



Featuring Africa and Middle East Region

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Edited by Marjorie Cohee Manifold & Enid Zimmerman

## Addressing Key Educational Issues Through Art in Ghana

Mariama Ross and Nana Ofia Opoku Asare

Anyone who knows anything about art education in Ghana might first comment on the dire lack of affordable supplies, equipment, and facilities for teaching and learning, coupled with under-trained teachers struggling with over-sized classes. One might also point to the disconnect between the various educational entities that contribute to art education at the primary levels and junior and senior high schools as well as the tertiary institutions that produce educators and administrators for the field.

Mariama Ross came to Ghana as a visiting professor in 2001-2 and in 2007 accepted a full-time position in the Art Education Department of Kwame Nkrumah University of Science and Technology (KNUST). Nana Opoku Asare has taught in the Art Education Department for 19 years. In this article, we discuss an ongoing project we have developed over the past two years that addresses the issues mentioned above. Background

Art as a subject in Ghana's schools has a tenuous existence. At the primary level it is rare to find an art teachers in the public or 'government' schools, where, as a rule, art teachers are not employed. In the many private primary schools that compete with public schools for the nation's pupils, art teachers are more common. Visual art is offered in some junior high schools that choose it over other more vocationally oriented options, such as catering, pre-technical drawing, and needlework. When students reach senior high school they all take a course called General Knowledge in Art, which, as the title suggests, is an overview of art history, appreciation, and production techniques. It is a theoretical course usually involving some hands-on applications.

At the high school level students are organized into disciplinary tracks based on choice and aggregate junior high school grades. Placement is competitive and it is very common for students to be placed in the Visual Arts track because their aggregate do not qualify them for their first choice, typically science or business. A similar pattern happens when students enter university: students applying for the more popular majors such as the sciences or technology may be placed in the agriculture or art departments. These occur-



First grade class and teacher watching TLM lesson

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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 10).

To become a member, contact:

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rences reflect the pervasively negative viewpoint about art as an academic discipline.

Art has been one area that has suffered the buffeting of general apathy and negative attitudes of the general public. It has always been relegated to a subordinate subject position and regarded with suspicion as being non-academic. While this perspective is also common in many other parts of the world, in Ghana art education is rooted in the British colonial system that taught 'hand and eye' drawing exercises in an effort to improve hand-eye coordination and were part of an effort to develop vocational students' skills. It is fair to say that, to this day, art education in Ghana's schools has a more vocational than expressive focus.

Teacher training is an important factor as well. While not everyone wishing to go to school is able to get even a high school education, most people realize the value in doing so; hence a general respect for learned people. Teaching is a respectable occupation because of the relatively high level of education it requires, but it does not pay well, compared to many other fields. So people enter teacher training college as an alternative to the higher level studies they could not achieve or with a view of using teacher training as a stepping stone towards a better job or status. Many have been known to feel trapped into teaching and art teaching in particular. All these attitudes are the result of poor art teaching and performance of art teachers especially at the elementary, secondary, and training college levels. (Opoku Asare, 2000; Ross, 2000, 2004).

Other factors exacerbate the quality of art education and education in general in Ghana's schools. There is a shortage of a sufficient number of schools and teachers that results in over-crowded classes. Large classes coupled with few supplies and lack of teacher knowledge about a variety of instructional strategies the outcome of which is teaching that is one-dimensional; mostly lecture-style, with notes written on the board for students to copy and be tested on later. This style of teaching is the accepted model, with some exceptions occurring in more affluent private schools. It is used in classrooms from pre-school through tertiary, regardless of subject. Deviation from this method seems to depend on availability of alternative teaching materials as well as teachers' knowledge about a variety of instructional strategies.

There is an obvious gap between the schools, training colleges, and universities in terms of goals, philosophy, accountability, and practice. At KUNST, the Art Department offers masters and doctorate degrees. Because school teachers are trained at teacher training colleges<sup>1</sup> and not at our institution, we have had little influence over how or what they are learning. Many of our students, however, are instructors at the teacher training colleges and come to us for advanced degrees. We realized the opportunity we had to train the trainers in alternative strategies that may make a difference at several levels of education. Hence, a pilot program was developed with objectives dealing with instructional media, class size,



*Figure 1. KNUST masters students making TLMs at AWTC.*

and collaboration among our university, a teacher training college, and a primary school.

### **Impact at Three Levels**

The opportunity for this tri-level collaboration presented itself in the form of two IFESH<sup>2</sup> teachers who were introduced to us by a mutual friend. They were working at nearby Agogo Women's Teacher Training College (AWTC), specifically to teach the young pre-service teachers how to make teaching and learning materials (TLMs). Our masters' students visited the Resource Center at AWTC and learned the theory and process of making TLMs (See Figure 1). There were two serendipitous emphases of this instruction: 1) the focus on interactive TLMs that foster learner participation over passive viewing (i.e., posters), and 2) use of recycled materials. The first bolstered our objective of fostering teaching strategies that are less teacher-centered, and the second promoted environmental awareness, much-needed in Ghana.

The IFESH instructors were thrilled with the ease and enthusiasm with which our students launched into making TLMs. We realized the difference was, unlike their AWTC students, our students, due to their art backgrounds, were able to readily see possibilities inherent in waste materials and had skills to easily turn them into usable TLMs. Art prevails again!

