



insea Newsletter

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

InSEA President's Message

Volume 2, Number 1

April 2009

Edited by Marjorie Cohee Manifold & Enid Zimmerman

With spring right around the corner in the northern hemisphere, I look to new beginnings and some exciting plans for the future. The World Council has been hard at work over the last few months holding not only our first InSEA executive skype meeting (Nov. 2008) but also our first InSEA World Council coordinated email meeting (Jan. 2009). Since then several regional World Councilors have met via skype to coordinate their regional planning. In the future, InSEA World Councilors plan to use this new technology to our advantage, that is, to plan, enact, and assess our activities.

InSEA has agreed to work in collaboration with the Presidents of the International Drama/Theatre in Education Association (IDEA), International Society for Music Education (ISME) and World Dance Association (WDA) through a commitment to the World Alliance for Arts Education (WAAE). The WAAE is encouraging regional summits over the coming year in order to stimulate dialogue, debate and hopefully consensus as we provide feedback to UNESCO and their 2004 Roadmap for Arts Education at their World Congress on Arts Education planned for March 2010, I Seoul Korea. To this end, I am proud to recognize the leadership of Olga Lucia Olaya Parra, a World Councilor from Colombia South America who has taken on organizing a Latin American and Caribbean Summit for November 2009. More information on this event will be forthcoming soon. If you would like to attend, please watch the InSEA website for more details. Although I am aware that a Canadian Arts and Learning group is organizing a conference to prepare a Canadian response for UNESCO they also hope to provide feedback to the WAAE worldwide summit planned for Newcastle also in November 2009. It is this latter event that InSEA members should pay close attention. This will be an invitational event designed to reflect specifically on the UNESCO materials with a view toward making specific recommendations for further international interventions and innovations in arts education.

As World Councilors and the Executive progress with their goals, we will use the InSEA newsletter to announce our new events, materials and initiatives. I am hoping that all of our members will use the newsletter as a place to celebrate our achievements, discuss our educational demands, and offer opportunities to learn from one another. And on that note, let me wish you a wonderful spring or fall, and may the com

ing months bring you artistic inquiries, aesthetic journeys and meaningful learning opportunities. Until the next time we meet, au revoir. ♦

Rita L. Irwin



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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).

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Feature Article

Some Experiences of Art Educators in Europe

Gabriella Pataky, Nelson Hoedekie, Dace Paeglite,
and Paulo D'Alva:

Papers collected by the InSEA European World Councillors

This year 2009 is the European Year of Creativity and Innovation (<http://create2009.europa.eu/>). The EU community has an objective to raise awareness of the importance of creativity and innovation for personal, social and economic development, to disseminate good practices, stimulate education and research, and promote policy debate and development. One of the goals is fostering artistic and other forms of creativity through pre-school, primary, and secondary education including vocational streams, as well as non-formal and informal education. We are curious about the impact of initiative in our countries, especially in schools where heavy bureaucracy and curricula are far from promoting creative and innovation skills. It is a good sign, however, to see that our politicians are interested in such issues even if their reason primarily concerns economical growth.

Art education in Europe is not always present in formal settings like schools. In EU schools we find art education as a compulsory subject in certain countries, an optional subject in other countries, or absolutely no art education in others. We need to acknowledge the value of art education as a cross-disciplinary subject and in certain countries and schools we can find excellent art education practice included in other subjects. But schools are not the only sites for education; informal education is growing in quality and participation. Museums, foundations, cultural centres, associations, are community and youth organisations are some settings providing art education experiences.

Exciting projects in art education, including issues such as identity, diversity, citizenship, and environmental awareness, are taking place all over the continent. These projects are led by teachers who are committed to a broad art education and believe that the future of art education may be outside disciplinary barriers. More and more art educators are keen in integrating new technologies into their teaching practices and in their reflections about practice as tools for learning. A great majority of them interested in promoting media literacy which involves visual literacy skills, critical thinking, and creativity.

In this brief text, we focus on pedagogical experiences developed by four art educators in Europe. Readers will recognize these educators concerns and interests and their extraordinary commitment to innovate educational settings. Gabriella Pataky, lecturer at the Visual Education Department

of the Faculty of Primary School and Kindergarten Teacher Training, Eötvös Lóránd University of Science in Budapest (Hungary) describes her experience in a British school where she was working on a multicultural project on 1st May 2004, the day Hungary entered in The European Community.



Balaton Project

Hackney is the poorest slum of London. It is a melting pot where refugees who arrive here in the hope of a new life try to make a home for themselves in England for the first time. The children in the local school aren't different from other children all over the world, except probably that the only thing they can share with each other is the fact that they belong to a minority and have a very hard life. As far as their religion, the colour of their skin, and their mother languages are concerned almost everybody is different. The pupils in the fifth grade speak 16 different languages.

The teachers in the school, where we studied possibilities of multicultural education, asked us to wear a nametag to show where we came from. On my tag I had a little map of Lake Balaton beside my name. I was wondering if it would kindle anybody's interest.

On the second morning I had a group of grumbling boys stopping me: they had checked in a book of maps and Balaton wasn't the map of Hungary. I told them it was the map of a lake, the biggest fresh-water lake in Central EU, which happens to be part of Hungary and in this way part of EU. I brought in a box 324 small stemmed glasses to the schoolyard and started to unpack them at the beginning of a break. In a couple of minutes I was surrounded by curious children who were trying to arrange the glasses or do something that made sense with them.

As they arranged them one after the other and filled them with water-colour according to a certain order we built a transparent wall forming the letters of the word BALATON.

While working, the children asked questions both in connection with what we were doing and about the lake.

On the following day I told them about my childhood at Lake Balaton. I talked about the countryside, the animals in the lake and around it, the birds, the sailboats, the harbours, the reeds, the bicycle routes along the shore, the ferry, the chair-like skating sledges in winter.... I also told them how the water-level has decreased as a consequence of summer drought in recent years and how small mud-banks have formed in the water.

Then we put tables together and arranged the glasses to form the surface of the lake. We started to fill the glasses with blue water-colour one after the other as if we were filling up the lake. The child whose turn it was could draw the animals in and near the lake on large sheets of paper as if seeing them from above.

When the last glass was filled the children improvised a song. Then we talked about what notions they might have about such a far-away, unknown place. It also came up that it would be a pity to simply empty the glasses. If we put them on trays we could place all of them in the deep-freezer and could build something with ice-blocks later...

