts, communication, cultural policy, educational practice and knowledge politics. ACCESS welcomes unsolicited manuscripts and proposals for themed issues. ACCESS advances critical perspectives in a range of pedagogical and philosophical fields of local and global conditions with particular emphasis on critical engagements with policy and practice. The application of these enquiries is through the field of education broadly conceived.

ACCESS journal began in 1982 at the University of Auckland, NZ. From 2002 it has been published by AUT University, NZ, and online at RMIT Publishing, Melbourne. ACCESS is a high quality refereed journal distributed internationally managed by Executive Editor, Professor Elizabeth Grierson of RMIT University and an international Advisory Board.

You are invited to send contributions for the following issues for 2009 and 2010:

* *Vol. 28 (1) 2009. Creative Arts in Policy and Practice*

This is a Special Issue of papers following the World Creativity Summit of the World Alliance for Arts Education in Taipei Taiwan, June 2008. Papers are invited from speakers who presented at the World Creativity Summit, and also from other writers working in this field. Articles are welcome on issues of creativity in education; analysis of policies; histories and practices of creative education; creative technologies; philosophies and theories of creative pedagogy.

Continued page 15

gogy: narratives of creative practice in education; creativity and innovation; case studies of creative educational practice; creative arts research. This issue is supported by the Design Research Institute, RMIT University Melbourne. Send papers or proposals to the Editor by 15 December 2008.

** Vol. 28 (2) 2009. The Body as Object of Social and Political Analysis*

This issue addresses the return of the body as object of social and political analysis. Articles may address a range of critical approaches to body theories and critical discourses including, for example, phenomenological discourses; concepts of body as subject of power; the body in art and thought; historical and material analyses of body in the arts, education and the public sphere; medicalised or technologised body; body as site of social and gendered inscriptions; political analyses of body and power relations.

This issue is supported by the Design Research Institute, RMIT University Melbourne. Send papers or proposals to the Editor by 15 December 2009.

** Vol. 29 (1) 2010. Aesthetics in Action*

Articles address questions and issues of aesthetics: for example, how do we activate aesthetics in education; identifying aesthetic ways of knowing; aesthetic interventions in the public sphere; philosophies, theories and histories of aesthetics; new ways of understanding aesthetics; relationship of aesthetics to cultural difference; new media aesthetics; understanding difference through aesthetic education; aesthetics in policy and practice; aesthetic approaches to pedagogy; relationship of aesthetics and creativity in education; relational aesthetics in practice; Indigenous aesthetics and the politics of culture; aesthetics and innovation in the global economies of creative industries. This issue is supported by the Design Research Institute, RMIT University Melbourne. Send papers or proposals to the Editor by 15 June 2009.

** Vol. 29 (2) 2010. Histories of Education: Local/Global Discourses*

Articles may address any of the following: histories of the liberal and neoliberal subject of education; local histories /global politics; histories of educational institutions; philosophical approaches to the history of education; historical development of specific programmes or fields of study; policies on history in education; social and cultural outcomes of different historical times and places; methodological issues in the history of education; histories of educational systems; local and global impact of educational policies in specific historical context; historical perspectives on ideologies of education. This issue is supported by the Global Cities Institute, RMIT University Melbourne. Send papers or proposals to the Editor by 15 November 2009.

Requirements

All articles must bring critical perspectives to the subject and be no more than 6000 words (includes references and notes). Please send completed paper or an abstract (up to 200 words) Include the following: working title, abstract, keywords, your name, email and other contact details, institutional affiliation, and brief bionote (up to 100 words).

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Please send proposals or completed papers to the Executive Editor of ACCESS: Critical Perspective on Communication, Cultural & Policy Studies

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<http://www.rmit.edu.au/art>

InSEA Newsletter Policy Statement

The InSEA on-line Newsletter will focus on announcements and summaries of reports about current activities and projects, book publications, and congress, conference, seminar, and symposium events. Visual images of recent international art education meetings, with brief explanatory captions, also will be published. At this time, all submissions should be in English.

The Newsletter will between 10-15 pages per issue and will be published three times a year. Deadlines for submission will be announced in each issue for the following three issues. Both solicited and unsolicited contributions will be considered for publication. Contributions should be maximum of 1400 words double-spaced in 12 point font with a maximum of four accompanying visuals in color or black and white.

Call for Articles and News Briefs for the Spring Issue of the InSEA Newsletter

**Please submit articles, reports and announcements
for inclusion in the spring issue of the
online InSEA Newsletter no later than:**

February 15, 2009

There will be three issues each calendar year.

Deadlines for future submissions for 2009

June 15, 2009

October 15, 2009

Email submission to newsletter editors:

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