Back on campus, our students worked in teams to develop TLMs to support objectives in the new Creative Arts Curriculum that requires primary classroom teachers to add art as a subject. The teachers have no training, as yet, in how to do this, so we decided to demonstrate the use of our creative arts TLMs in a local primary school, not only for the benefit of teachers who could observe, and students who could learn, but also so our students could field-test their TLMs for effectiveness. In five first grade classrooms our students conducted lessons on pattern arrangement, print making, and other related subjects (See Figures 2-3). Later, students from



Figure 2. KNUST masters students teaching first graders using TLMs



Figure 3. First grade teacher watching TLM lesson

AWTC visited our campus, art gallery, and the primary school, bringing the project full circle. The pilot project was a huge success and got rave reviews from all concerned parties.

In coming semesters, we will expand this collaborative project to include more classrooms, materials, and teachers while finding innovative ways to involve instructors and students at teacher training colleges. As our students, many of whom are already experienced teachers, gain more proficiency in the use of TLMs, they will take over primary classrooms for periods of time while we pull out teachers for more in-depth professional development. Further dissemination will be through our new professional art educators association (GhaSEA), as well as through workshops and conferences.

We are very excited about the potential of this project to address important educational issues through the use of art skills, materials, and creative thinking. Using art to improve educational practice as a whole should, in time, help reduce the negative attitudes held by many about what art and artists can do and eventually how art can benefit students at all school levels.

## References

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## Endnotes

1. In Ghana, school teachers are educated in three-year training colleges.
2. International Foundation for Educational Help (IFESH) is a U.S. organization that sends experienced teachers to developing countries to assist with various educational issues.

For future information about this article, contact:

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## Visit the InSEA Web Site

<http://www.insea.org/>

for latest announcements regarding  
InSEA Regional Congresses  
and other conferences, colloquia, summits,  
and symposiums  
of interest to InSEA members

# ANNOUNCING

## **The WAAE Regional Summit in the Latin American and Caribbean November 20th to 23rd, 2009 Bogotá, Colombia, South America.**

### **2009 Latin American & Caribbean Summit on Arts Education**

In 2006, the International Drama / Theater and Education Association IDEA, the International Society for Musical Education ISME and the International Society for Education through Art InSEA, united to create the World Alliance for Artistic Education, WAAE. At a Regional (Latin America and the Caribbean) Summit, to be held from November 20 to 23rd in Bogotá, Colombia, strategies and ideas will be presented as potential contributions to the upcoming UNESCO 2010 World Conference on Arts Education in Seoul, Korea. Presentations during the Summit will explore how Latin American and Caribbean arts education practices might contribute to sustainable development, world solidarity, international cooperation and human rights. Also, strategic alliances in Latin America and the Caribbean, in partnership with the WAAE, will be proposed and/or developed that articulate how creative industries, civil society and governments from that region and other parts of the world might create better possible futures. Specific aims of the Summit are:

- \* To celebrate the cultural and pedagogical diversity of Latin America and Caribbean arts education and its contribution to world thinking about quality education for the XXI century.
- \* To develop proposals which articulate the arts, sciences, education, cultural and creative industries, new technologies and policy-making.
- \* To explore existing relations between Latin America and Caribbean artistic practices, developments in creativity, arts education and public policy, special emphasis on the continuous formation of teachers.
- \* To further current debates about curricula, didactics and evaluative methods through practical workshops for teachers in initial, preschool, elementary, secondary, higher, non-formal and informal education, through contemporary methodologies and researches.
- \* To articulate alliances between networks in museums, new media, literature, design, creative industries, handicrafts, material and immaterial patrimony.
- \* To strengthen Arts Education in the region and the WAAE's research, networking and advocacy strategic projects through the development of existing Latin American and Caribbean networks by developing a three-year plan of strategic alliances with governments, private companies, higher education institutions, from the region and from the civil society.

#### **Summit topics will include:**

- \* Creativity in Latin America and the Caribbean - Arts & Education – Latin American Thinking.
- \* Policies and Aesthetics in Cultural Diversity: Pedagogies, History, Curricula, Didactics and Evaluation in Latin America and the Caribbean.
- \* Practices in Arts, Cultures, Patrimony, Handicrafts, Creative Industries and Museums, and their intersectorial linkages: Culture-Education and Communication.
- \* New Media, New Technologies in Arts and Education.

Registration fee \$ 580.000 Colombian pesos -

15% Discount if paid in September

10% Discount if paid in October

Members of InSEA-ISME-WDA or IDEA: 15% Discount

Students: 50% Discount

Companions: 50% Discount

For more information about the Summit contact:

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**[www.corporacionambar.org](http://www.corporacionambar.org)**

**[WWW.arteducacion.org/cumbreregional](http://WWW.arteducacion.org/cumbreregional)**

[http://www.insea.org/congress/Latin%20American%20and%20Caribbean%20Arts%20Education%20Summit\\_.pdf](http://www.insea.org/congress/Latin%20American%20and%20Caribbean%20Arts%20Education%20Summit_.pdf)

## **CALL FOR PAPERS** **International Journal** **for Education through Art** **(IJEa)**

The *International Journal of Education through Art* is a refereed English language journal that promotes relationships between art and education. Each issue, published three times a year within a single volume, will consist of refereed texts in the form of critical essays, articles, exhibition reviews and image-text features.