Gabriella Pataky

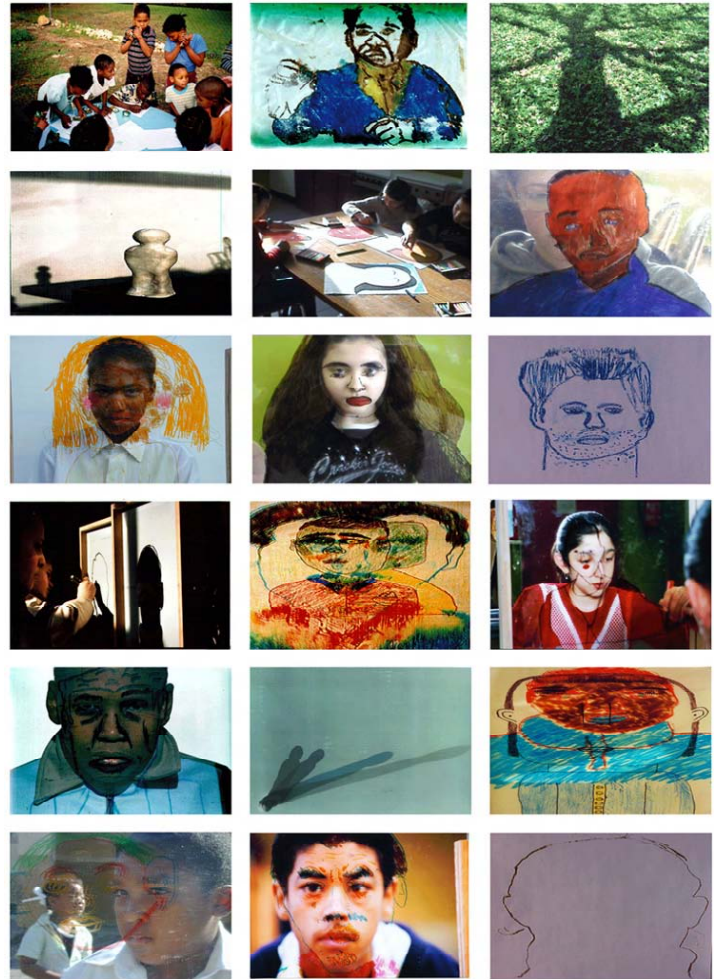


Children arrange filled glasses of blue water to replicate the shape of Lake Balaton. Photograph by Gabriella Pataky.

Gabriella used a performance pedagogy approach in her practice. Through performance methods the arts can raise awareness and knowledge of cultural practices and art forms that strengthen personal and collective identities and values.

Arts in Education E-learning Possibilities

Nelson Hoedekie, a young Belgium teacher who has been exploring the relevance of drawing for children. Through his project *Face(in)theMirror*, <http://www.faceinthemirror.be/>, with full of energy, he teaches ethics in the art-high school in Antwerpen, <http://www.kunsthumaniora.be/>, by integrating mind and body, through active and meditative exercises with art students aged 12 through 18.



Face (in) the Mirror is an experiment in combining education in and through art. This project, which is targeted at cultural empowerment, uses an experiential, participant-directed pedagogy. Art and philosophy are applied to enhance learners' skills and improve their self-esteem, which is understood as a precondition for development of person, community, and well-being. The project also aims to contribute to sustainable development and promote and consolidate cultural diversity, democracy, and tolerance.

The *Face (in) the Mirror* workshop literally and figuratively holds up a mirror. At its heart lies a game of self-portraiture. Participants play with creating and combining a series of self-portraits in drawings or paintings that include a portrait from imagination, a shadow portrait, a mirror portrait, a glass panel portrait, and a photographic portrait.

Since November, as a pedagogical counsellor for the city of Gent, Nelson explores E-learning possibilities to bring together students, members of the community, and artists. He explains his work:

“My current focus lies on exploring and experimenting with digital possibilities in education. This involves developing E-learning environments and additional tools for creating pedagogical content. The content that I create exemplifies use of this software and different didactical strategies through which content can be taught (blended learning). Also, my concern is to develop material that can circumscribe and outwit possible pitfalls of undifferentiated E-learning. I am working on a digital platform through which children/students can come into contact with and learn from local experts, and vice versa. Also, teachers can use and generate shared material to develop differentiated learning paths (to develop multiple intelligence, to design new projects in education, etc.). From my own practice in moral education (of values, ethics, and philosophy), I look for materials and experts that provide experience-based activities that, next to fulfilling a cognitive function (self-knowledge), also can incorporate the body (awareness, motion, and expression) and art.” (Nelson Hoedekie)

Nelson is explaining the Arts in Education approach in which he utilizes the arts as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects. To be effective, this interdisciplinary approach requires changes in teaching methods and in teacher education. Nelson combines his teaching experiences with his explorations of software to make available interactive package resources for teachers.

Awareness and Knowledge of Cultural Practices

A great number of young art teachers in Europe do not have a regular job; they don't always teach in schools or in nice and stable educational settings. They must have imagination and be entrepreneurial and perseverant. Some make projects that might be of interest for foundations, museums, and social organisations. Paulo D'Alva, a young Portuguese film maker and art teacher, started by proposing animation workshops to museums and foundations or working on social community projects. Last year he worked in a film-making workshop in the gipsy community of *Rua da Baralha*. He was invited to conduct the workshop by a foundation involved in the social integration of gipsies. He helped children and young participants from the community to produce an animated film about their daily life: '*Carro Preto Carro Branco*' (Black Car, White Car) <http://www.vimeo.com/2111833>.

The film tells about a romani (gipsy) man who lives six days per week in a black car collecting and selling scrap metal and on Sunday takes a trip with his family in the white car. The film received an award by a well know film festival and the authors of the film were proud to see their culture and their identity respected by others through their art produced in an informal educational setting. Schools in Portugal are not able to motivate gipsy children due to bureaucratic rules and disregard for different ways of expression. For example, spontaneous musical and dance performances are not allowed in normal classrooms. During the workshops in *Rua da Baralha*, they learned how to tell their story through film-making in an environment of dance and music. This year the children who attend the workshop also increased their level of attendance in their regular school. *continued on page 5*



Student artwork inspired by the story '*Carro Preto Carro Branco*' (Black Car, White Car) <http://www.vimeo.com/2111833>.



During a workshop in *Rua da Baralha*, children watch a film about a romani man who lives six days per week in a car collecting and selling scrap metal.

Valuing Youth culture

The Pardaugavas Music and Art School, Art Department Riga, Latvia, in cooperation with Latvian Art School Teachers Association (LASTA), collected a series of photographs about graffiti, the most popular media of spontaneous visual expression in youth cultures of several countries in Europe. The aim of the project, *Graffiti Around Us*, is to show the presence of graffiti in the schools in Latvia in art education programs as well as to realize existence of its different forms in the cultural environment. According to Dace Paeglite and Agnese Stage, the promoters of the project, the aim of school is to sidetrack young people from messing up the streets and to create qualitative graffiti art. Graffiti is an art form in European urban cultures and is highly valued by young people. It is important for them to see their interests recognised by art teachers and for them to have an opportunity to discuss their graffiti work in the art class.

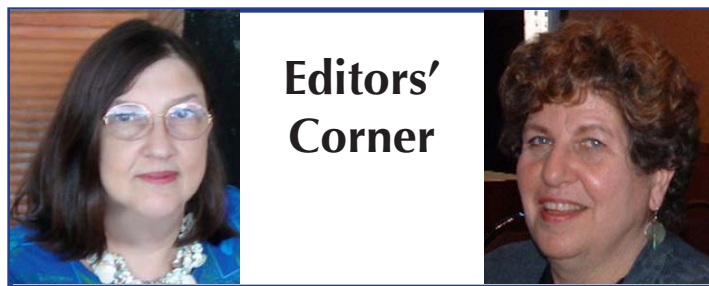
In many countries both tangible and intangible aspects of cultures are being lost because they are not valued in education systems. Considering the experiences of Gabriella, Nelson, Paulo. and Dace we understand that schools must think about their priorities and methods of learning if they want their educational programs to foster creativity, cultural awareness, and innovation. ♦



The *Graffiti Around Us* project introduced students in Latvian art education programs to aesthetic graffiti in their local environment.

