



Creative
Convergence
Créative

WINNIPEG

Biennial International Conference

October 24 – 26, 2019

Winnipeg, Manitoba



Breakout Session Schedule

Sessions are subject to change. Descriptions of each presentation follow on page 4.

Thursday, October 24							
Time	Grand Learning Space Simultaneous Interpretation	The Arts Ascend Room	Transforming Communities Room	Empowering Young People Room	Innovation in Collaboration Room	International Perspectives Room	The Power of Arts Education Room
1:30 – 2:30	<p>Tanya Senk Decolonizing and Indigenizing Arts Education: Learning from Indigenous Elders, Knowledge and Wisdom Keepers, Artists and Scholar</p> <p>Lindy Kinoshameg INDIGENizeUS at Young People's Theatre</p>	<p>Bilingual Session</p> <p>Louise Campbell Participatory Creative Music Hub, an on-line resource by and for people who create their own music</p> <p>Claire Cavanagh At the Crossroads of cultures : Inspired by composer Katia Makkissi-Warren to Explore Music Creativity with Kids</p>	<p>Joyce Clouston Creation of Creative Space: A Case Study</p> <p>Tim Borlase Spreading the news: IkKaumaujammik and the Labrador Creative Arts Festival</p>	<p>SPIN EI Poeta & Randell Adjei Propuesta no Protesta; The R.I.S.E. of the Grassroots Movement</p> <p>Eddie Ayoub Art City</p>	<p>Jody Greenman-Barber Building capacity in schools: The legacy of successful collaborative partnerships</p> <p>Dr. Clara Howitt, Dr. Bernadette Berthelotte & Karen McClellan Arts Matter at the GECSB, Windsor, Ontario</p>	<p>Emily Akuno Arts education as TVET: Empowering youth for creativity</p> <p>Moldir Bekzhan "The children are painting the world" social fund</p>	<p>Ida Edwards Creating Space to Support the Arts</p> <p>Dr. Adam Con, Dr. Eric Favaro & Angela Elster National music education study</p>
2:30 – 3:30	<p>Dr. Francine Morin & Representative Program Participants Music for Social Justice: Impacts of an EI Sistema After-School Orchestral Program in Manitoba</p> <p>Beryl Peters & Julie Mongeon-Ferré Design and Transform Kindergarten to Grade 12 Learning Spaces with the Arts: A Pedagogy of Multiliteracies</p>	<p>Sharon Heading First we Heal the Artist</p> <p>Joan Chandler Far From the Heart / Loin du Coeur</p>	<p>Aubrey Reeves Culture Days: exploring well-being through participatory programming</p> <p>Tiina Kukkonen How Intermediary Organizations are Supporting Rural Arts Education</p>	<p>Jeremy Jeresky Culture City Youth: Redefining experiential education</p> <p>Dwayne Morgan Spoken Words. Open Hearts</p>	<p>Nicola Raffaele Di Matteo Studying a painting: analyses of curators for observers and machines</p> <p>Longqi Yu The Past, Present, and Future: Ballroom Dance in Chinese Tertiary Institutions</p>	<p>InSul Kim Sharing Ideas on Sustainable Development for Arts Education Index (SAEI) Based on Seoul Agenda</p> <p>Gloria Zapata Restrepo The challenge of arts & cultural education for a diverse and post-agreement country</p>	<p>Digital Strategy Consultation - A</p>

Thursday, October 24

Time	Grand Learning Space Simultaneous Interpretation	The Arts Ascend Room	Transforming Communities Room	Empowering Young People Room	Innovation in Collaboration Room	International Perspectives Room	The Power of Arts Education Room
4:00 – 5:00	<p>Benjamin Jörissen, Elke Möller & Friederike Schmiedl Digitalization and arts education: Recent research perspectives and outcomes</p> <p>Jahyun Kim & Hyejin Yang Rediscovering arts and learning in the digital age: A reflection on what we explored</p>	<p>Nissa Sills Students' Experiences of Physical Disability in Secondary School Drama Education</p> <p>Elfrieda Lepp-Kaethler & Youn Sun Park Learning English in colour: A multi-modal approach to language teaching</p>	<p>David Hurlow Vulnerability & the Arts: Humanity's Secret Superpower – an interactive mini-workshop</p>	<p>Wendy Passmore-Godfrey Using Puppets to Encourage the Awareness and Facilitate the Discussion of Mental Health and Wellness Issues</p>	<p>Bilingual Session</p> <p>Inouk Touzin Les sommets et les creux dans les organismes artistiques</p>	<p>Melissa Ferreira Performing Arts and Learning: Reflections on the Presence of Children in Plays for Adults</p> <p>Margot Wood Performing arts experiences for children with complex needs</p>	<p>Dr. Jody Stark Digital Sound Design in the Elementary Music Class: Potential and Pitfalls</p> <p>Dr. Jody Stark Exploring a Comparative Musics Model Towards an Anti-Racist Music Education</p>

Friday, October 25

Time	Grand Learning Space Simultaneous Interpretation	The Arts Ascend Room	Transforming Communities Room	Empowering Young People Room	Innovation in Collaboration Room	International Perspectives Room	The Power of Arts Education Room
11:00 – 12:00	<p>French Panel</p> <p>Gabriel Tougas, Eric Plamondon, Genevieve Pelletier, & Roxane Dupuis Bâtir l'identité culturelle et linguistique par le biais des arts</p>	<p>Tanja Faylene Woloshen Dance as a Decolonizing Process: A Radical Praxis for Embodiment</p> <p>Heather Shillinglaw Art beyond the bush...</p>	<p>Caroline Brendel Pacheco & Angela Elster Transforming early childhood through music</p> <p>Heather Russell-Smith & Nova Courchene Manitoba Theatre for Young People and Native Youth Theatre</p>	<p>Darla Contois, Marsha Knight & Hope McIntyre Seven Visions - Reconciliation Through Theatre</p>	<p>Mary Clare Kidenda Artistic Learning Styles to Enhance Reflective Practice in the Informal Sector in Kenya</p> <p>Ralph Buck Arts Integration: Visions and Realities</p>	<p>Neryl Jeanneret Reconceptualising the Artist-in-Residence</p> <p>Chee Hoo Lum The Artground Experiment: Building a community of artists to develop work for young audiences</p>	<p>Betty Carpick Spark: The power of emotion and the senses</p> <p>Dr. Peter Vietgen Exploring Truth and Reconciliation through the Power of Art</p>

Presenter Information & Abstracts

Thursday, 1:30 pm

Grand Learning Space

Tanya Senk *Toronto, ON*

Decolonizing and Indigenizing Arts Education: Learning from Indigenous Elders, Knowledge and Wisdom Keepers, Artists and Scholar

This workshop will focus on Decolonizing and Indigenizing Art Education and how we can learn from and work with Indigenous Elders, Artists, Scholars, Community Members and Organizations within systems of public schooling. How can we uphold and implement the Truth and Reconciliation Commission of Canada: Calls to Action and the United Nations Declaration on the rights of Indigenous Peoples. Topics discussed will include cultural safety, Indigenous arts protocols and the complexities of cultural appropriation, as well as addressing Call to Action #83 of the Truth and Reconciliation Commission: A strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process which lays out a roadmap for 'awi-niigaani-mino-wiiji-inawendiwin' – 'going forward together in harmony.'