Topics covered include:

- ◆ Art, craft and design education
- ◆ Formal and informal education contexts
- ◆ Pedagogy
- ◆ Policy and practice
- ◆ Research
- ◆ Comparative education
- ◆ Transcultural issues

Complete authors and publishers' guidelines are available at  
**<http://www.insea.org/publications/journal/index.html>**

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## Editor's Corner

We were happy to see so many InSEA and USSEA colleagues at the National Art Education (NAEA) convention in Minneapolis, Minnesota, in April 2009. It is always a highlight of the NAEA convention when USSEA and InSEA members get together at the USSEA luncheon to exchange ideas and renew friendships. This year during this event, Flavia Cuna Bastos, University of Cincinnati, received the USSEA Ziegfeld National Award; Anna Kindler, University of British Columbia was awarded the USSEA Ziegfeld International Award; Alice Arnold, University of Eastern Carolina, received the USSEA National Service Award. The several USSEA sponsored presentations at the NAEA convention, that addressed global and international issues in art education, were well attended. There also were two NAEA Supersessions, 'Globalization and Art Education', that focused on global culture and international and cross-cultural collaborations in art education. InSEA members Elizabeth Delacruz, Ann Kuo, Alice Arnold, and Michael Parsons, co-editors and authors of the forthcoming NAEA anthology, *Globalization, Art and Education*, coordinated these Supersessions and selected authors, who had chapters in the anthology, were panelists. We were pleased to participate in the Supersessions and noted that many NAEA members were interested in topics about international, cross-cultural, and global education. We anticipate that there will be an NAEA sponsored reception for international art educators at the 2010 NAEA convention in Baltimore, Maryland and hope to see many InSEA members there.

We ask all InSEA members who wish to make announcements about conferences, calls for papers or book chapters, and other timed events to send their requests well in advance of deadlines. We regret that several submissions to this issue could not be published because their deadlines expired prior to publication.

This issue of the Newsletter focuses on the African and Middle Eastern region of InSEA. We are pleased to feature Marima Ross's article about art education in Ghana and hope that, in the future, InSEA World Councilors and members of



*Anna Kindler, University of British Columbia, Vancouver, Canada, receives the USSEA Ziegfeld International award from Patricia Villeneuve, Chair of USSEA Ziegfeld Awards Committee and InSEA President Rita Irwin.*



*Flavia Bastos receives the 2009 USSEA Ziegfeld National Award from Patricia Villeneuve, Chair of USSEA Ziegfeld Award Committee and Robert Russell, Chair of Art Education, University of Cincinnati, OH, USA. The award was given at the USSEA Luncheon, NAEA Convention, Minneapolis, MN, USA.*

that region will contribute news about art education activities in their local communities. The fall 2009 issue of this Newsletter will feature articles about events taking place in the North American region and we welcome contributions from InSEA members in this region.◆

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Alice Arnold, Eastern Carolina University, InSEA member and former president of USSEA, receives the 2009 USSEA National Service Award at the USSEA Luncheon, NAEA Annual Convention in Minneapolis, MN, USA.



The USSEA Luncheon, held during the 2009 National Art Education Association (NAEA) National Convention in Minneapolis, MN, USA, was attended by InSEA and USSEA members from around the world, and provided an opportunity for international networking. Those seated at the Executive Board table include (left to right) Allan Richards, Barbara Caldwell, Nanyoung Kim, Marjorie Cohee Maniford, and Melanie Davenport.

## CALL FOR PAPERS!

### THE ARTS IN RESEARCHING MIGRANT LIVES: BIOGRAPHICAL REPRESENTATIONS TO MOVE AUDIENCES AND TRANSFORM COMMUNITIES

*Edited by J. Gary Knowles and Valerie Damasco*

#### Focus and Contributions

We invite contributions situated at the intersection of the arts and the exploration of emigrant / immigrant / migrant lives (including persons of non-status such as refugees or temporary workers). The underlying motivation for the edited volume is to show how researchers use biographical research methods complemented or infused with and by the arts to illuminate the complexity and challenges of migrant lives and so induce social change for the benefit of individuals, communities, and societies.

The chapters are to be accessible to a wide readership. They are directed towards scholars and practitioners as well as others interested in the portrayal of migrant lives including English-speaking migrants themselves.

Two kinds of contributions are elaborated below:

#### Inspired by Artists

Chapters in this section highlight the work of an artist (or artists) in her or his (or their) depictions of migrant lives. Film, video, new media, performances of all kinds (including dance and stage plays / drama), two dimensional artwork (including community murals), literary fiction (the novel) and creative non fiction, and poetry are examples of possible art forms (see also below). The purpose of the section is to show the range of media forms used to explore lives and experiences, conditions and challenges, and to illustrate or emphasize the possibilities of inspiration for academic and arts-informed research work / scholarship. (*Contributions are about 10 pages, double spaced, and 12-point font.*)

#### The Art of Migrant Lives

Chapters in this section evidence the exploration of emigrant / immigrant lives from a variety of conceptual, theoretical, and procedural perspectives and for diverse purposes. The underlying and linking element is how the arts influences work that aims to induce social and political transformations. With the exception of some key chapters (which serve as kind of primers and section introductions) each account demonstrates the inspiration and purposes for making the arts an integral part of the researching work. How the arts influence decisions about audiences (and visa versa) for the work / scholarship and, then, how researchers go about representing elements of the work to identified audiences is foregrounded. As such, each contribution possess three qualities:

- \* a focus on the creative, theoretical, procedural / methodological ways that art influences researching into the human condition. In particular the contributions evidence creative means of conceptualizing the research as well as innovative, boundary-pushing information gathering processes. Particular attention is also given to ways of communicating the arts-inspired and informed work to diverse audiences through representations which embrace the arts such as spoken word and radio productions (including story), published texts (such as literary poetic and even photographic forms), theatre (drama readers theatre comedy for example) and other performative arts (such as dance and mime) three dimensional installations and sculpture, two dimensional visual art (including painting, drawing, and photography) exhibits and murals, film and new media (including video, web-based), and others such as the craft of quilting, graffiti, cartoons.

- \* an underlying orientation on the biographical study of lives (as opposed to cultures or institutions) so that life history, personal history / oral history, life narrative, life story, autobiography, autoethnography are the key orientations central to the perspectives of researching lives.