InSEA Newsletter Policy Statement

The InSEA on-line Newsletter focuses 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. All submissions should be in English. The Newsletter will be published three times a year. Deadlines for submission will be announced in each issue for the following 3 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. ♦



Thanks to the leadership of InSEA President Rita Irwin, InSEA has now entered a Global Digital Age. The first virtual InSEA conference of Board Members and World Councillors was held in December 2008. The time for an organization devoted to international, intercultural, and global concerns in art education has arrived. InSEA has moved to form alliances with international organizations such as IDEA and others to advocate for the interests of arts education worldwide. Also, there are a profusion of meetings taking place around the world where common interests, and honoring differences are the focus. Many international art educators have joined FaceBook which is a way to easily communicate with our colleagues. All this has been made possible in an age when the world of art education is virtually at our fingertips.

According to a set schedule, we suggested that World Councillors take responsibility for submitting articles about the activities in their region to the Newsletter. Along with all the digital global initiatives mentioned above, we are pleased that the European community of Art Education has cooperated with our goal is to have each issue of the Newsletter focus on a different region around the world. Their feature article in this issue helps art educators in other regions become acquainted with initiatives and activities that are taking place in the European Region and provides an opportunity for others in different regions to network with their European counterpart.

Looking to future issues of the Newsletter, we anticipate featuring special reports from these regions in the next five issues:

- Vol 2 -2: Africa and the Middle East (due June 15, 2009)
- Vol 2-3: Latin America (due October 15, 2009)
- Vol 3-1: North America (due January 15, 2010)
- Vol 3-2: Southeast Asia (due June 15, 2010)
- Vol 3-3: Asia (due October 2010)

This schedule does not preclude, but encourages, any InSEA member to send information, articles, reports or announcements relevant to any InSEA region. See our policy statement on this page.

From our real space in Bloomington, Indiana, USA to your real space, wherever you may be, we look forward to continuing virtual interactions and connections through whatever means possible to make boundaries between us permeable. ♦

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Announcement: InSEA President, Rita Irwin

The years 2009 and 2010 will be very eventful for InSEA. We have a number of congresses taking place and an interest in developing others in the next few years.

Slovenia (Oct '09),

Brazil (Nov '09),

Budapest (summer '11)

World Alliance for Arts Education events are also being planned for November 2009 in Colombia and Newcastle. These will be invitational to a very limited number of people.

The 2nd UNESCO World Conference on Arts Education (Seoul March 2010) is also being planned. As part of WAAE I have been invited to Paris in June to sit on the planning committee for this event. Once I know more about those plans I will let you know.

In addition to the above, I have been asked by several World Councillors about proposing congresses for upcoming years. I look forward to receiving proposals that follow our InSEA Congress guidelines. These guidelines can be found on the InSEA website. If you need help in conceptualizing a gathering, any member of the InSEA executive would be well positioned to assist you. To put information on the InSEA website, contact Peter Hermans our web curator: Peter.Hermans@cito.nl ♦

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**Please submit articles, reports and announcements
for inclusion in the summer issue of the
online InSEA Newsletter no later than:
June 15, 2009**

Deadlines for future submissions

October 15, 2009

January 15, 2010

Email submission to newsletter editors:

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The Active Art Trails Research Project Glasgow

Fiona M. Stewart

Introduction

Since being named the European City of Culture in 1990 and then UK City of Architecture and Design in 1999, Glasgow is considered to be one of the top cultural destinations in Europe. The city, located in west central Scotland is home to many internationally renowned galleries and museums; it is also home to the Glasgow School of Art designed by Glasgow born artist, designer and architect Charles Rennie Mackintosh. The city is also known locally as 'The Dear Green Place' with more than 70 parks spread across its bustling, post-industrial city-scape.

Among the buildings and green spaces of the city, there exists a wide variety of public art. Evidence of art and culture is prevalent all over the city from street furniture and lighting, to the more traditional monuments and architecture. With such abundant visual stimulus, it seemed natural to develop a means for both native 'Glaswegians' and tourists to appreciate and learn more about the art on offer. Glen Coutts, of the University of Strathclyde was curious about the potential of free internet based mapping software such as Community-Walks (Walk, 2009) and saw an opportunity to use this for educational purposes and to help put Glasgow's art 'on the map', quite literally.

This project has its origins in 1998, when Coutts was working on a project to document public art, which eventually led to the development of a CDROM 'Scanning the City' (Dougall, Coutts, & Dawes, 1999), described as 'A Digital Journey around public art and Urban design in the city of Glasgow.' This was the research and development project that started the Active Art Trails project. A commission from Glasgow City, to document and analyse Glasgow's heritage of public art and urban design, resulted in an innovative multimedia publication.

Developed by DEG@S (DEGAS, 2000) this educational CDROM aimed to introduce young people to Glasgow's heritage of public art and urban design. The publication included about one hour of video clips, over 800 original photographs and a series of 'urban trails' with maps that could be explored on screen. The CDROM is currently being used in schools, colleges and universities in the United Kingdom, USA, Asia, and Australia and a third edition is currently under development. However, Coutts realised that no sooner was the first edition of this powerful resource complete, then it was out of date. The very nature of public art is ever changing and redefining itself; therefore, he began to explore ways of creating a similar re-



Glasgow Cathedral, photograph: Brian Lochrin, University of Strathclyde.

source that could be continually updated. He also wanted to find a way that more interaction could take place, a way that users could contribute and add their own content. He was also keen to gather feedback and input from the people who would be interested in using such a resource. Could there be a way of developing a 'forum' for sharing and exchanging views and ideas? Could this simple idea grow into a really useful tool for art educators around the world? Community Walks provides users with the option to contribute to the maps and also leave comments. We hope that by developing

This statue of *Lord Wellington* has become very familiar for wearing a traffic cone on his head most evenings.



the Active Art Trails project online, people who live in Glasgow will be able to identify and appreciate artwork on their doorstep a little better and that users from around the world might make a virtual visit to see what Glasgow has to offer. Moreover, by developing partners with international educational institutions and organisations, other countries might also develop their own public art maps for the world to share. This is where InSEA members might be interested in contributing to the project.