Tanya Senk is a Métis/Nehiyaw/Saulteaux educator, artist and scholar. She is currently the Centrally Assigned Principal, Indigenous Education and the Principal of Kapapamahchakwe - Wandering Spirit School, Toronto District School Board.

Lindy Kinoshameg *Toronto, ON*

INDIGENizeUS at Young People's Theatre

The presentation on INDIGENizeUS at Young People's Theatre (YPT) will take the audience through the professional development program done at YPT, provide some learning on the Seven Ancestral Teachings, the experience of staff members, and explain how the process has affected the individuals at the company, and as a whole the organization.

Lindy Kinoshameg – Community Engagement Facilitator – Young People's Theatre (YPT)
Odawa nation (Pike clan), raised in Wiikwemkoong Unceded First Nation, the last 10 years has been focused on Indigenous cultural awareness and breaking stereotypes through the arts. Always striving to discover that new art-form, incorporating Indigenous values and teachings into his everyday practice, and sharing his knowledge with others.

The Arts Ascend Room

Louise Campbell *Montreal, QC*

Participatory Creative Music Hub, an on-line resource by and for people who create their own music

Participatory Creative Music is a grassroots movement experiencing great growth and enthusiasm in Canada. This presentation features the Canadian New Music Network's Participatory Creative Music Hub, a participatory activity, and discussion of needs around on-line resources.

Louise Campbell is a Montreal-based musician, participatory arts facilitator and cultural mediator. Louise seeks to interrogate and renew the ways in which we make music by creating new works with everyone, regardless of age, ability, level of prior experience, or training. She has toured improvised and composed musics across Canada, the US, France, Germany, and Brazil. louisecampbell.ca

Claire Cavanagh *Montreal, QC*

At the Crossroads of cultures : Inspired by composer Katia Makdissi-Warren to Explore Music Creativity with Kids

The SMCQ offers various educational projects to involve kids in discovering Canadian composers and creating music of their own. Focus will be made on 2019-2020 activities around composer Katia Makdissi-Warren, reknown for her musical approach as a space of encounter and sharing between cultures.

As the Educational Projects Officer at the SMCQ, **Claire Cavanagh** works closely with composers and music teachers to create educational material and projects inspired by today's living composers. She is currently completing a Masters degree in Music education at Laval University about composition projects in schools.

Transforming Communities Room

Joyce Clouston *Winnipeg, MB*

Creation of Creative Space: A Case Study

This case study demonstrates the utility of art as a tool to resolve conflict rooted in differing values; 'meaning-making' through shared intercultural space contributes to generous and contributing citizens.

Joyce Clouston, PhD, RSW. Social work research and clinical practice include exploring models of child care synthesizing Indigenous and mainstream values. Transcribing, writing and editing include bridging spiritual traditions.

Tim Borlase *Pointe -du- Chêne, NB*

Spreading the news: IkKaumajammik and the Labrador Creative Arts Festival

IkKaumajammik is a project which presents collectively written community commentaries in Labrador Inuit communities. Presenting this work outside of remote communities is a challenge but the resulting dialogue can be rich and immensely rewarding.

Tim Borlase has been actively involved in promoting and sustaining the arts and culture of Labrador for 45 years. He believes that in this age of globalization and interconnectivity, being rooted in one's own culture, heritage and history is essential for young people.

Empowering Young People Room

SPIN EI Poeta & Randell Adjei *Toronto, ON*

Propuesta no Protesta; The R.I.S.E. of the Grassroots Movement

SPIN presents the Immigrant Indigenous Friendship video and impact of bringing a proposal to the 2017 CNAL conference. Randell shares the impact of empowering youth voice and identity through his arts organization - R.I.S.E.

SPIN EI Poeta is a Guatemalan poet, youth advocate, former refugee, 2X Toronto Poetry Slam Grand Slam champion, proprietor of arts education enterprise One Mic Educators, founder of #LA3Raza Open Mic A series designed to weave together Indigenous, African Diaspora and Latin American artists for nights of cross-cultural and intercultural learning.

Randell Adjei is an Author, Inspirational Speaker, Arts Educator and Community Leader who uses the spoken word to empower and transform through Edutainment. He is the founder of one of Toronto's largest and longest running youth led initiatives; Reaching Intelligent Souls Everywhere (R.I.S.E Edutainment). The beat of his art was found after years of being lost. He found himself by turning his struggles around to inspire others. His story is one of an Alchemist who truly transformed his life from rock to gold inspiring everyone he comes into contact to strive to unearth the pure potential within them.

Randell shares these messages on various stages as an emcee/host, performer and arts practitioner.

Randell is also a MaRS DD - Studio Y Cohort 2 Fellow, 1 of 5 coaches involved in the Toronto Public Library's (Poetry Saved Our Lives) project and a regularly sought after speaker and presenter with the Toronto District School Board and Toronto Catholic School Board.

A featured performer on TEDxUTSC and has shared stages with the likes of Jessie Reyez, Terry Crews, Paul Mooney, Maestro Fresh Wes and D'bi Young.

Eddie Ayoub *Winnipeg, MB*

Art City

At Art City, two worlds collide that traditionally exist in completely different galaxies: the world of contemporary practicing artists, and the world of marginalized people with little resources who are typically denied access to the contemporary art world altogether.

Artistic Director Eddie Ayoub will present on the joys and challenges of offering a space where artists and community members collaborate to their mutual wellbeing, informing artistic practice and enhancing quality of life.

Eddie Ayoub is an artist and 27-year participant in Winnipeg's art community. He is Artistic Director of Wanda Koop's community art organization, Art City.

Ayoub has directed Art City programming since 2007 and is co-chair of the Manitoba Artist-Run Centres Coalition (MARCC), representing Manitoba and serving as Chair of the national Artist-Run Centres and Collectives Conference (ARCA) Board. Ayoub is also a member of the Youth Agencies Alliance (YAA) Executive Committee and a member of the City of Winnipeg's OurWinnipeg Community Advisory Committee, helping to shape the foundation of Winnipeg's future development priorities.

Innovation in Collaboration Room

Jody Greenman-Barber *Regina, SK*

Building Capacity in Schools: The Lasting Legacy of Successful Collaborative Partnerships

Through unique partnerships, this presentation will highlight Saskatchewan's Artists in Schools program and LIVE streaming e-learning broadcasts; offering K-12 students innovative arts and learning experiences through collaboration with professional artists.

Jody Greenman-Barber is an artist, teacher and collaborator. She is the Program Consultant for the Saskatchewan Arts Board responsible for Artists in Schools, Artists in Communities, and LIVE ARTS.

Dr. Clara Howitt, Dr. Bernadette Berthelotte, & Karen McClellan *Windsor, ON*

Arts Matter at the GECD SB, Windsor, Ontario

This presentation shares the nationally-recognized work of the GECD SB in supporting, developing and maintaining a strong Arts presence in the daily learning of our students. Community partnerships, ongoing Arts PD for our educators, Arts integration in the classroom, public performances and continued investment by senior administration continue to be a priority in our overall Board Improvement Plan (BIPSA).

Recognized in 2019 by the Canadian Network for Arts and Learning as a Board of Gold Standard, join us as we share the many ways that Arts Matter at the GECD SB!