- \* attention to the emigrant / immigrant / migrant experience is essential but with the research account centred on the possibilities and challenges of illuminating lives lived through creative researching practices and arts-related forms of representation.

In all chapters within the section **The Art of Migrant Lives** the roles of the arts are foregrounded in the researching endeavours but the section (as a whole) is tied together by the biographies and the attention to matters of the individual experience of migration. *Contributions are limited to 20, double-spaced, 12-point font manuscript pages including images (although all authors should first consult with the editors on the kinds and number of images proposed).*

Interested authors should either send a proposal or inquire further of the editors as to the suitability of their work for the book before making a submission. Manuscript guidelines will then be provided. Proposals should be made no later than September 30, 2009 with final drafts received by January 15, 2010. Preproduction of the book will be completed by late Spring 2010 with a publishing date of 2010.

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## **CALL FOR PAPERS!**

### **UNESCO Observatory E-journal of Multidisciplinary Research in the Arts**

The University of Melbourne's  
Faculty of Architecture, Building and Planning

#### **MAKING THE CASE for THE ARTS**

In recent years it has become increasingly evident that those who wish to advance the cause of the arts, culture and creativity as a recognized element of social policy and as a significant contributor to the new imagination economy have to find new arguments and evidentiary materials in their support, and new ways to present them. The importance of advocacy of this kind (also referred to as public awareness or consciousness-raising) was emphasized in the Road Map that emerged from the UNESCO World Conference on Arts and Learning in Lisbon in 2005, and has been adopted as one of the three principal areas of interest and action by the World Alliance for Arts and Education at the World Creativity Summits of 2007 and 2008.

Scholars and researchers are invited to contribute articles that address this issue from a broad variety of perspectives, for the December, 2009 edition of **UNESCO Observatory E-journal of Multidisciplinary Research in the Arts (Vol. 1, no. 5)**.

Topics could include but are not limited to:

- \* Case studies of examples of the economic, social and/or educational benefits of exposure to and engagement with the arts and creative expression in all disciplines and at all levels (professional, recreational, educational);
- \* Examinations of the role and use of the Internet and social networking as a means to build understanding and support;
- \* Analyses of other messaging formats, messaging media and message-making campaigns that could elevate public and political awareness and discourse across a broad social audience;
- \* Discussions of the relationship of cultural advocacy to national and international approaches to multiculturalism, globalization and the protection of cultural goods and services.

The guest editor for this issue of the journal is Max Wyman, former President of the Canadian Commission for UNESCO and author of *The Defiant Imagination: Why Culture Matters*. He led the Canadian delegation to the Lisbon conference, chaired the research team that prepared the Canadian report presented in Portugal, and has participated in each of the subsequent World Creativity Summits.

### Guidelines for contributors

We are seeking articles, essays and reviews in a wide range of disciplines across the arts, humanities and social sciences. These should be emailed with your contact information to the editor at: **maxwyman@telus.net**

Articles and longer reviews will be sent to two referees knowledgeable in the field relevant to the topic of the paper for their comment, while shorter papers will be considered by the journal's editors.

- \* The **e-journal** uses a double-blind, peer review process where authors and referees remain anonymous throughout the process. Authors are asked to ensure that their identities are not revealed in any way within their submitted articles. We also request that authors do not submit their work to other publications during this process.
- \* Upon the receipt of referees' comments, a decision will be made about publication, and proposers will be contacted about any suggested changes. Discretion to publish will remain with the editors, although referees' comments will be strongly relied upon as a guide. The **UNESCO e-journal** encourages referees to provide incisive, reasoned and helpful feedback to authors.

### Word Length and Referencing

- \* Articles and bibliographic essays should be up to 7000 words in length, while reviews should be between 800 and 3000 words. An abstract of up to 150 words and a biography of 100 words should be included. The 'Harvard' referencing style (author surname, year of publication: page number) with a bibliography should be used. Footnotes should not be used.

### Submission Formats and Address

- \* The **UNESCO Observatory e-journal** encourages the use of email and internet communication wherever possible. However our postal address maybe used if required (see below). In Word documents, functions such as 'smart quotes' and special characters, such as em-dashes should not be used. If in doubt, please consult the editors. Longer documents should be emailed as attachments in Microsoft Word (.doc), RTF (.rtf), or "text only" (.txt) format. Do not use PDF or HTML

This refereed e-journal promotes the focus of the **UNESCO Observatory for Multi-Disciplinary Research in the Arts** to inform the development of future initiatives in this expanding field. **The Observatory** is establishing an international database of research to provide scientifically sound evidence of the individual and social significance of the impact of the arts, culture and heritage issues in education and across communities.

*Disclaimer Every effort will be made to ensure the papers are accurate. We take no responsibility for any political bias which is the view of the author. All sources cited are the responsibility of the author. ♦*

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## CALL FOR PAPERS!

### The Journal of Cultural Research in Art Education (JCRAE)

JCRAE is an annual publication of the United States Society Through Art (USSEA). Focus is on social/cultural research relevant for art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts organizations, and other disciplinary and interdisciplinary approaches that are relevant to art education.

Theoretical research and studies in which qualitative and/or quantitative methods as well as other formats and strategies are used will be considered for publication.

For Publication Guidelines, issue themes and deadlines, visit USSEA's website at: **<http://ussea.sdstate.org/>**

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### Notice

**When submitting 'calls for papers', announcements of conferences, symposiums, exhibitions, competitions, or other dated activities to be announced in the *InSEA Online Newsletter*, please send requests to editors well in advance of the events, in order that readers of the Newsletter have ample time to prepare and respond.**

## ANNOUNCEMENTS

### International Child Art Foundation Events

The International Child Art Foundation has promoted awareness of children's creativity through a decade of innovative programming that integrates the arts with science, sport and technology. The following events may be of interest to InSEA members, art teachers and students.