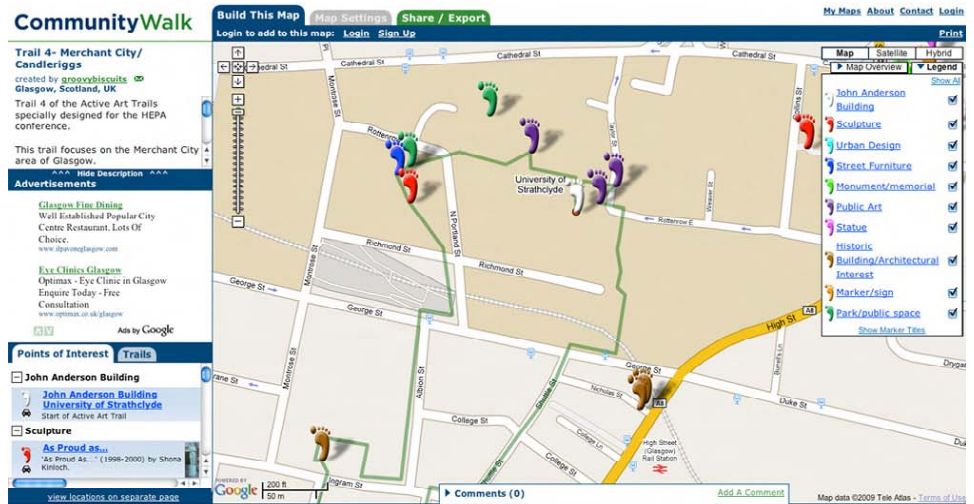
The Research

I currently work in the Department of Sport, Culture, and the Arts at the University of Strathclyde and together with colleagues from the Physical Activity section I designed the Active Art Trails. In that project, a key aim was to explore common areas of interest in sport and the arts and also to align with one of our faculty research themes: ‘physical, emotional and cultural wellbeing.’

The research set out to analyse the extent to which levels of participation in walking and physical activity might be increased or enhanced by using specially designed Active Art Trails and to see if they could encourage participation in cultural activity and/or art appreciation.



The Clyde Clock (1999-2000) by Scottish artist George Wyllie, Glasgow, Scotland.



CommunityWalk, Trail5, George Square, Italian Centre: Screenshot
<http://www.communitywalk.com/ActiveArtTrails5#0004910J>

What are the Active Art Trails?

The Active Art Trails (AAT) are a series of specially designed public art walks within the centre of Glasgow (DEGAS, 2009). These walks highlight some of Glasgow’s most prominent public artworks, historical monuments, and buildings. By providing routes with regular points of interest along the way, AAT aim to encourage residents and visitors to become more active by increasing the amount of walking they do, whilst additionally promoting an interest in culture, public art, and architecture. There are a number of different trails around Glasgow, each varying in distance, intensity and subject.

Active Art Trails - Get Involved!

As a graduate of the Community Arts course at the University of Strathclyde, I first got involved in the project after having completed a proposal for a site-specific public art project in my final year. I used CommunityWalk as a tool for ‘site exploration’ stages of my project. However, I also wanted to explore the potential of the Internet and social networking sites as tools for community arts. I immediately saw similarities between my project and the Active Art Trails and I was delighted to be asked to work on the project. I researched the various pieces of art highlighted in the trails, took photographs of them and also devised and piloted a questionnaire for people who had completed the trails.

After a very successful and encouraging pilot project, we are continuing to work on the project and are applying for funding to take the AAT to the next phase. We want to create a ‘community of interest’ and invite readers of the InSEA newsletter to contact us. We aim to strengthen the initial links we have made with other institutions and partners during the pilot project. We also want to identify others who want to participate in our project. Our vision is for more people from all over the world to start making and sharing urban art trails in their own areas and contribute to the debate about public, community, and environmental art.

We also hope to explore new lines of enquiry in the next stage of our project, looking at the potential of mapping as an educational, cross-curricular tool in schools, to enrich learning in areas such as IT, history, geography, and art and design. We are keen to promote a 'community of interest' mainly in the area of public art and walking trails, but are also open to suggestions for other links with creative partners. It is hoped that InSEA members will be inspired by the potential of online mapping and will be able to identify ways of implementing it into their research, teaching, and work or even to adapt it to their own personal interests. ♦

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AN INVITATION TO JOIN THE ATT COMMUNITY

You are invited to contribute to the further development of the trails, by signing up as a member of the AAT community and sharing your views. Also, please feel welcome to go online and comment on phase 1 of the AAT at: <http://www.communitywalk.com/ActiveArtTrails>

The AAT team would also be delighted to assist and advise you on developing Active Art Trails in your own local areas. If you are interested in this, please contact me. I look forward to hearing from you and working with you online!

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ANNOUNCEMENT - PRELIMINARY CALL FOR PAPERS!

2nd International Colloquium on the Art Education Motivation (for) Creativity and Innovation theme (AEMCI)

The National Institute of Education,
Ljubljana, Slovenia – Europe
14 – 17 October 2009

The general aims of the Colloquium will be:

- 1) to present and discuss the issues of art(s) education motivation of children and youth, art teachers, artists and adults in visual and other arts areas (music, theatre, dance ...) concerning the current states, perspectives, problems, solutions and dimensions,
- 2) to explore the relationships between motivation, creativity and innovation in the field of visual arts, other arts and general education interdisciplinary teaching/learning,
- 3) to discuss the role of creativity and innovation for the purposes of advocating visual arts and other arts,
- 4) to promote European and worldwide cooperation between international and national (Slovene) visual and other arts teachers, educators and policy makers.
- 5) to highlight the interdisciplinary possibilities of visual and other arts and other (scientific and other disciplines) in curricula,
- 6) to celebrate the "European year of Creativity and Innovation 2009".

Subthemes of the Colloquium

Motivation (for) Creativity and Innovation:

- for art(s) making, teaching and learning in schools and at home,
- for art(s) making of students, artists, adults and older people,
- for researching (history) of art education motivation,
- in other arts disciplines (music, dance, theatre, creative writing, film ...)
- for gathering an empirical evidence from art(s) education motivation research,
- for highlighting the visual culture based art education and its motivational impact on students,
- characteristics of children and youth specific art motivation,
- the nature of motivation for art(s) learning and creating,
- of how to make a motivational profile of art(s) students,
- to present examples from art(s) room teaching practices focusing on aspects of motivation,

- for examining short and long term motivation, intrinsic and extrinsic motivation and its implication and application in the art(s) learning process,
- of art educators (kindergarten, elementary, secondary schools and University teachers, art(s) administration),
- of artists (past, present)
- for researching motivation of special needs art(s) population
- from the perspective of interdisciplinary art(s) making and learning,
- from the dimension of cooperative art making and learning,
- in art history teaching,
- from the aspect of assessment in art(s) education (formative, final examinations),
- for discussing the motivational aspects of ICT (information and communication technology) in art(s) classes,
- for stressing the motivational possibilities of art tools, materials and techniques,
- of students in multicultural settings,
- of students and adults in the contexts of art heritage sites (museums, galleries),
- for discussing (dis)advantages of art competitions and their influence on the intrinsic/extrinsic motivation of students)
- and humour as a motivational strategy,
- children and artists art exhibitions as a motivational means towards reaching valuable (art pedagogy) ends,
- of art educators for their artistic and pedagogical work,
- of stakeholders in the field of education for supporting art education,

The (small scale) colloquium will provide a forum in which teachers, academics, administrators, artists and others concerned with the promotion and advancement of motivation, creativity and innovation, will meet and exchange information, knowledge, experiences in order to debate and discuss “motivational” issues, and to establish working relationships with colleagues from similar areas of art(s) education.