Dr. Howitt has been an educator and leader for over 20 years. She has been a classroom teacher, school Principal, system Program leader and Superintendent of Education throughout her career. During the last decade Dr. Howitt has been in service as a Superintendent responsible for Curriculum and Program K-12 as well as Leadership Development. Dr. Howitt has a particular interest and knowledge of change theory, program evaluation, educational policy and leadership development.

Bernadette Berthelotte is a native of Toronto, Ontario who came to Windsor in 1977 to begin her Bachelor of Music Degree in Horn Performance. Upon completing this degree, Dr. Berthelotte pursued and completed a Master of Music Degree in Horn Performance and Theory from Wayne State University in 1984. She continued her education at the University of Windsor

and in 1985, received a Bachelor of Education, and a Master's in Education in 1990. In 2007 Dr. Berthelotte completed a Doctor of Philosophy Degree in Music Education at Michigan State University.

In addition to her busy teaching and work schedule, Dr. Berthelotte's orchestral experience is vast. She regularly performs with the Windsor Symphony Orchestra and continues to freelance in and around the City of Windsor and Detroit. Her past orchestral experiences include the Detroit Civic Symphony Orchestra, the Detroit Metropolitan Orchestra, the Canadian Chamber Orchestra and the Regina Symphony Orchestra. Dr. Berthelotte's awards include a full scholarship from Wayne State University in 1981, a full fellowship from Michigan State University in 1997, the S. Hunter Henry Memorial Scholarship in 1998, 1999, the Government of Canada's Female Doctoral Award in 1997 and 1998, and the Prime Minister's Award for Teaching in 2003.

After spending 23 years teaching instrumental music full-time at W.F. Herman Secondary School in Windsor, Dr. Berthelotte is now the Teacher Consultant for the Arts for the Greater Essex County District School Board. Additionally, she also teaches Music Education courses at the University of Windsor in the Faculty of Education.

Karen McClellan is a business owner, educator, arts advocate, professional orchestral cellist and social entrepreneur. Karen began cello in her northern Alberta public school's music program, leading to a BMus and AVCM in Cello Performance and Teacher Training. In 1999-2018, Karen was an artist educator and mentor for Learning Through the Arts, a groundbreaking program created by Angela Elster and the Royal Conservatory. Karen is a valued leader and artist mentor, supporting, training and empowering artists from diverse disciplines to discover and share their creative strengths. In 2018 Karen founded Arts Can Teach to continue and expand dynamic hands-on learning and artist-teacher partnerships in Windsor-Essex schools and community centres. Learn more at artscanteach.ca

International Perspectives Room

Emily Akuno *Kenya*

Arts Education as TVET: Empowering Youth for Creativity

The creative sector in Kenya, as in much of Africa, is home to many young individuals. Due to the number of youths involved in the sector, and with the country's expressed need to engage society in activities towards economic sustainability, our project focuses on enhancing creativity to empower post-secondary school youth towards economic empowerment and community development. In this presentation, I shall highlight the context of the project and present information from a survey of people involved in creative enterprises and how these contributed to the articulation of content for a curriculum. I will further describe how the developed curriculum is fashioned to conform to the mandate of the country's technical and vocational education and training (TVET). Finally, the resolutions of a conference under the same

theme will be summarised to demonstrate the thinking of selected academic and practising creatives in the country.

Trained as a music performer-educator in Kenya, USA and UK, **Emily Achieng' Akuno's** research focuses on cultural relevance in music education and the use of music to develop literacy skills.

Moldir Bekzhan *Kazakhstan*

"The Children are Painting the World" Social Fund

"The Children are Painting the World" Social Fund is a nongovernmental organization from Kazakhstan. The main goals of the Fund are: popularization of the achievements of art, culture, intangible and tangible heritage; promotion of a healthy lifestyle and meaningful leisure time; environment and sustainable development, etc. The main project of our Fund is an annual art contest with the album series under the auspices of UNESCO. The project started in 1999 during the UN General assembly session. In 2019 the project celebrates its 20th anniversary. This is a very bright and significant event, which has become a national and international movement for children's and youth creativity.

Moldir Bekzhan has headed such organizations as "The Children are Painting the World" Social Fund, "Art Invest" Education Centre, Kazakhstan Association of Children & Family Entertainment, "Youth for healthy way of life" Public Organization, Kazakhstan National Federation of UNESCO Clubs, etc.

The Power of Arts Education Room

Ida Edwards *Athabasca, AB*

Creating Space to Support the Arts

Creating space to support the arts includes the elements of time and place. Having space in terms of time and place means different things at different levels of community and we will explore these needs.

Ida Edwards, B of Music, Vocal Performance and composition minor,

Musician, community builder and volunteer, town Councillor, business owner. Served as an executive member on many community boards in support of learning through the arts.

Dr. Adam Con, Dr. Eric Favaro, & Angela Elster *Pan-Canada*

National music education study

On June 1, 2019 the Coalition launched a national research study to investigate the current landscape of music education in Canada. Twenty-one organizations have made a commitment to support the project, and with key partners -Canadian Music Educators' Association, Music Canada, MusiCounts, Canadian Network for Arts and Learning and People for Education- the Coalition is confident that this study will be historic, as it addresses many emerging issues that are influencing the future

of all art programs but especially music in schools across the country. Principal investigator Dr. Adam Jonathan Con of the University of Victoria, in collaboration with Eric Favaro and Angela Elster have created a network of provincial and regional contacts to help gather information from all levels that work with or affect the subject of music education. Implemented over three phases, the scope of this study is to create a marker to help all the stakeholders who have a vested interest in K – 12 Music Education to better understand how the subject exists from region to region, the factors that contribute to the access to music education, and to provide information to support its future growth and development in Canada. It is our common understanding that a quality education for all includes the arts and this study begins with music education.

Dr. Adam Jonathan Con is Associate Dean of Fine Arts, Head of Music Education, Graduate Choral Conducting and conductor of the 170-voice UVIC Chorus at the University of Victoria. He served in similar capacities at the Bob Cole Conservatory of Music, California State University, Long Beach, at Wittenberg University in Springfield, Ohio and at Georgia Southern University in Statesboro, Georgia. He authored the largest study on the state of K-7 music education in British Columbia and is currently the principal investigator for the National Study on the State of Music Education in Canada. In frequent demand as a presenter, clinician and choral conductor, Dr. Con has participated at events such as the Foro Coro Americano in Argentina, I Foro Internacional De Educación Musical in Mexico, Podium: Canadian National Choral Conducting Symposium, National American Orff-Schulwerk Conference, the Canadian National GALA Conference, the National Canadian Orff-Schulwerk Conference, the Manitoba Provincial Music Educator's Conference, the Alberta Provincial Music Educator's Conference, the British Columbia Provincial Music Educator's Conference, the British Columbia Choral Federation Chorfest and Youth Choir, the Unitarian Universalist Musicians National American Conference, Ohio State Music Educator's Conference, the Georgia State American Choral Directors Association Conference, and the Georgia Music Educator's Conference.