#### Global Competitiveness Forum, Riyadh January 23-26, 2010

ICAF has been invited to arrange a children's panel at one of the world's most distinguished gathering of global business leaders <<http://www.gcf.org.sa>>. Six panelists, one child per continent, will be selected to participate. So the competition will be tough. If you are 12- to 16-year-old, you can submit a 5-minute speech in text or video format on "Creativity and Sustainable Competitiveness" to [childart@icaf.org](mailto:childart@icaf.org) <[http://childart@icaf.org](mailto:childart@icaf.org)> by July 31, 2009. If you are selected, the Kingdom will pay for your air-ticket and hotel.

#### 4th Arts Olympiad 2009-2012

The Arts Olympiad is ICAF's free global program to foster the innate creativity of the 8-to-12 age group, which is prone to the "4th grade slump" in creativity. If you are a teacher or parent and would like to receive a free copy of the 4th Arts Olympiad Lesson Plan, please email: [program@icaf.org](mailto:program@icaf.org) <[http://program@icaf.org](mailto:program@icaf.org)>. The lesson plan breaks old stereotypes and fosters the "artist-athlete" ideal of a creative mind and healthy body.

For further information about the **International Child Art Foundation (ICAF)** and its publication *ChildArt*, visit the web site: <http://program@icaf.org/> ♦

#### 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. ♦

## INVITATION

### TEN (WHAT WOULD YOU LIKE TO BE?) Young Peoples E.U. Art Project: Ages 8-10

Call for expressions of interest are invited from art teachers, art educators, schools, and community and other organisations committed to art and education through art. Those who wish to receive more information about objectives and nature of the project and about participation at a local level should contact Anna Zannella. The project will result in an exhibition of works across the EU and in an accompanying book-catalogue.

Participants are sought from Norway, Finland, Denmark, Sweden, Latvia, Lithuania, and Estonia. Disadvantaged areas in those countries are especially welcome. Participants would be required to forward completed project artworks to the organisers and will be kept informed of all exhibition and publishing developments.

The Project will begin mid-November 2009 at the earliest and be completed in May 2011. Expressions of interest should be submitted before July 31st, 2009, but later submissions will be considered.

Interested parties can contact Anna Zannella, in Milan, Italy via email or fax. ♦

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### Interested in Joining InSEA?

Visit the InSEA Website  
<http://www.insea.org/>  
to download a membership form a  
or  
contact  
InSEA Treasurer James H. Sanders II  
**e-mail: [sanders-iii.1@osu.edu](mailto:sanders-iii.1@osu.edu)**

## InSEA World Council 2008 – 2011 Executive Board

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## CALL for InSEA News

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

Deadlines for future submissions  
**January 15, 2010**  
**April 15, 2010**

Email submission to newsletter editors:

**Marjorie Cohee Manifold:**  
**[mmanifol@indiana.edu](mailto:mmanifol@indiana.edu)**  
**and/or**

**Enid Zimmerman:**  
**[zimmerm@indiana.edu](mailto:zimmerm@indiana.edu)**

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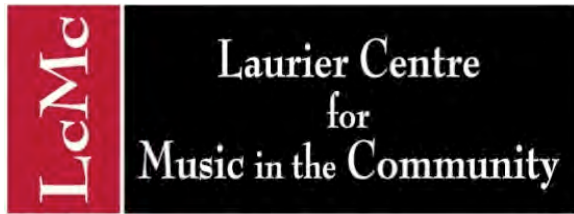
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# ANNOUNCEMENT - CALL FOR PAPERS!



## **Arts for Social and Environmental Justice (ASEJ) Symposium May 13 - 15, 2010 Royal Conservatory, Toronto, Ontario**

The Laurier Centre for Music in the Community (LcMc) and the Royal Conservatory (RCM), in partnership with ISIS-Canada and the European Graduate School, are hosting a symposium addressing arts education and its connection to social and environmental justice, at the Royal Conservatory in May, 2010. The term education is used in its broadest sense to denote both formal (e.g., school) and informal (e.g., community-based) learning. The three day symposium will feature keynote speakers Rena Uptis, Danika Billie Littlechild, Stephen K. Levine, Carlos Silveira, and Max Wyman, as well as papers, workshops, and performances.

This symposium invites submissions in the following categories:

- Research presentations that deal with any aspect of the arts and social and/or environmental justice
- Narrative papers describing practices in the educational or arts community dealing with the symposium themes
- Interactive workshop sessions dealing with the symposium themes

### **Submissions**

#### **1. Paper Presentation Sessions (Research and Narrative)**

These are sessions with the standard paper presentation format or narrative papers describing practices in community that illustrate or demonstrate social and / or environmental justice and the arts. Presenters will each have 20 minutes in which to present the highlights of their work, with an additional 10 minutes to respond to questions. Depending on the number of accepted papers, there will be two or three presentations in each session.

#### **2. Interactive Workshop Sessions**

These are practical, interactive sessions led by researchers, graduate students, teachers, or community arts leaders wishing to present hands-on experiences. These one-hour sessions will be limited in number due to space and time constrictions, and should address the theme of the arts and how they pertain to any area of social and/or environmental justice. Sessions of more than one hour will be considered.