Motivated educators from other fields (sciences, humanities, languages) are invited to participate. The majority of participants are planned and expected to be from the visual arts area. The international event will be part of the Slovene national in-service visual and other art(s) teachers training. Beside the academic and workshop part of the Colloquium, all participants will have on a third day of the colloquium a possibility to attend/observe art classes (in Slovene language) and will afterwards analyze the process from the motivational aspects. Art classes will be offered in kindergartens, Primary and Secondary Schools and University (Fine Art and Design Academy in Ljubljana and in the Faculty of Education in Ljubljana).

The fourth day is planned to be a sort of cultural, educative and touristic trip to Slovenia’s art and natural heritage treasures (i. e. famous known Postojnska cave, a historical coast city of Piran, attending children artworks exhibition).



National Art Gallery, Ljubljana

The 2nd International colloquium will be proudly hosted by the Slovenian National Institute of Education, Slovenian Association of Fine Artists, schools etc. It is endorsed and fully supported by InSEA. The official languages will be Slovene and English. ♦

Further details with future deadlines will be soon published on the Colloquium web sites of the National Institute of Education (www.zrssi.si) and InSEA (www.insea.org).

Questions about the conference?

Preliminary enquiries, papers, proposals and motivations could be send in advance to coordinator of the Colloquium:

Marjan Prevodnik,
Visual arts adviser/consultant,
The National Institute of
Education
Ljubljana, Slovenia

marjan.prevodnik@zrssi.si



Reflections on the 2008 1st World Chinese Art Education Symposium

Ann Kuo
World Chinese Art Education Association
(WCAEA) President,
InSEA Past President

The 2008 1st World Chinese Art Education Symposium (WCAEA) is based on six previous successful Cross-Strait Art Education Symposiums, taking into account the changing times and social transition, while elaborating on the vital role art education plays in holistic education and contemporary social development. We wish, through this symposium, to provide a platform for the interchange of research and ideas among global art educators, advance the field of art education research, and actualize art education models that are suitable for contemporary society.



Ann Kuo at the World Chinese Art Education Symposium

Title	Year	Location	CEO
The 1st Cross-Strait Art Education Symposium	1999	Xinjiang	Prof. Zhe Xiaowan
The 2nd Cross-Strait Art Education Symposium	2000	Yunnan	Prof. Lee Heping
The 2nd Cross-Strait Art Education Symposium	2001	Taiwan	Prof. Ann Kuo
The 2nd Cross-Strait Art Education Symposium	2002	Hong Kong	Prof. Huang Sulan
The 2nd Cross-Strait Art Education Symposium	2003	Shanghai	Prof. Wang Dagen
The 2nd Cross-Strait Art Education Symposium	2004	Guangzhou	Prof. Huang Liya

We believe, after three days of broad exchanges between learned scholars, educators, artists, and administrators, that the combination of knowledge and intelligence promoted understanding of art, while raising awareness, both around the world and in local districts, of the importance of art education. We know that art possesses a strong power to influence. As a result of this Symposium in Beijing, we hope others would will realize the power of art in the humanities and in education and thus build a cooperative and hopeful global community.

2008 Beijing symposium, papers were categorized broadly into art, science, and society. Under these three main axes of discussion, there were four symposium topics: 1) The Intersection of Artistic and Scientific Thought in Art Education, 2) Traditional Chinese Culture and Contemporary Art Education, 3) Life and Creativity – Conversations between the Realization of Art Education and Contemporary Art, and 4) Social Perspectives on Art Education and Research in Schools. There were fourteen delivered speeches and 57 paper presentations.

The presented papers were categorized into:

- Lesson/curriculum development, design &evaluation: 28 papers
- Art appreciation and examination: 17 papers
- Teacher education: 3 papers
- Cross-disciplinary integration: 5 papers
- Art education and social themes: 14 papers
- History of art education: 2 papers

The above breakdown shows clearly that contemporary art educators are generally focused on curriculum design with less emphasis on art education theories, teacher education, and history of art education that are all fields worthy of future attention.

We would like to thank all attendees for the success of this biennial Symposium. No matter where you are and what you do, it is clear that we are all dedicated to art education. This event provided us with a precious opportunity to meet and discuss themes in art education, and I am sure that everyone found the Symposium quite informative and helpful. We look forward to your future contributions and seeing you next time in Nanjing. ♦



Reflections on the First World Chinese Art Education Symposium

Joanna Rees

National Taiwan Normal University



Bernard Darras



Lourdes K. Sampson

The First World Chinese Art Education Symposium (WCAES) in 2008 resulted from a desire of the Chinese art education community to come together and engage in an international dialogue about research activities being conducted within the field. In China, interest in art education has been growing and continues to expand, despite recent global economic troubles. This outlook is evidenced by Chinese art educators who are actively forming state networks and are in the process of creating a national InSEA organization.

The forward-looking attitude of Chinese art educators was reflected in the symposium's theme "Art, Science, and Society". Keynote speaker Bernard Darras spoke of the Greek concept of "schole" which signifies the idea of creativity as an activity exercised in one's free time. Darras argued this classical concept can be problematic for art educators who are not able to grasp the unstructured spaces between schooling, art, personal development, and society. Lourdes K. Sampson described her progress in educating art educators about technology in the Philippines and urged researchers to be more aware of developmental issues in nations with emerging economies. Chung Yim Lau spoke of the impact of visual culture on art education in Hong Kong, connecting his study to a/r/tography and global happenings in art-based research.

The symposium provided the first opportunity for art educators throughout China to come together and work toward enriching art education experiences for Chinese students. The next WCAES will be held in Nanjing in 2010, and greater international participation is desired. The Nanjing Symposium will provide Western art educators an opportunity to become more aware of developments in Chinese art educational research. There is a great need for more interaction, discussion, debate, and exchange between Western and Eastern art

educators. As US Secretary of State Hillary Clinton recently expressed on her first diplomatic visit to Beijing "We are in the same boat and, thankfully, we are rowing in the same direction."¹

¹Landler, M. (2009, February 22) *A Clinton listening tour, but China gets an earful*. The New York Times.

Following are some reflections by attendees at the First World Chinese Art Education Symposium.

The First World Chinese Art Education Symposium, which was held in the capital city Beijing in December of 2008, attracted over two hundred participants, including experts, scholars, teachers and graduate students in the field of art education from nearly ten countries and regions in Asia, Europe, and the Americas.

Focusing on the theme of "Art, Science, and Society," attendees at this pioneering meeting set up a platform to exchange resources, ideas, and engage in brain-storming sessions with Chinese art educators and their peers around the world. In addition to distinguished keynote speakers, there were professionals from the higher colleges of fine arts, normal universities, primary and secondary schools, schools of special education, educational research institutions, and representatives from social education organizations, educational administrative organizations, and civil organizations. So many voices were represented; participants from different cultural and educational backgrounds expressed their respective views and shared both theoretical and praxis findings.