Dr. Eric Favaro is a passionate education advocate who has devoted his entire career to helping teachers gain a better understanding of the importance of an education in and through the arts. Trained as a music educator, he is respected nationally and internationally as an innovator for effective programs in Arts Education, and is considered to be a leader in his field. Eric taught elementary music for several years, served as Coordinator for Arts Education with the Cape Breton-Victoria Regional School Board, and spent the last six years of his career as Arts Education Consultant for the Nova Scotia Department of Education. He has taught undergraduate and graduate education courses at several Canadian universities, and in 2011 he was appointed as Visiting Fellow to the Ministry of Education in Singapore. In that capacity he has served as an advisor for teacher development in music education. He has published extensively and he actively participates in research projects on current educational issues with colleagues around the world. Now retired from public education, Eric operates his consulting firm, Artscape Consulting Ltd. and for the past several years he

has built a vibrant business that focuses on training, research, and development.

Ms. Elster, one of Canada's preeminent Arts & Learning executives, is currently the Vice President, Vancouver Symphony Orchestra School of Music and Community Programs. Following three decades of leadership, most recently as Senior Vice President of The Royal Conservatory where she launched 'Learning Through the Arts' in addition to many other successful education and wellness programs. She has held leadership positions with the Coalition for Music Education and the Canadian Network for Arts and Learning and currently leads several Canadian creative projects. She holds a Bachelor of Music from the University of Toronto, an MA from OISE and the Certificate of Leadership in Expressive Arts from the European Graduate School where she is in the process of completing her PhD. She brings to organizations demonstrated expertise in teaching, research, curriculum development, government relations, fundraising and strategic planning. Central to all of her work is the creativity, inspiration, excellent quality, depth, and joy she learned through her music education and music teaching. Angela was awarded one of Canada's highest honors – the Meritorious Service Medal from the Right Honourable David Johnston, former Governor General of Canada recognizing outstanding accomplishments that set an example and bring benefit to our country.

Thursday, 2:30 pm

Grand Learning Space

Dr. Francine Morin *Winnipeg, MB*

Music for Social Justice: Impacts of an El Sistema After-School Orchestral Program in Manitoba

Music programs for social justice correlate with improved student outcomes. Research findings of an El Sistema orchestral program implemented in two inner city Canadian schools will be reported. Participants will perform and speak.

Dr. Francine Morin, an authority in Canadian arts education, teaches and conducts educational research. She works with institutional partners studying the impacts of Sistema Winnipeg on children's development and more.

Beryl Peters & Julie Mongeon-Ferré *Winnipeg, MB*

Design and Transform Kindergarten to Grade 12 Learning Spaces with the Arts: A Pedagogy of Multiliteracies

The in-progress participatory action research study presented in this session explores promising practices for designing Kindergarten to Grade 12 quality learning spaces with the arts in a pedagogy of multiliteracies.

Beryl Peters has enjoyed a rich career in arts education, recently as Arts Education Consultant for Manitoba Education. She is currently Director of School Experiences for the Faculty of Education, University of Manitoba.

Throughout **Julie Mongeon-Ferré's** 30 year music teaching career Julie enjoyed integrating technology and different art disciplines. Since 2011, she has been an Arts Education Consultant with the Manitoba Bureau de l'éducation française.

The Arts Ascend Room

Sharon Heading *Fort McMurray, AB*

First we Heal the Artist

The 2016 Horse River Wildfire forced the evacuation of 88,000 people in one day. 2579 properties were destroyed. Three years later there are still people waiting to get back in their homes. The Arts play a subtle but significant role in healing a community. The implementation of the Arts Recovery Strategic Plan takes you on the journey of healing the artists as they do their part to heal the community.

Sharon Heading has been a resident of Fort McMurray for 17 years. She comes from a background in Not-for-profit as a Special Event Organizer and as a Real estate Agent. The past 4 years she has combined those talents to do contract work in the Arts sector. Sharon is a respected member of the local Arts Community and exhibits regularly in the community. She is vice chair of the Public Art Committee, past President of the Wood Buffalo Arts Foundation and past coordinator of Learning Through The Arts. She is a passionate community volunteer committed to keeping the Arts front and center in the community.

Joan E Chandler *Kemble, ON*

Far From the Heart / Loin du Coeur

Want kids to talk about dating violence and consent? Sheatre's Far From the Heart does that using live theatre, online film, a digital/live hybrid, and live-streaming -- each encountering challenges.

JOAN CHANDLER (Producer, director, writer, facilitator) specializes in Forum Theatre and community arts. She has a keen ability with groups, spinning new plays with, by and about their own stories.

Transforming Communities Room

Aubrey Reeves *Toronto, ON*

Culture Days: exploring well-being through participatory programming

Marking the 10th year of Culture Days, we rolled out a year-long communications campaign centred on Creativity, the Arts, and Well-being. The presentation looks at the campaign results, learnings and grassroots up-take.

Aubrey Reeves is a Toronto-based artist and arts manager. Involved with Culture Days since it launched in 2010, she first led the initiative in Ontario and subsequently was named National Executive Director in 2017.

Tiina Kukkonen *Kingston, ON*

How Intermediary Organizations are Supporting Rural Arts Education

Rural communities across Canada are exploring the potential of the arts in promoting local sustainability and wellbeing. Central to achieving this goal is public access to high-quality arts education. However, educational opportunities can be limited in remote areas, prompting the need for strategies that build capacity within rural systems. Cross-sector and interdisciplinary partnerships are known to strengthen social systems, such as education. Research has further emphasized the role of intermediary organizations (IOs) that broker value-exchange partnerships between these different professional parties. IOs have scarcely been examined in the context of arts education, and less so in rural arts education. Thus, the purpose of my doctoral research is to investigate how a range of partnerships are formed through IOs to strengthen rural arts education and promote positive change for all stakeholders involved. This presentation will highlight emergent findings from interviews with five IOs working with rural communities in Quebec and Ontario.

Tiina Kukkonen is a visual artist, experienced arts educator, and PhD candidate in the Faculty of Education at Queen's University. Her publications in academic journals, practitioner magazines, and online forums aim to influence policy and practice in arts education. Her interest in rural arts education stems from her experiences living and working in rural and northern communities.

Empowering Young People Room

Jeremy Jeresky *London, ON*

Culture City Youth: Redefining Experiential Education

The programming mandate of CCY has endeavoured to continually work with the local school boards and with local organizations to ensure that particular needs and interests are recognized and articulated.

Jeremy Jeresky is the Curator of Public Programs and Learning at the London Arts Council. He has an extensive back ground in community art practice and research.

Dwayne Morgan *Toronto, ON*

Spoken Words. Open Hearts

Dwayne Morgan has been a full time practitioner of the spoken word for the past twenty-six years, twenty-one of those being spent working with students. Today, Morgan has formal partnerships with three school boards, and has created a spoken word league with two of them. Through these leagues, over 300 students per year get to experience the power that comes from standing in their truth, sharing who they are, and learning first hand about their peers. This initiative happens without the support of any arts organizations, but instead by lobbying the school boards to see the power in youth voice, and the various curriculum connections.

Dwayne Morgan is a multi award winning Spoken Word Artist and Educator from the Toronto Region. In 2013, Morgan was inducted to the Scarborough (Ontario) Walk of Fame.

