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.

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 1 Simultaneous Interpretation</th>
<th>Room 2</th>
<th>Room 3</th>
<th>Room 4</th>
<th>Room 5</th>
<th>Room 6</th>
<th>Room 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30 – 2:30</td>
<td>Tanya Senk Decolonizing and Indigenizing Arts Education: Learning from Indigenous Elders, Knowledge and Wisdom Keepers, Artists and Scholar</td>
<td>Bilingual Session</td>
<td>Joyce Clouston Creation of Creative Space: A Case Study</td>
<td>SPIN El Poeta &amp; Randell Adjei Propuesta no Protesta; The R.I.S.E. of the Grassroots Movement</td>
<td>Jody Greenman-Barber Building capacity in schools: The legacy of successful collaborative partnerships</td>
<td>Emily Akuno Arts education as TVET: Empowering youth for creativity</td>
<td>Caroline Brendel Pacheco, Gillian Hunter-Gibbs, Monica Henao Mejia &amp; Angela Elster Transforming early childhood through music</td>
</tr>
<tr>
<td></td>
<td>Lindy Kinoshameg INDIGENizeUS at Young People’s Theatre</td>
<td>Louise Campbell Participatory Creative Music Hub, an on-line resource by and for people who create their own music</td>
<td>Tim Borlase Spreading the news: Íkkaujamiq and the Labrador Creative Arts Festival</td>
<td>Eddie Ayoub Art City</td>
<td>Karen McClellan, Dr. Clara Howitt &amp; Bernadette Berthelotte Arts Can Teach</td>
<td>Moldir Bekzhan “The children are painting the world” social fund</td>
<td>Dr. Francine Morin &amp; Representative Program Participants Music for Social Justice: Impacts of an El Sistema After-School Orchestral Program in Manitoba</td>
</tr>
<tr>
<td></td>
<td>Dr. Francine Morin &amp; Representative Program Participants Music for Social Justice: Impacts of an El Sistema After-School Orchestral Program in Manitoba</td>
<td>Aubrey Reeves Culture Days: exploring well-being through participatory programming</td>
<td>Jeremy Jeresky Culture City Youth: Redefining experiential education</td>
<td>Hung Keung A new approach for inclusive art education: Interactive chinese characters workshop</td>
<td>InSul Kim Sharing Ideas on Sustainable Development for Arts Education Index (SAEI) Based on Seoul Agenda</td>
<td>Digital Strategy Consultation - A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beryl Peters &amp; Julie Mongeon-Ferré Design and Transform Kindergarten to Grade 12 Learning Spaces with the Arts: A Pedagogy of Multiliteracies</td>
<td>Sharon Heading First we Heal the Artist</td>
<td>Tiina Kukkonen How Intermediary Organizations are Supporting Rural Arts Education</td>
<td>Dwayne Morgan Spoken Words. Open Hearts</td>
<td>Longqi Yu The Past, Present, and Future: Ballroom Dance in Chinese Tertiary Institutions</td>
<td>Gloria Zapata Restrepo The challenge of arts &amp; cultural education for a diverse and post-agreement country</td>
<td></td>
</tr>
</tbody>
</table>
### Thursday, October 24

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 1 Simultaneous Interpretation</th>
<th>Room 2</th>
<th>Room 3</th>
<th>Room 4</th>
<th>Room 5</th>
<th>Room 6</th>
<th>Room 7</th>
</tr>
</thead>
</table>
| 4:00 – 5:00| Benjamin Jörissen, Elke Möller & Friederike Schmiedl  
Digitalization and arts education: Recent research perspectives and outcomes  
Jahyun Kim & Hyejin Yang  
Rediscovering arts and learning in the digital age: A reflection on what we explored | Nissa Sills  
Students Experiences of Physical Disability in Secondary School Drama Education  
Elfrieda Lepp-Kaethler & Youn Sun Park  
Learning English in colour: A multi-modal approach to language teaching | Dr. Jody Stark & Gaja Maffezzoli  
Digital Sound Design in the Elementary Music Class: Potential and Pitfalls  
Dr. Jody Stark  
Exploring a Comparative Musics Model Towards an Anti-Racist Music Education | David Hurlow & Liz Haines  
Vulnerability & the Arts: Humanity's Secret Superpower  
Wendy Passmore-Godfrey  
Using Puppets to Encourage the Awareness and Facilitate the Discussion of Mental Health and Wellness Issues | Frederick Mbogo, Lydia Muthuma, Caroline Mose, Flora Mutere Okuku & Wycliffe Obiero  
Renegotiating identities through the idea of art in Kenyan University Lecture halls | Melissa Ferreira  
Performing Arts and Learning: Reflections on the Presence of Children in Plays for Adults  
Margot Wood  
Performing arts experiences for children with complex needs | Digital Strategy Consultation - B |