Symposium participants discussed the increasingly intimate relationship between art education and societal development under the influence of digital media images. A merger between the Chinese traditional arts and modern technology represents a contribution to modern art education and development of contemporary Chinese civilization. It was agreed that more attention in art education should be paid to teenagers who are growing up in a digitalized, virtual world. Art education should promote coordination between cognition and emotions, improve innovative thinking, and aid in



Exhibition Hall at the Central Academy of Fine Arts

development of technical skills. Themes of the Symposium also stressed the importance of arts-based educational research, which reflected the openness of academics to emerging research practices.

Ronghua Chen

Nanjing Normal University, Academy of Fine Arts

It was my honor to participate in the First World Chinese Art Education Symposium, which took place in the most prestigious art academy in China, the China Central Academy of Fine Arts. The aim of the symposium was to promote scholarly exchange and discussion in art education, from a predominantly Asian art education context. Symposium participants were not only concerned with the local context, they also raised awareness of global art education issues. Indeed, the thematic focus of the Symposium, “Art, Science, and Society,” was on defining an integrated strategy for advocating and cultivating art and art education from scientific and social perspectives. Over seventy scholars and educators from Canada, China, France, Hong Kong, Macau, Malaysia, Philippines, and Taiwan, presented their papers and shared their views on various issues based on the Symposium theme.

Chung Yim LAU

Hong Kong Institute of Education

China as the acknowledged leader of the Asian Region has initiated the First World Chinese Art Education Symposium involving many countries in this part of the world. The attempt to connect art education with social development covered many fronts and focused on investigating social consequences of the changing role of education as it copes with demands of development.

Timing of the Symposium was significant; the current global recession challenges art educators to prepare the next generation of workers with skills they need to master in order to maneuver through an increasingly digitally technological world. My own paper touched on digital learning and teaching and the impact of the Internet as a source of research. In this particular digital space, both students and teachers are involved in the task of discovery. Sometimes students lead the way and this makes the role of educator even more challenging. The Symposium was able to gather different perspectives on education as it impacts on the challenges facing us in an increasingly global society.

Lourdes K. Samson

Miriam College, Philippines

Beijing is a world known capital in China, in which the First World Chinese Art Education Symposium for art educators was held to exchange their views in art education. I was glad to have this opportunity to join the Symposium in a meaningful venue, the China Central Academy of Fine Arts, which was the first national art-education academy initiated

which was the first national art-education academy initiated by a famous educator, Cai Yuanpei who proposed aesthetics education over a hundred years ago.

The theme of the Symposium was “Art, Science, and Society.” The relationship between art and science, in the context of a highly developing technology, is worth discussing and studying. On the other hand, it is certainly challenging to study how art interacts with society from a sociological perspective. I have learned different foci and perspectives from the Symposium and would be glad if there could be some joint researches in art education through the organizing party in the near future.

So Lan Wong

The Hong Kong Institute of Education



At the First World Chinese Art Education Symposium leading scholars covered forefront research topics including convergence of artistic and scientific thinking in art education. The role of Chinese traditions in modern art education; the relationship between art education practices and contemporary art, as well as art education from a sociological perspective are a sampling of the topics explored.

The Symposium was highlighted by discussions such as research perspectives on art education; the overhaul of the meaning of art education and its social status; the relationship between contemporary art and art education; and reflections on Chinese contemporary art education. On the whole, topics concerning art, science and society lacked research attention and produced limited results. A critical issue future Chinese art education researchers face is to conduct effective art education research based upon scientific evidence and from a grassroots point of view.

QinYan Zheng

The Central Academy of Fine Arts of Beijing

See more photographs from the
First World Chinese Art Education Symposium at:
<http://jorees.wordpress.com/2008/12/08/the-first-world-chinese-art-education-symposium/> ♦



CLEA/FAEB/InSEA

LATIN AMERICAN AND CARIBBEAN CONGRESS OF ART/EDUCATION 2009 AND 19TH CONFAEB: CONTEMPORARY CONCEPTS

Belo Horizonte, Minas Gerais, Brazil,
25–28 November 2009

The Latin American and Caribbean Congress of Art/Education, in conjunction with the 19th National Congress of the Federation of Art/Educators of Brazil (CONFAEB in the Portuguese acronym), will take place from 25 to 28 November 2009 in Belo Horizonte. It will bring together art/educators, art teachers and students, educators, art therapists, artists, governmental and non-governmental organisations that work in this – or related – areas, cultural agents, museum and gallery staff and people in general who are interested in Art/Education.

There will be opportunities for round-table discussions and study groups, both actual and virtual. The round-tables will take the form of debates on a theme, with a view to interaction between the debaters and the public, who will have read the texts sent in by the presenters. The study groups will have the format of sharing selected reports on experience and research, with particular focus on the methodologies and references used.

This Congress is intended as an opportunity to reflect about what is usually called Art/Education or Artistic Education in Latin American and Caribbean countries on the basis of contemporary ideas. It is also intended to provide opportunities for interaction with specialists from Iberian countries and for information about contemporary Ibero-American activities and research.

There can be no doubt about the need to promote Cultural Education and, in general, all the arts and the media, in order to preserve individual liberties and the right to free choice in a world that can be seen to be changing constantly and ever more rapidly. In such a world it is essential to move beyond education for artists and the public. It is necessary to provide opportunities for Cultural Education within which people can construct strong and dynamic identities for themselves. The Congress will consider this responsibility in various contexts, with an emphasis on contemporary thinking.

There will be two main axes for the work of the Congress. The first will be consideration about the proposed

themes via plenary working sessions with a group of specialists. The second will be presentation and dissemination of selected works of art-educational research and practice in both formal and informal contexts.

It is intended that the results of the Congress be published in the form of a CD in Portuguese and Spanish. It is also intended, at the end of the Congress, to put together a list of contacts in order to widen the current international art-educational network including, where possible, other contexts, in order to encourage the publication of scientific works and exchanges of experience in the theory and practice of Art/Education and Cultural Education. The Congress will therefore provide a platform for widening the network of professionals in Art and Multimedia Education in Spanish and Portuguese-speaking countries in the region. Difference can provide catalysts for reflection about art education, reflection that is so important in practice for ethics, justice and liberty in contemporary societies.

FORMAT AND DETAILS

It is intended that the Congress should adopt the working style of collaboration among peers and that, in view of the limits of space and time, the proceedings should be characterised by transparency, reflection and competence, for instance with respect to synthesis and auto and hetero-criticism.

Each line of work will be guided by a moderator and summarised by a reporter. Before the Congress, all the participants will have had access to all the texts on the Congress website and it will not, therefore, be necessary to present them again.

All the presenters in the study groups will have to conclude their contributions within 5 minutes at the most. With the help of the moderators they will encourage a climate of constructive dialogue with all the participants. Only in this way will it be possible to obtain representative results.

The working methods will be:

Round-Tables, arranged by the Organising Committee on the basis of suggestions made by the Scientific Committee and dealing with themes of general interest for debate in plenary sessions. The purpose of the round-tables will be to produce questions for further debate in the study groups. Study Groups, organised by the Scientific Committee on the basis of the proposals received, and oriented towards themes that can be dealt with in parallel working sessions with small groups of participants.