Innovation in Collaboration Room

Nicola Raffaele Di Matteo *Halifax, NS*

Studying a painting: analyses of curators for observers and machines

Curators analyse paintings to describe the expressive intentions of the author, subjects, and techniques. Their analyses include concepts that are connected to other entities in the world. The Semantic Web is a collection of techniques that makes the content on the Web understandable by machines. They form a Giant Global Graph of knowledge that can be queried by people. Our project aims to create the tools to publish works of curators with such technologies. Observers will read the analysis of different curators and critics; links to learn more about the concepts will be available. Because our formal knowledge representation model considers parts of a painting, queries such as 'what do the hands in the middle of The Creation Of Adam represent?' can be answered. Descriptions of a picture will also be accessible clicking on parts of the published images. Also, using augmented reality, visitors could retrieve information simply by looking at a part of the picture. As a result, our system will improve understanding and scholarship in the fine arts. As the first application of our model, we will publish analyses of the Miss Chief's Wet Dream by Kent Monkman. A prototype will be also introduced.

Nicola Raffaele Di Matteo. Ph.D. student at Dalhousie University. Working on Semantic Web Ontologies and Frameworks, Segmentation Software and Time Machine Interfaces.

Longqi Yu *New Zealand*

The Past, Present, and Future: Ballroom Dance in Chinese Tertiary Institutions

The provision of ballroom dance within tertiary education in China arguably has a large impact on the ballroom dance industry locally and internationally. The aim of this research is to better understand how to educate students who major in ballroom dance in Chinese universities. I am particularly interested in Chinese ballroom dance teachers' meanings of curriculum, pedagogy, future trends, learners' needs, and the place of ballroom dance education within a rapidly changing society. In this presentation I will outline a brief history of how ballroom dance was introduced to China and then within Chinese universities. This presentation will also outline several key issues emerging from the interviews in this study. I hope that the findings arising from this research will improve the sustainability of ballroom dance education and practices within formal and informal education (UNESCO) contexts in China.

Longqi Yu (Johnny) is a PhD candidate at the University of Auckland. After completing his dual masters (two degrees) from Beijing Dance Academy (BDA) and University of Auckland, he was awarded the BDA Academic Excellence Award. Longqi is the first and only competitor from China and Asia to win the gold medal at the 53rd Junior Blackpool Dance Championship (2010) in the UK. He was a member of the Chinese DanceSport National Olympic Team.

International Perspectives Room

InSul Kim *South Korea*

Sharing Ideas on Sustainable Development for Arts Education Index (SAEI) Based on Seoul Agenda, the Korean Case

The purpose of this study is to develop an international index based on the Seoul Agenda: Development of Art Education, which was proclaimed at the 2nd World Cultural Arts Education Conference in February 2010. The Sustainable development for Arts Education Index (SAEI), is thus designed to measure the achievements of arts education after the declaration of the Seoul Agenda; not only the progress of South Korea after the declaration, but also that of other countries. The Korean version of the SAEI Index were calculated in the years 2011, 2014, and 2017; and shows some important findings and implications. The major finding of this study can be summarized as the necessity of efforts to improve the quality of arts education, considering the aftermath of the quantitative expansion in arts education programs, supports, and participants in Korea.

InSul Kim is an associate professor of Graduate School of Culture at Chonnam National University, Gwangju, Korea; and is interested in the arts can as an alternative form to reflect social problems, initiate civic engagement, and produce social capital.

Gloria Zapata Restrepo *Colombia*

The challenge of arts & cultural education for a diverse and post-agreement country

The Power of Arts Education Room

Digital Strategy Consultation – A

Members of the Canadian Network for Arts & Learning's Digital Strategy team, along with Peter Skillen and Laurie Biderman, will facilitate discussions on creating a pan-Canadian inclusive digital strategy for the future of the arts and learning sector.

Thursday, 4:00 pm

Grand Learning Space

Benjamin Jörissen, Elke Möller, & Friederike Schmiedl
Germany

Digitization and Arts Education: Recent Research Perspectives and Outcomes

Digitalization and mobile connectivity have changed our worlds in an unprecedented way. The distinctions of online versus offline, cyberspace versus meatspace, or even "real" world versus "virtual" world, are obsolete. In this context, arts education is of particular relevance: The digital transformation of our world requires new cultural techniques. The talk will first offer a more comprehensive view upon digitality and digitalization, regarding (cultural) historical as well as well as systematic perspectives. Secondly, the necessity of arts education to understand, as well as its capability to contribute to a more

empowering digital culture will be located on the three layers of 1) a necessity to adapt to post-digital youth culture, 2) the chance and responsibility of arts education to contribute to an inclusive and all-encompassing development towards (post) digital education, and 3) the significance and potential of the discourses of arts related to the digital transformation of culture and society.

Dr. Benjamin Jörissen is Chairholder of the Chair of Education with a focus on Culture and Aesthetics at Friedrich-Alexander-University Erlangen-Nuremberg. The Chair's research aims to contribute to an understanding of the role of aesthetic, arts and cultural education in a transforming and diverse world.

Elke Möller is a research associate at the Department of Education with a Focus on Culture and Aesthetics and pursues a PhD in Media Studies at the Friedrich-Alexander-University of Erlangen-Nuremberg (Germany). She currently coordinates the meta-research project »Digitalization in Arts and Cultural Education«.

Friederike Schmiedl works as a research assistant in the meta-research project »Digitalization in Arts and Cultural Education« at the Friedrich-Alexander-University Erlangen-Nuremberg (Germany). In addition, she is a PhD candidate at the Department of Education with a Focus on Culture and Aesthetics.

Jahyun Kim & Hyejin Yang *Korea*

Rediscovering Arts and Learning in the Digital Age: A Reflection on What We Explored

Recently, various plans have been established at the national policy level in response to technology from the arts point of view in South Korea. Learning about the changes in arts learning was one of the key focus areas in 2018. KACES took a new step forward in various ways focusing on: new content development, re-training artist group, and discovering discourses. Among many initiatives, an international symposium and an 'art+tech+education' forum were hosted to share diverse practices; research and a survey were conducted to suggest a new model, frame and directions to the new program; several art-tech integrated training programs were developed and introduced to teaching artists and school teachers, and; new educational contents were developed to tackle distance learning through VR and AR. By highlighting what we tried and experienced through such a new exploration throughout the year, this presentation will reflect process, learning and impact of the projects.

Jahyun Kim joined the Korea Arts & Culture Education Service in 2005, its founding year. She has been establishing solid platform for sustainable arts and culture education as the director of the Educational Affairs Division.

Hyejin Yang is a program coordinator for the International Affairs Team of the Korea Arts and Culture Education Service, a public agency within the Ministry of Culture, Sports and Tourism of Korea.

The Arts Ascend Room

Nissa Sills *Kingston, ON*

Students' Experiences of Physical Disability in Secondary School Drama Education

This presentation will provide an overview of ongoing research that examines students' experiences of physical disability in secondary school drama education. For this multiple case study research (Stake, 2010), data collection involved three semi-structured interviews with each of the five participants, who described their memories of their high school drama experiences. Data were thematically analyzed through a process of inductive open coding. The results include descriptions of themes that emerged as significant to the participants' experiences.

Nissa Sills is a master's student researcher with a background in drama education and its intersection with physical disability.

Elfrieda Lepp-Kaethler & Youn Sun Park *Otterburne, MB*

Learning English in Color: A Multi-modal Approach to Language Teaching

The therapeutic power of the arts has wide-reaching potential for language teachers and learners in the challenges of language learning, personal and family struggles and negotiating unfamiliar cultural contexts.