### **Submission Guidelines**

- Presenters are invited to submit an abstract outlining their proposed paper or workshop not exceeding 500 words. The authors' names should not appear on the proposals.
- Also, please submit a cover page that includes author's or authors' name(s), institutional affiliation, address, phone number, and e-mail address.
- Based upon results from this Call for Papers and Presentations, we will construct a format that will include opportunities for interaction and dialogue as well as for formal presentations.
- All proposals are requested as soon as possible, but no later than October 15, 2009. The steering committee will jury the submissions and provide acceptance feedback by November 1, 2009.

Please send submissions as MS Word documents by email to Dr. Ann Patteson at: [patteson@rcmusic.ca](mailto:patteson@rcmusic.ca)



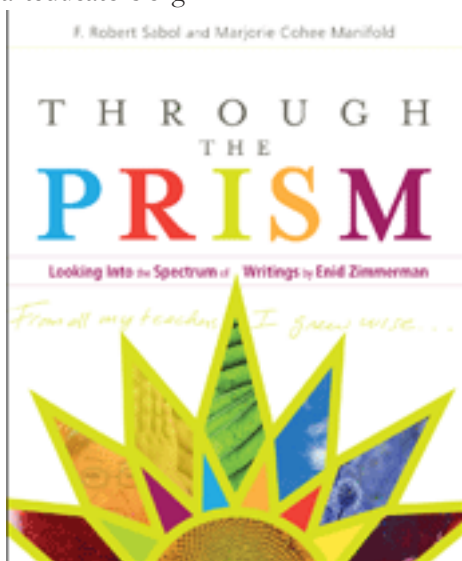
## BOOK REVIEWS

### Through the Prism: Looking into the Spectrum of Writings by Enid Zimmerman

Edited by F. Robert Sabol and Marjorie Manifold

Enid Zimmerman has taught or conducted workshops in art education in over 25 countries, was senior editor of the *Journal of Cultural Research in Art Education*, served as an International Society for Art Education World Councilor, and was recipient of a USSEA Ziegfeld Award. This book provides a diversity of new writings in response to Enid Zimmerman's publications on important current topics such as community-based art education, gender issues, gifted and talented education, multicultural and global education, curriculum planning, assessment, teacher education, mentoring, and research methodology. Chapters by leading art educators for whom Enid Zimmerman has been a valued mentor or colleague over the past 30 years offer practical examples for 21st-century art educators, pre-service teachers, graduate students, and researchers seeking to explore fresh applications to research, mentorship, and classroom practice. The book also offers examples about how concepts and research about art education are adapted and changed over time. The Editors' recent interviews with Enid Zimmerman provide insights into foundations of her research methodology, teaching philosophy, and work with students. *Through the Prism* "makes an excellent introduction" to and "puts a humane face on research" and is a "useful and usable addition" to any art education library (Dr. David Burton, Associate Professor of Art Education, Virginia Commonwealth University, USA). ♦

Sabol, F. B., & Manifold, M.C. (Eds.). (2009). *Through the prism: Looking into the spectrum of writings by Enid Zimmerman*. Reston, VA: National Art Education Association. ISBN: 978-1-890160-42-5  
www.arteducators.org



### Los Dibujos De Los Niños (The Drawings of Children)

Antonio Machón

Antonio Machon is both a collector and passionate promoter of contemporary artistic creations. He has managed an art gallery since 1973 and is the professor of Artistic Education of the Universities of Valladolid and Madrid. For over 35 years he has conducted rigorous field studies about graphic development of the children from 1 to 7 years old. He focuses his attention on the first four years of the child's life and studies the emergence and development formal processes and presentations of child art, placing these in cognitive and expressive fields (emotional and affective). His step-by-step analysis demonstrates how the development of scribbles and the emergence of forms prove drawing to be a display of the child's cognitive development. He presents the processes of graphical symbolization, that are often spoken of but rarely explained, and demonstrates that intervention of symbolic function constitutes a sine qua non condition permitting children to express later (posterior) figurative natural and significant representations. This book is relevant for artists, psychologists, early childhood educators, researchers, and parents who are interested in creative, intellectual, and affective child development.

"*The Drawings of Young Children*, is likely to become a classic resource for anyone seeking to understand the ways in which young children graphically symbolize their experience. Machon has given the field a tool for unlocking the course of action young children take in externalizing what, for them, is internal. We are fortunate to have his work available. The field of visual art education will be all the stronger for it" (Elliot W. Eisner Professor of Education and Art, Stanford University, USA). ♦

Machón, A. (2009). *Los Dibujos De Los Niños. Génesis y naturaleza de la representación gráfica. Un estudio evolutivo*. Madrid: Europa Press. ISBN: 978-84-376-2562-1  
www.antoniomachon.com / www.dibujoinfantil.com  
www.childrendrawing.net



## IN MEMORIUM

### **Philip Perry** 1933 -2009

It is with great sadness that I inform you Dr. Philip Perry passed away 17th June 2009 whilst travelling in Vietnam with his wife Rowena. I am sure the art education fraternity in Australia and around the world will have vivid memories of Phil's unswerving commitment to art and education over a great many years. He made a huge contribution to the International Society for Education Through Art and the Australian Institute of Art Education (AIAE), now called Art Education Australia (AEA) and was awarded life membership upon his retirement. I met Phil at an AIAE Conference in Canberra in 1988 and in the following year we attended an AIAE/InSEA Regional Congress in Darwin where the scope of Phil's vision for Art Education internationally was apparent to me. Over the next 10 years he became something of a mentor to me. Assisting, advising, pointing me to opportunity and drawing me into a circle of commitment and advocacy, Phil had a major influence on my professional life. In all these areas he was precise and intensely passionate.

Rest in peace my friend.