Plenary Sessions, including presentations by the moderators and reporters of the results of the study groups. The On-Line Congress, which will enable those who are not able to come to Belo Horizonte to participate virtually in On-Line Forums. All the main round-tables of the Congress will be transmitted in real time via the web.

Plenary Sessions, including presentations by the moderators and reporters of the results of the study groups.

The **On-Line Congress**, which will enable those who are not able to come to Belo Horizonte to participate virtually in On-Line Forums. All the main round-tables of the Congress will be transmitted in real time via the web.

The Moderators of the Forums will send the results to the final plenary session.

Study Groups

Those interested should send their proposals for participation to the Scientific Committee of the Congress. The proposals, which should contain a resumé and be accompanied by a brief biography, will subsequently be sent for evaluation to the Scientific Committee.

The texts will be published directly on the Congress website and will also be published in the Congress Report. Priority will be given to debate on the theme Art/Education: Contemporary Concepts.

Brazilian Exhibition of Art/Educational Practice

The Brazilian Exhibition of Art/Education Practice will take place during the Congress, with a special programme.

TARGET AUDIENCE

- Art/Education teachers in formal education (infant, basic, middle, higher), non-formal education and informal education.
- Artist teachers.
- Students of Art, Education and related areas.
- Governmental representatives related to the area of artistic and cultural training in all the countries of Latin America and the Caribbean.
- Public servants responsible for the process of artistic and cultural training.
- Researchers in the Arts and in other areas of Social Science and the Humanities.
- Professional people who are interested in the processes of creation, production, wealth distribution and cultural services.
- Professional associations.

CONDITIONS FOR PARTICIPATION & PROCEDURES

All activities, except for the round-tables, will need to have specific arrangements.

All participants in the Congress will need to register via the web.

There will be registration for each activity.

DATES

- 15 APRIL – Publication of the Procedures and Commencement of Acceptance of Work for Analysis by the Committees.
- 15 June – Deadline for submission of work.
- 30 July – Deadline for registration for other activities.
- 3 August – On-line confirmation of work accepted. This is about 120 days before the event and relates to the deadlines for seeking support from CNPq, CAPES and other support agencies.
- 17 August to 14 September – Period for registration for participation in the Congress for those who have had work accepted.
- 30 September – Deadline for receipt of applications for the event.

PAYMENT

In order to facilitate the greatest possible participation in the event, the following forms of application and payment have been set up:

- Joint registration – For the general public. Registration includes InSEA membership. Fee: R\$ 250.00.
- Partial registration - For the general public, without InSEA membership. Fee: R\$ 160.00
- Registration for InSEA Members – For paid-up InSEA Members and/or official associations of the various countries. Fee R\$ 130.00.
- Registration for students – For undergraduate and post-graduate students. 50% discount. Fee: R\$ 80.00.
- Delegates and Representatives – For official representatives of bodies officially invited to participate in the event. The fee will go towards the cost of administration and materials. Given the importance of the presence of these bodies in the event, consideration will be given to making attendance completely free for them if other sources of finance can be obtained. Fee: R\$ 80.00.
- Members of CLEA, of the InSEA World Council and of the Scientific and Organising Committees will be exempt from payment of the registration fee.

OTHER ACTIVITIES

CULTURAL PROGRAMME

- visits to museums and galleries
- artistic events.
- book launches

ORGANISING COMMITTEE

Lucia Gouvêa Pimentel – luciagpi.bh@terra.com.br.
Evandro José Lemos da Cunha - EBA/UFMG.
Henrique Augusto Nunes Teixeira – EBA/UFMG. ♦

**Interested in InSEA?
Want more information about the organization?
Contact a World Councilor!
See page 6 to find the Councilor from your region.**

**For more information contact:
Olga Lucia Olaya Parra: olgaolayambar@gmail.com
or
Lucia Gouvêa Pimentel: luciagpi.bh@terra.com.br.**

ANNOUNCEMENTS

INTERLOCHEN
College of Creative Arts

ART LIVES HERE



Has it been a long time since you have had a chance to enjoy the arts and express your own creativity?

Welcome to Interlochen College of Creative Arts – a collection of workshops for adults designed to help them grow and reconnect with their favorite art form.

Here you can experience a new art form or learn innovative ways to express an old talent. If you are an educator, you can earn Continuing Education Units. Interlochen College of Creative Arts has put it all together for you in a series of courses that deliver the same high-quality educational experience you would expect from Interlochen.

Our programs are planned to accommodate your busy schedule. Some workshops are just a day long; others a weekend. Many workshops immerse you in a week-long, arts-filled learning vacation. And, it is all right here in the beauty of Michigan's north woods, clear blue lakes and all the art that is Interlochen.

We invite you to explore the variety of programs we are offering for 2009. Just a few of the many programs in creative writing, music, visual arts, theatre and motion picture arts are outlined below.

For further program information, please visit us online at:
http://www.interlochen.org/college/2009_programs

Nurture your creativity this year and enrich the quality of your life.

- May 30-Ju 5: Elaine Douvas Oboe Master Conference
- June 7-12: Early Music Workshop
- June 7-12: New Horizons Music Camp
- July 15-18: Choir Conductors Symposium
- June 25-28: Band and Orchestra Conductors Symposium
- Aug 4-8: Arts Management Intensive
- Aug 4-9: Adult Band Camp
- Aug 12-18: Adult Chamber Music Camp
- Aug 20-22: Guitar Festival and Workshop
- Aug 20-22: Chapman Stick Workshop ♦

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RIVER OF LANGUAGES

TRANSLATION AS A PEDAGOGICAL AND INTERCULTURAL TOOL A proposal towards IDEA 2010

"In fact we are not travelling from a geographical point of view, but travelling through people".

MIA COUTO

INTRODUCTION

In the contemporary world where boundaries and borders have been modifying and becoming even more undefined, the distance between cultures has been diminished considerably by the almost magic power created by the digital and technological world.

Our new ways of developing social ties, meeting, migrating, commuting, traveling and developing business and cultural exchanges facilitated by technology have been opening spaces to new intercultural experiences. Consequently, translation and interpreting are increasingly becoming indispensable tools to our daily lives.

But how can we use translation as an intercultural-pedagogical tool rather than a last minute resource, nearly always misused, showing a working process without previous preparation and without the intercultural dialogic commitment required?

How can we change the often hidden and boxed-in role of the translator and move him or her to the position of an active actor present within the dialogue of the collective stage?

How can we access and take care of the cultural marks of history, not allowing them to hinder or even not making dialogue possible? How can we access and share the subjective, collective, and intimate history of each culture present in the process of translation?

What is the relation between translation and theatre? To which extent can translation touch theatre and vice-versa?

Translation as a pedagogical tool involves the concept of translation as a kind of archeology, where 'excavation' can reveal millenary fragments, marked by the cultural history of people and races so that the 'mindful-body' can have the space and courage to express itself, translate cultures, and interpret actions and reactions when facing the Other, thus generating its own subjectivity.