Elfrieda Lepp-Kaethler (Ph.D. Associate Professor of TESOL, Providence University College, ExArts Diploma WHEAT) works as a language teacher educator and is researching the role of visual art in language learning.

Youn Sun Park (B. A. Art Therapy, TESOL Cert.) is a TESOL student at Providence University College where she is combining her passion for art therapy and English language teaching.

Transforming Communities Room

David Hurlow *Toronto, ON*

Vulnerability & the Arts: Humanity's Secret Superpower – an interactive mini-workshop

A team-enhancing workshop in which participants experience the power of collaboration and cooperation which will dynamically influence how they interact with each other in the day to day work environment.

The process encourages participants to embrace creative challenges while building an appreciation for the collaborative process.

Story Planet is a creative non-profit that empowers young Torontonians to make and share their stories. Our expert artists, writers, and volunteers provide young people – particularly those from communities lacking in resources – with experiences that build strong communication skills while fostering self-worth and a sense of belonging. Our programs are inspired by the U.S. based 826 writing centers co-founded by best-selling author

David Eggers.

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Empowering Young People Room

Wendy Passmore-Godfrey *Calgary, AB*

Using Puppets to Encourage the Awareness and Facilitate the Discussion of Mental Health and Wellness Issues

W.P. Puppet Theatre Society (WPTS) seeks to spark curiosity; provide understanding about the world we live in; examine the issues of our time; consider solutions and inspire our audiences to become active, ethical and involved citizens through puppetry. We do this through innovative and explorative puppetry arts:

- Producing and performing original shows which tour throughout Alberta transforming school gyms and community centres into theatres with our lights, sound and stunning sets.
- Presenting a wide range of learning experiences and professional development, through, in and about puppetry, in schools and community events for children and adults. (300 average hours per year)
- Actively participating and promoting a wide variety of community engagement projects building connections and social capital.
- Annually reaching over 5,000 people at over 150 events.

Our most recent strategic plan identified three strategic priorities: Redefine Puppetry, Increase Visibility and Foster Collaborations.

Wendy Passmore-Godfrey is the Artistic Director and Founder of WP Puppet Theatre. In 1986, Wendy received her BFA from the University of Calgary and has since exhibited and performed her work nationally and internationally.

Innovation in Collaboration Room

Inouk Touzin *Calgary, AB*

Les sommets et les creux dans les organismes artistiques

Fondateur du Théâtre à Pic, Inouk Touzin a mené l'organisme depuis sa fondation, en 2010, jusqu'à sa démission du poste de directeur artistique et général à l'été 2018. Retrouvez Inouk qui nous parlera de ses expériences à la tête du TàP et les défis qui ont entravé le développement de cette jeune compagnie de

théâtre. Nous explorerons comment les limites du bénévolat, du développement communautaire et du financement public peuvent porter préjudice malgré un intérêt marqué pour les services et activités de la compagnie. Nous verrons les forces sur le terrain, ainsi que les lacunes qui ont entravé la route de l'initiative. Cette session sera un témoignage vécu, présenté comme données factuelles dont on peut tirer des leçons.

Inouk Touzin est un artiste théâtral polyvalent qui détient un MFA en mise en scène de l'Université de Calgary. Il a oeuvré au Théâtre à Pic et a contribué à l'essor d'une centaine d'institutions canadiennes depuis les 20 dernières années.

International Perspectives Room

Melissa Ferreira, PhD *Brazil*

Performing Arts and Learning: Reflections on the Presence of Children in Plays for Adults

This paper reflects on the political and ethical issues concerning the presence of children as actors in contemporary theatre. The strong effect caused by the appearance of children on the stage is almost a consensus in the theatre community, however little is said about the effects of children's participation in plays with adult themes from the point of view of the child actor. The paper approaches contemporary theatre experiences in which children participate in international productions of plays with themes such as death, sex and violence. The questions that emerge from these experiences are: What does it mean to make theatre with children and the power structures that are at play when doing this? Is it possible to establish egalitarian relationships in theatrical productions with adults and children, or will it always be a one-sided power relationship? Are death, sex, violence, war and disease "adult themes"? Can the theatre be a safe place for children to learn and think about sensitive subjects such as loss, grief, submission and love? Can the embodied presence of children in theatre be an act of resistance against the invisibilization of their bodies and the silencing of their voices? This work is particularly focused in the political dimensions of childhood and in learning practices and theories which recognize children and young people as social agents of change.

Melissa Ferreira, PhD, is a researcher at The State University of Campinas in São Paulo, Brazil. Fellow of The São Paulo Research Foundation (FAPESP), grant#2017/11886-0.

Margot Wood *South Africa*

Performing Arts Experiences for Children with Complex Needs

The Arts have the potential to break through the barriers and limitations which participants with neurological, physical and cognitive challenges have to contend with. Performing Arts experiences based on sensory exploration can wire the neural connections between the brain and the sensory organs. The importance of sensory exploration is often well-understood and regarded as necessary in the care of children with severe and multiple disabilities but caregivers very often, through feelings of anxiety, low self-esteem and lack of training, resort to 'parking' children in their care. Children are placed in sensory stimulating environments but with no active engagement and

interaction or attention paid to truly engaging with their charges. Caregivers are often exhausted, unsure and anxious. Children who rely on the sensory and non-linguistic means of communication are often very aware of this and pick up on their anxiety or disinterest. One on one interaction is required to truly engage in meaningful experiences and this is often lacking. This study documents the creation of a sensory space for children with severe and multiple disabilities to encourage mindful personal and group glow experiences as they engage in a sensory journey and exploration of the space. Through the use of repetition and a sense of ritual, children are invited into a world encouraging mindful engagement. The project attempts to not only focus on the experience of the participants but also to invite caregivers into engagement and provide them with skills to continue similar experiences.

Margot Wood is a theatre-maker and lecturer in Educational Drama and Theatre at the Cape Peninsula University of Technology in Cape Town, South Africa.

The Power of Arts Education Room

Dr. Jody Stark *Winnipeg, MB*

Digital Sound Design in the Elementary Music Class: Potential and Pitfalls

This session will present a potential model for a pedagogy of creation and discuss its application to a sound design project in a middle school in Winnipeg, Canada, and to an integrated arts project at a conservatory in Montbéliard, France. Canadian visual arts scholar Pierre Gosselin's model for creation served as a guide for both projects. While both endeavours were framed using aspects of the model and used the same iPad applications as a platform for creating, the Winnipeg project presented several pitfalls related to the context and allotted timeframe which will be shared. In addition to a discussion of Gosselin's model and the potential and pitfalls we experienced in engaging students in digital sound design and creating, this session will also introduce several iPad applications and discuss their potential use in the arts classroom.

Jody Stark is an Assistant Professor in Music Education at the Desautels Faculty of Music at the University of Manitoba.