Graham Nash

Secretary, World Council, InSEA

The following message came to Art Education Australia from one of Phil's sons: "Our father, Philip John Perry, passed away last week, on the 17th of June. Phil died whilst on (yet another) adventurous holiday with mum; they were in Ho Chi Minh City, Vietnam, after spending some time in Singapore with family. As you are obviously well aware, Dad was a virtually unstoppable art and education advocate and we three children have been fortunate enough to inherit some of that enthusiasm. He was very much looking forward to staying at the Continental Hotel in Ho Chi Minh City, that being the hotel of the Graham Greene novel, *The Quiet American*. Phil was cremated in Vietnam and I accompanied Rowena back to Melbourne via Singapore."

*Marian Strong, Executive Officer, Art Education VICTORIA (AEV) has received testimonials to Phil. Some of them are reproduced below.*

"Phil was indeed a significant force in Australian art education and will be long remembered for his unswerving efforts to promote the field both in Australia and internationally. I worked with Phil on many projects, mostly in the context of the AIAE, and could always be confident of his energetic contributions and unswerving commitment to the achievement of excellence in everything that he did. The impact of his life and work will live on through his students and the policy contributions he made to the AIEA (now AEA)."

Dr. Doug Boughton,  
Acting Director, School of Art,  
Northern Illinois University

"Thank you for letting us know about the passing of Phil Perry. He was indeed a committed and highly professional art educator whose contributions to the field both nationally and internationally will be long remembered. Certainly in my roles as President of AIAE and then co-director of the 1999 InSEA World Congress in Brisbane I have many memories of working with Phil to promote Australian art education to the world."

Associate Professor Robyn Stewart,  
Creative Arts Research, Faculty of Arts,  
University of Southern Queensland

"It is with sadness that I received your news of Phil's passing. I knew Phil and Rowena well as I served as AIAE NT Vice President for 10 years or so and was 9th AIAE Conference Director working closely with Phil. We went to the Philippines together to establish INSEA SEAPAC Region and SEAPAC's 1st International Conference in Darwin and then again some years later to attend SEAPAC 2 at Subic Bay."

John Hazeldine.

"I have known Phil for about 30 years. He was no stranger to Vancouver and I also worked with him as a member of the INSEA World Council. Until his death we both worked with the International Baccalaureate Organization. We were responsible for assessing extended essays in the Visual Arts, moderating the marks awarded by others, and training examiners. I will miss our frequent and intense e-mail exchanges. Although I didn't always agree with Phil, he could never be faulted for lack of passion, commitment, or concern for justice. Phil was one of the most dedicated art educators with whom I have been privileged to work."

Dr. Graeme Chalmers, Professor Emeritus,  
The University of British Columbia.

"I was extremely upset to hear that Phil Perry had died. He was extremely instrumental in the formation of AIAE way back in the seventies. I knew Phil and his wife Rowena from art education and remember well his international vision. He was an intrepid traveler and had contacts with extraordinary art teachers and lecturers all around the world. He had great empathy for art teaching conditions in many countries and offered many presentations on his experiences abroad. He was also a stickler for the AIAE constitution and had a keen grasp of how the association should be run. I well remember many national and international conferences attended by Phil and his wife Rowena. I feel privileged to have known Phil and realize full well that art education in Australia is so much richer for his input."

Dr. Lee Emery, Melbourne University.

### **Dr. Philip Perry** (1933-2009)

Head of Art Education, Peninsula Campus of Monash University.  
President, Australian Institute of Art Education  
Member of the World Council of InSEA  
Visiting Examiner for International Baccalaureate

## IN MEMORIUM

### Guy Hubbard (1930-2009)

Albert Guy Hargreaves Hubbard, age 79, died May 21, 2009 in Bloomington, Indiana, due to complications from Multiple Myeloma. He taught art education and computer-based education in the School of Education, Indiana University, for 33 years before retiring in 1994. He was born in Nottingham, England and married Jennifer Mary Amys in 1955 in Leicestershire, England having met her the year before when ballroom dancing. Survivors include his wife Jennifer, their two daughters Sarah Hubbard and Rosemary Hubbard, and two grandsons Nick and Riley Slater.

Guy Hubbard was a pioneer. He was attracted to new technologies, and new ways of viewing the field of art education. He was always a risk-taker. He was educated at Nottingham College of Art and London University. As a member of the Royal Air Force, he spent part of his time training in Alberta, Canada, and became enamored of its vistas and pioneer spirit. He and Jennifer left England and he enrolled at the University of British Columbia where he received his second bachelor's degree. He taught in British Columbia from 1956-1959 and then, looking for new challenges, he attended Stanford University where he completed his M.S. and Ph.D.

While a doctoral student at Stanford, he became friends with Mary Rouse who later became his principle co-author and professional colleague at Indiana University. In 1962 he accepted a teaching position at Indiana University in the Art Education Department where he spent his entire career. He was coordinator of art education for 14 years, taught in Art Education and Computer Based Programs, and served for several years as the School of Education's Associate Dean.

Guy Hubbard and Mary Rouse were the first art educators to write a contemporary series of interrelated, elementary level art education textbooks. Their professional partnership flourished as they defended the benefits of sequential instruction in art education. This collaboration ended with Mary's untimely death. Subsequently, in 1982 Guy created junior high art textbooks and completely revised the elementary art textbooks series he had co-authored with Mary. Guy's interest in innovative curriculum development also resulted in implementation of an individualized art education program for college students. He was one of the first art educators to predict the importance of computers and digital images for the field of art education and other curricula areas as well. He was a Distinguished Fellow of the Art Education Association of Indiana and the National Art Education Association and served on many state and national art education committees. He wrote numerous articles about art appreciation for *Arts and Activities* magazine

After his retirement in 1994, he traveled extensively visiting colleagues in Africa, New Zealand, Australia, and the Far East and conducting workshops and teaching courses in these international settings. Guy enjoyed racing his Thistle sailboat on Lake Lemon in Bloomington, and when retired he cruised in Florida, the Great Lakes, Long Island Sound, and the Chesapeake, in his Seaward 25, with his many friends. He donated his body to science and no memorial is planned; however, donations may be made to the Indiana University Foundation.