In this context we have to create a space to remember and think about intimate aspects of the language lost in time and space, creating a space of self-knowledge, self-determination and recognition through the eyes of the Other; creating a space of identity, subjectivity, and dialogue so that language will not be a problem; creating a dialogical process through the recognition and decolonization of the history we carry in our skin and in our language. *continued. p. 17*

In this context we have to create a space to remember and think about intimate aspects of the language lost in time and space, creating a space of self-knowledge, self-termination and recognition through the eyes of the Other; creating a space of identity, subjectivity, and dialogue so that language will not be a problem; creating a dialogical process through the recognition and decolonization of the history we carry in our skin and in our language.

Working from this perspective, the VII World Congress IDEA 2010 proposes the role of the translator as a narrator and story-teller, who translates the action of the intercultural dialogical stage; he or she is the mediator, an actor who mediates the text and the audience; giving meaning, sharing cultures, languages, political systems, and living his stories of the past, present and future. The translator is an intercultural facilitator and mediator who can help an audience recognize the performative aspects of every public 'scene' and help people recognize and (re)affirm their history, discuss the future, and question the roles of colonizer and colonized.

IDEA 2010 also proposes the use of translation in a dialogical and less traumatic way after trying to rid of our ties to and policing by language, which inhibit the 'mindful-body' and touch the cultural tissue, the popular 'imaginary', and recognize similarities and cultural differences to better understand the intra and intercultural nuances of diverse nations present in the event.

Finally, the 'travel through people' translation as a pedagogical and intercultural tool within IDEA 2010 will be designed through a dialogic, reflexive, and decolonized stage of solidarity where it is possible to question the 'mindful-body' as something alive, cultural and genuinely mixed into the vivacity of Brazilian multiculturalism; a hot cauldron where European, African, and Indigenous cultures bubble incessantly.

GENERAL AIM

- Develop a translation, interpretation, and subtitles methodology and practice which integrate the IDEA 2010 principles, aims, and political-pedagogical dimensions of dialogue, diversity, and inclusion.

SPECIFIC AIMS

- Develop a translation, interpreting and subtitles methodology which promotes and maximizes the dialogical participation of all IDEA 2010 participants;
- Stimulate the dialogue between IDEA 2010 participants and local communities in Pará.
- Develop a translation, interpreting and subtitles methodology that balances the IDEA official languages and all languages of the IDEA 2010 Congress;
- Develop a translation, interpreting and subtitles methodology that valorizes African, Creole, Asian, and Latin-American indigenous languages as well as the main Euro-

pean languages of the IDEA 2010;

- Integrate national and international resources existing to train and prepare a team of translators and interpreters who will leave national and local resources in the continent and in IDEA and post IDEA 2010. ♦

For more information, Contact

Tyr Peret: tyrperet@gmail.com

Director of Translation

For more information

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

An Opportunity for Civic Action Through Art Education

Art educators, seeking to engage students in projects that address local problems in or through the arts can be inspired by an inspirational documentary, *The World We Want*. The film showcases teenage activists throughout the world who have taken action to improve their communities. Using instructional materials, *Project Citizen*, provided by the Center for Civic Education and United States Department of Education (<http://www.civiced.org/index.php?page=introduction>), teachers challenged adolescent students to identify and seek solutions to a problem in their community. The film documents youth in Bosnia-Herzegovina, Colombia, India, Indonesia, Jordan, Russia, Senegal and the United States, who took on challenges as diverse as banning teenage gambling, creating a town constitution, securing clean drinking water, supporting local silversmith artists and craftsmen, and increasing tourism by preserving local monuments. *Project Citizen* does not limit local initiatives to considerations of the arts in community, however, many youth are discovering the power of the arts in addressing and resolving social issues and problems.

The film *The World We Want* documents how young people have taken action to improve the lives of those in their communities and to help create 'the world they want.' Patrick Davidson, the producer/director of *The World We Want*, is a former Senior Vice President of the Disney Channel, a former national council member for the National Endowment for the Arts, and a veteran of television production and network programming. You can find out more about this amazing film at www.theworldwewantmovie.com/

Materials for engaging U.S. adolescents (grades 6-9) in *Project Citizen* are available from <http://www.civiced.org/index.php?page=introduction>. The site provides links to materials that have been translated in 40 languages and are available to free to teachers and students in 70 countries through *Civitas International Program*. (http://www.civiced.org/index.php?page=civitas_an_international_civic_education_exchange_program) ♦

Call for Participation / Call for Papers
ART&DESIGN for Social Justice Symposium
in association with the
Kid's Guernica Peace Mural Project 15th Anniversary Exhibition
JANUARY 15-18, 2010

The organizers of the fourth annual ART&DESIGN for Social Justice Symposium and the Kids' Guernica Peace Mural Project are pleased to announce a call for participation and refereed papers, for this international event. Scheduled for the Martin Luther King Holiday weekend, January 16-18, 2010, the event will include an international exhibition of children's peace murals at the Florida State University Art Museum, peace workshops for adults and children including a children's mural painting workshop, a peace village workshop, international music, community events for peace, and the ART&DESIGN for Social Justice Symposium (featuring refereed presentations and featured speakers from around the world.



Preliminary Schedule of Events

Friday January 15, 2010

Arrival in Tallahassee, Florida for Peace Mural Project participants

Saturday, January, 16

- 9:00 AM: Gathering and continental breakfast in the Museum of Fine Arts, FSU
- 10:00: Museum of Fine Arts presentation by the Kids' Guernica Peace Mural Project International organizers; exhibition viewing.
- 1:00-4:00: Children's mural workshop and regional K-12 events at the Museum; K-12 performances coordinated with local schoolteachers through the Museum Ed department
- 3:00-6:00: Community peace events, international music, and city tours to include local cultural venues
- 6:00 PM: Interest group dinners

Sunday, January 17

- Late morning and early afternoon:
 - Nature tours to the heart of North Florida's wilderness to see alligators, anhingas (and if we're lucky) some manatees, and to see one of the last of Florida's naturally wild, white sand beaches.
- 5:00PM: FSU Dance Department performance
- 5:30: Keynote speaker (to be announced)

Monday, January 18

Symposium: including speakers from around the world on topics dealing with how all aspects of art and design can impact social justice. The Kids' Guernica Project coordinators, kids, and participants will be featured individually and through panel discussions.

- 8:00AM: Gathering and registration
- 8:45: Introductions
- 9:00: Opening speaker
- 9:45-3:45: Presentation sessions (with a luncheon)
- 4:00: Endnote speaker
- 4:30: Symposium ends

The annual ART&DESIGN for Social Justice Symposium is sponsored by the Department of Interior Design and the Department of Art Education, and underwritten by the College of Visual Arts, Theatre and Dance, The Florida State University. ♦



For further information on the Symposium or to submit a proposal for a refereed symposium presentation, go to <http://interiordesign.fsu.edu/symposium/> or contact Paper Coordinator Lisa Waxman at lwaxman@fsu.edu. For further information about how to participate in the Kids' Guernica Project anniversary celebration, or if you have ideas about making a presentation at the celebration or symposium contact Tom Anderson at tanderson@fsu.edu. For general information on The Kids' Guernica Mural Project, go to: <http://poieinkaiprattein.org/kids-guernica/> and/or <http://www.kids-guernica.org/>.