Dr. Jody Stark *Winnipeg, MB*

Exploring a Comparative Musics Model Towards an Anti-Racist Music Education

"The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story."
-Chimamanda Ngozi Adichie

In spite of Canada's enormous racial and cultural diversity, colonialist representations of Canadian identity are reflected in the repertoire commonly available and taught in early years music classrooms. This presentation reports on a collaborative project between a school division and a university researcher to explore a potential model for de-centering colonialist narratives about music and creating an anti-racist pedagogy in the music classroom. The participants in this study are working together to implement a Comparative Musics Model and to discover what this might look like in their own classrooms. The study seeks to respond to the following research questions:

1. In what ways do current models of early years music reinforce an Anglo- and Euro-centric understanding of music?
2. What might a Comparative Musics Model approach to teaching music look like for early years music programs?
3. What kinds of teaching resources would be helpful and needed in supporting such an approach?

Dr. Jody Stark is an Assistant Professor in Music Education at the Desautels Faculty of Music at the University of Manitoba. Jody began her career as an elementary music educator.

Friday, 11:00 am

Grand Learning Space

Gabriel Tougas, Eric Plamondon, Genevieve Pelletier, & Roxane Dupuis

Bâtir l'identité culturelle et linguistique par le biais des arts / Building Cultural and Linguistic Identity through the Arts

Bâtir l'identité culturelle et linguistique par le biais des arts
Les arts sont essentiels à la création et au maintien de l'identité culturelle et linguistique. Au Manitoba, les francophones de souche, les Métis et les nouveaux arrivants parlant français vivent dans un contexte minoritaire. Malgré ce contexte minoritaire, notre communauté dynamique s'épanouit, trouve sa voix, s'affirme et contribue à la vitalité du Manitoba. Ces perspectives, ses forces et ses défis artistiques, culturels et linguistiques seront partagés et discutés lors de cette table ronde.

The arts are essential in creating and maintaining cultural and linguistic identity. In Manitoba, francophones, Metis, and French-speaking newcomers live in a minority context. Despite the minority context, our vibrant francophone community flourishes, has a voice, affirms itself and contributes to the vitality of Manitoba. These artistic, cultural and linguistic perspectives, strengths and challenges will be shared and discussed at this panel.

Originaire de Winnipeg, **Gabriel Tougas** est un scénariste-réalisateur de télévision et de film. Sa filmographie professionnelle comprend le long-métrage dramatique *Héliosols* et le documentaire *Cela était notre message*, un portrait de l'identité des jeunes d'expression française au Manitoba. Dans son travail et dans la vie, il s'intéresse à l'écologie, l'identité culturelle, l'engagement citoyen et les grands espaces. Hailing from Winnipeg, **Gabriel Tougas** is French-language film and television director. His work includes the investigative drama *Exposing Héliosols*, and the feature documentary *Cela était notre message*, exploring young Manitoban francophones' identities. In his work and life, his interests include environmentalism, cultural identity, citizen engagement and wide open spaces.

Geneviève Pelletier est une comédienne et metteuse en scène canadienne de Winnipeg. Depuis 2012, elle est à la barre de la direction artistique du Théâtre Cercle Molière qui célèbre en 2019 ses 94 ans d'existence, la plus ancienne troupe de théâtre du pays. Elle s'intéresse aux croisements des cultures et des

multiples possibilités s'ouvrant dans ce monde qui devient de plus en plus petit, provoquant des espaces de création fertiles et complexes.

Geneviève Pelletier is a Canadian actor and theater director from Winnipeg. She took over the reins of Canada's oldest running theater (since 1925), le Théâtre Cercle Molière in 2012. She is interested in nurturing fertile creative spaces that include all cultures and voices.

The Arts Ascend Room

Tanja Faylene Woloshen *Winnipeg, MB*

Dance as a Decolonizing Process: A Radical Praxis for Embodiment

This experiential workshop explores the dynamic efforts of lucidity and mindfulness, as a conjunctive process of somatic imagination, as a radical effort to (re)experience dance from an interior sensitivity of presence and history. To situate this embodied inquiry, a personal practice of Butoh Dance will be a focus.

Workshop participants will be introduced to psychosomatics, historical knowledge regarding the origins, foundations, and global developments of Butoh dance, actively participate in an investigation of re-creating their own narrative through somatic experiencing. (e.g., dance improvisation, choreography, poetic writing), and will experience a process towards re-indigenizing dance education.

Tanja Faylene Woloshen BA Hon MFA Bed

Dance Artist/ Educator. Performs across N.A., & EU. Recent: Dance Studies Association Conference, Leimay NYC, YLDE AiR, "A Short History of Crazy Bone", "Holy Wild", IEATA Conference. Teaching: WHEAT, ULethbridge, UWinnipeg, and UBC-O.

Heather Shillinglaw *Edmonton, AB*

Art beyond the bush...

Making art that is installation based using mixed medias on the prospective of oral histories of her family past and visualize her Nohkoms (her grandmothers) as healers and while making art the Metis connection to the Mind body and spirit to sustain us from reconciliation and loss of culture.

'**Shillinglaw** is a guest speaker, presenter, educator, curator, world traveller and an advocate for women and the challenges they face, Shillinglaw's artwork has been a part of private and corporate collections across Canada for the past two decades. A devoted wife and a nurturing mother, working with in her community locally of all ages and globally; her artwork has been exhibited in numerous art galleries around the country and she's taken her work and her wisdom beyond Canada's borders to places that include Paraguay, Argentina, and Budapest among others.'

-John Copley Writer Alberta Native News.

Transforming Communities Room

Caroline Brendel Pacheco & Angela Elster *Vancouver, BC*

Transforming Early Childhood Education through Music: An Innovative Project

An overview of the Vancouver Symphony Orchestra School of Music innovative project that aims to increase the presence of music education in the learning experiences of young children and families.

Caroline Brendel Pacheco is a Brazilian music educator and scholar, interested in music education, childhood development, and anti-racism education. She is currently a PhD Candidate at Simon Fraser University.

Ms. Elster, one of Canada's preeminent Arts & Learning executives, is currently the Vice President, Vancouver Symphony Orchestra School of Music and Community Programs. Following three decades of leadership, most recently as Senior Vice President of The Royal Conservatory where she launched 'Learning Through the Arts' in addition to many other successful education and wellness programs. She has held leadership positions with the Coalition for Music Education and the Canadian Network for Arts and Learning and currently leads several Canadian creative projects. She holds a Bachelor of Music from the University of Toronto, an MA from OISE and the Certificate of Leadership in Expressive Arts from the European Graduate School where she is in the process of completing her PhD. She brings to organizations demonstrated expertise in teaching, research, curriculum development, government relations, fundraising and strategic planning. Central to all of her work is the creativity, inspiration, excellent quality, depth, and joy she learned through her music education and music teaching. Angela was awarded one of Canada's highest honors – the Meritorious Service Medal from the Right Honourable David Johnston, former Governor General of Canada recognizing outstanding accomplishments that set an example and bring benefit to our country.

Heather Russell-Smith & Nova Courchene *Winnipeg, MB*

Manitoba Theatre for Young People and Native Youth Theatre

Staff and students from Native Youth Theatre and Manitoba Theatre for Young People explore the relationship between our companies and present a short work from our 24/7 Performing Arts Festival.

Nova Courchene is Anishinaabe-kwe and currently the Assistant Program Director at the Native Youth Theatre program. She has worked with many Indigenous artists, musicians and creatives during her career.

Heather Russell-Smith is an actor and drama educator. As MTYP's Drama Outreach Coordinator, she values the chance to discover every day the positive impact that theatre has in the lives of children.