Gilbert Clark and Enid Zimmerman  
Past InSEA World Councilors

#### *Some reflections about Guy Hubbard from colleagues:*

"It is not an easy task in a three person program when two of the three are husband and wife. We three were colleagues who collaborated on projects and came to consensus on most issues facing our art education program. When challenged by a colleague about how he felt about a married couple taking sides against him, Guy replied, 'Enid votes with me more often than with Gil.' The three of us remained friends over the years and his passing leaves a large absence in our lives."

Gilbert Clark and Enid Zimmerman, Indiana University

"I am deeply saddened by Guy's passing. He was an inspiring role model, mentor, and friend to me and many many others in the field."

Bob Sabol, Purdue University

"I considered Guy to be a wonderful friend and colleague. My wife and I advised him about the series that he did with Mary Rouse, back in the 1970s. Also, at my invitation, Guy served as an early adviser to the Pennsylvania Arts in Education Plan back in 1965. At that time he worked with Buckminster Fuller, Max Kaplan, Gertrude Lippencott, Arthur Lithgow and others to help craft our early position on The Arts in Education."

Clyde McGeary

"I think of him often with his cadres of computer people in Indiana, every time I meet with teachers or talk with students. I can't forget the first time I turned a computer on, he said, don't be afraid you can't break it! Since then I of course have broken 3 or 4 (lost count)."

Candice Schilz, University of Central Oklahoma

"In the summer of 1984, I documented and later published two articles about Guy Hubbard's teaching in three of his computer graphics classes at Indiana University. As a participant observer, I also learned to teach low and high-resolution graphics. Guy received outstanding teacher awards for his amazing teaching at all levels. His coaching and inspiration enabled me to return to Cleveland State University and teach computer graphics classes myself. To this day, I am not afraid

of technology because he gave me the basic tools and belief in myself. His good humor, kindness, and intellect marked him as a true gentleman in every sense.”

Mary Stokrocki, Arizona State University

“Dr. Hubbard was one of my first professors when I arrived at Indiana University in the early 90s. He was a visionary, with an eye for the future and an interest in the world. I worked as his graduate assistant and treasured his stories, that came intermittently, of sailing and travel and technology. As a teacher, he made room for us to explore and discover. An explorer himself, I remember a conversation in which he mentioned his interest in visiting post-Apartheid South Africa. Last year, when I was in South Africa for the first time, I remembered Dr. Hubbard’s comments about the need to see a place in the world that was undergoing change. Like many influential people, I suspect that he was not aware of the breadth of his impact. He had an indelible influence on me, helping open my horizons about art education and the world.”

Flavia Bastos, University of Cincinnati ♦



Guy Hubbard, Professor Emeritus, Indiana University,  
Bloomington, IN. USA

## **MOTIVATION (for) INNOVATION and CREATIVITY of YOUTH (MICY)**

*In Visual Arts, Music, Dance, Multimedia, Theatre, Drama, Film,  
Video and Cultural Education*

### **2nd International Colloquium Celebrating 2009 European year of Creativity and Innovation**

Organised by an

Association of the Slovene Fine Artists Societies  
and partners

**Ljubljana and Piran**

**October 14 – 17, 2009**

The year 2009 has been named the Year of Creativity and Innovation by the European Commission. The aim is to highlight the contributions that creativity and innovation make to economic prosperity, social, and individual wellbeing. The Association of the Slovene Fine Artists Societies with endorsement of InSEA and cooperation of partners from educational institutions (schools, university, institutes), are presenting an International colloquium focused on “MOTIVATION (for) CREATIVITY and INNOVATION.” The emphasis of the conference will be exploring problems, perspectives and dimensions of the concept motivation in art(s) and cultural education in its relationship with the concept of creativity and innovation.

### **An Invitation to Participate in the MICY Colloquium**

On behalf of the planning committee for the 2nd Colloquium, we are pleased to invite you to participate in this event. We offer an ‘authentic school settings venue’ to explore

the theme Motivation (for) Innovation and Creativity of Youth (MICY).

The extraordinary Alpine, Mediterranean, and south wind climate of Slovenia will be the venue for research and general presentations, workshops, round tables, and visits to schools, art(s) classes at k-16 levels. There will be several children’s and youth art exhibitions, the oldest biennial of graphic/printmaking for adult artists in the world (since 1955), visits to Slovenian Art in the Modern and National Gallery, and group drawing workshops for all participants followed by exhibitions of their drawings in the centre of Ljubljana. Also available will be an exciting post-congress cultural and arts heritage tour to world-known Postojnska Jama Cave, the coastal city of Piran, and many other entertaining experiences. Come to Ljubljana and Piran to enjoy the autumn colour leaves and landscapes.

Further details and future deadlines will be soon published on the web site of InSEA ([www.insea.org](http://www.insea.org)).

**MICY colloquium.AEMCI@zrss.si**  
**marjan\_prevodnik@yahoo.co.uk**

To secure your place in the conference, please complete and return the registration forms as soon as possible through e-mail: **Colloquium.AEMCI@zrss.si**  
**marjan\_prevodnik@yahoo.co.uk**

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