Empowering Young People Room

Darla Contois, Marsha Knight & Hope McIntyre *Winnipeg, MB*

Seven Visions - Reconciliation Through Theatre

Sarasvati Production has undertaken an ambitious project working with Indigenous youth to explore their experiences of living in a colonized nation. The process, results and lessons learned will be shared.

The presentation is by a theatre company. **Sarasvati Productions** is experimental and transformative theatre that presents significant social issues; engages in community collaboration; and supports emerging artists. An active independent theatre company in Winnipeg since 2000.

Darla Contois, Project Facilitator - Darla Contois is a Cree/Salteaux artist from Mispawistik Cree Nation in Manitoba. She graduated from Toronto's Centre for Indigenous Theatre and won the Emerging Artist Award at Summerworks 2017 for "White Man's Indian".

Marsha Knight, Indigenous Coordinator - Marsha Knight has worked in the theatre and film industry for over 20 years. She has performed on stages nationally as well as at the Edinburgh Fringe Festival.

Hope McIntyre, Artistic Director - Hope has a BFA in performance and an MFA in theatre directing. She is a published playwright, free-lance director, and teaches at the University of Winnipeg.

Innovation in Collaboration Room

Mary Clare Kidenda *Kenya*

Artistic Learning Styles to Enhance Reflective Practice in the Informal Sector in Kenya

The informal sector in Kenya, otherwise referred to as the Jua Kali, is credited for the production of iconic African handicrafts, fashion, textile, furniture and other products that have today transcended their domestic or ceremonial significance and are traded as artifacts at the global market. The artifacts are produced by artisans who are trained through traditional apprenticeship. This paper interrogates some of the key features of artistic learning style in the Jua Kali sector; and how reflective practice can be used to determine a new mode of delivery using a mix of learning styles. The findings from the research and its potential contribution to Kenya's national economy and developmental agendas is instructive—there are key lessons to be learnt and implications for art education.

Mary Clare Kidenda holds a Doctorate in Design and Visual Arts that focused on Digital Design Training Model for the Jua Kali in Kenya. She is the current Chair of the Department of Design and Creative Media, School of Creative Arts and Media Technology.

Ralph Buck *New Zealand*

Arts Integration: Visions and Realities

For the last 18 months my research team has been examining different means for supporting teaching and learning of the arts

in a primary school in a remote rural location in New Zealand. We are half way through this 3 year research project. Our aim is to better understand how to support teachers sustainably teach the arts across the curriculum. We are specifically interested in whole school strategies and perspectives as we are conscious that the survival of what happens in the classroom is shaped by multiple 'players' and many social, political, economic, and cultural factors. Our research is located in a small and economically poor school with 8 teachers. We have gathered qualitative and quantitative data and this presentation will speak to that data. The presentation will also speak to the reality issues of pursuing this research as experienced by the teachers within the research.

Ralph Buck is Head of Dance Studies, University of Auckland. He has been recognised with several teaching, research and leadership awards. His research and teaching has been presented around the world and in leading research journals and books. His work with international organizations draws attention to potential roles of dance as a dynamic agent for change within security, health and education concerns.

International Perspectives Room

Neryl Jeanneret *Australia*

Reconceptualising the Artist-in-Residence

An Artist-in-Residence program implies an artist "resides" in an environment for a period of time, supported by an institution or benefactor to research, reflect, create, develop, present and/or produce during this residency. The financial obligations on the part of the institution make these programs difficult to establish and/or sustain without ongoing government or benefactor support, or significant marketing know-how to generate income from such a program. The arts education team in studio Five at the Melbourne Graduate School of Education has designed a flexible hosting program that invites artists into the arts components of various programs by reconceptualising traditional notions of the Artist-in-Residence with a greater focus on mutual in-kind benefits and minimal expenditure. This paper presents a range of strategies used for Artist-in-Residence experiences across drama, music, the visual arts and humanities we have brought to our university students and our school communities, including teachers and children, during 2018-19.

Associate Professor **Neryl Jeanneret** lectures in undergraduate and postgraduate music and arts education at the Melbourne Graduate School of Education where she leads the Artistic and Creative Education group. Her research has focused on artists working with children and young people, engagement in music classrooms, teacher education in the arts, and Creative Education.

Chee Hoo Lum *Singapore*

The Artground Experiment: Building a community of artists to develop work for young audiences

This research narrative follows the Groundbreakers (2018) incubation program initiated by The Artground (Singapore) where

selected artists embark on a year-long process to conceptualize, devise, and test out works for young audiences. The research team conducted semi-structured interviews with the Groundbreaker artists at the beginning, mid-way and at the end of the program, also following through with observations of some of the rehearsals, trials and performances the artists have put up throughout the program, including an incubation lab the artists were invited to participate in. The findings of this research narrative will focus on the key learnings of two Groundbreaker movement artist groups, reflecting on the creative process and pragmatic considerations in making work for young audiences, balancing between performance, interactivity, children's agency, and an invitation to play. The support system provided by The Artground team in encouraging the experimental and exploratory process by the artists will also be discussed.

Chee-Hoo Lum is Associate Professor of Music Education in the Visual & Performing Academic Group at the National Institute of Education. He is the head of UNESCO-NIE Centre for Arts Research in Education. Chee Hoo's research interests include issues towards identity, cultural diversity and multiculturalism, technology and globalization in music education, creativity, and elementary music methods.

The Power of Arts Education Room

Betty Carpick *Thunder Bay, ON*

Spark: The Power of Emotion and the Senses

Playing and art making are restorative. Rethink how art projects can spark excitement and interaction to provide generously for all ages, abilities, genders, heritages, and socio-economic statuses.

Betty Carpick is an inter-disciplinary artist, educator, and environmentalist whose practice looks at issues in serious and playful ways. She's of Cree descent from Northern Manitoba and lives in Thunder Bay, Ontario.

Dr. Peter Vietgen *St. Catharines, ON*

Exploring Truth and Reconciliation through the Power of Art

This presentation will highlight the results of a research study conducted at Soaring Eagles, an Indigenous Alternative Secondary School located in the Niagara Region, Ontario, Canada. In the fall of 2017, with very little to no visual arts taking place in a program with students whose culture was naturally rich in the arts, the researcher proposed to implement a project to engage the secondary students in an exploration of the Calls to Action put forward by the Truth and Reconciliation Commission of Canada, in 2012. Using visual arts as the language of communication, this research project served a two-fold goal - a) to familiarize the students with the language and creation of art as found in the learning expectations in the Ontario Visual Arts Curriculum, and b) to give the students a voice to use the language of art as a vehicle to express their thoughts, ideas and personal stories around the content found in the Calls to Action shared in the Truth and Reconciliation Commission of Canada Report and what these Calls to Action meant to them as Indigenous youth living in Canada today. The project culminated in an exhibition of the student artwork being

showcased in the spring of 2018, at Rodman Hall Art Centre, Brock University, the largest art gallery in the Niagara Region. This presentation will also include post project reflections made by the student artists involved in the project as well as reflections by the classroom teacher, as a result of interviews conducted after the project was completed.

Dr. Peter Vietgen is an Associate Professor of Art Education in the Faculty of Education, Brock University, and is the current President of the Canadian Society for Education through Art.