### Friday, October 25

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 1 Simultaneous Interpretation</th>
<th>Room 2</th>
<th>Room 3</th>
<th>Room 4</th>
<th>Room 5</th>
<th>Room 6</th>
<th>Room 7</th>
</tr>
</thead>
</table>
| 11:00 – 12:00 | French Panel  
Gabriel Tougas, Eric Plamondon, Genevieve Pelletier, & Roxane Dupuis  
Bâtit l'identité culturelle et linguistique par le biais des arts  
Inouk Touzin  
Les sommets et les creux dans les organismes artistiques | Tanja Faylene Woloshen  
Dance as a Decolonizing Process: A Radical Praxis for Embodiment  
Heather Shillinglaw  
Art beyond the bush… | Ida Edwards  
Creating Space to Support the Arts | Darla Contois, Marsha Knight & Hope McIntyre  
Seven Visions - Reconciliation Through Theatre | Mary Clare Kidenda  
Artistic Learning Styles to Enhance Reflective Practice in the Informal Sector in Kenya | Neryl Jeanneret  
Reconceptualising the Artist-in-Residence | Betty Carpick  
Spark: The power of emotion and the senses  
Dr. Peter Vietgen  
Exploring Truth and Reconciliation through the Power of Art |
**Presenter Information & Abstracts**

**Thursday, 1:30 pm**

**Room 1**

**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-inawendinwin’ – ‘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 Kappamahchakwe - 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.

**Room 2**

**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 SMQ 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 SMQ, **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.

**Room 3**

**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: IkKaumaujimmik and the Labrador Creative Arts Festival**

IkKaumaujimmik 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.

Room 4

SPIN El 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 El 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 #LARaza 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 Fresh Wes, D'Mai Young, Jody Greenman-Barber, Dr. Bernadette Berthelotte, & Ms. Karen McClellan.

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.

Room 5

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, & Ms. Karen McClellan Windsor, ON

Supporting the Arts for Learning: What the GECDSB is doing.

Partnership between Arts Can Teach and the GECDSB.

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.

Room 6

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.

Room 7

Caroline Brendel Pacheco, Gillian Hunter-Gibbs, Monica Henao Mejia, & 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.

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.

Thursday, 3:00 pm

Room 1

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.

Room 2

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.

Room 3

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.


**Room 4**

**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.

**Room 5**

**Hung Keung**  
*China*

**A New Approach for Inclusive Art Education: Interactive Chinese Characters Workshop**

This paper discusses new opportunities and challenges for arts and learning in a digital age through two novel animated and interactive Chinese character workshops. We aim to examine if interactive Chinese Characters could be explored as a new learning method and pedagogy, as well as a cross-generational approach for different community in the complex society. We first discusses how the traditional Chinese cultural ideas of ‘connoisseurship’ or ‘art appreciation’ integrated with the new concept of ‘Yellow Box’ theory, would be successfully applied to an inclusive art education system, with the use of digital media technology. Our research team will demonstrate how relevant concepts could be transformed for inclusive educational activities benefiting participants across different generations through ‘Yellow Box’ theory.

Associate Professor **Hung Keung** is an internationally renowned and award-winning digital media artist, researcher, scholar, and designer who has been involved in the creative and research aspects of film, video, and digital new media art around the world since 1995. He is founder/director of the innov + media lab (imlab).

**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.

**Room 6**

**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 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
Room 7

Digital Strategy Consultation – A
For organizations and individuals looking to share information about their digital initiatives, as well as to learn about other initiatives taking place across the country. Together we will determine how the sector can collaborate and partner to build a comprehensive digital strategy for arts and learning nationwide.

Thursday, 4:00 pm

Room 1
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 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.

Room 2

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 combing her passion for art therapy and English language teaching.

Room 3

Dr. Jody Stark & Gaja Maffezzoli 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.

Gaja Maffezzoli is a composer and professor at the Conservatoire de Montbéliard. They were brought together by this project

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.

Room 4

David Hurlow & Liz Haines  Toronto, ON
Vulnerability & the Arts: Humanity’s Secret Superpower

In the context of unconditional positive regard, we’ve found that young people can safely explore and integrate vulnerable aspects of themselves through the process of artistic expression.

Liz Haines is an Alien Priestess who loves stories; she shares her own through her work as a creator and producer of children’s television, and through Story Planet, which she founded and runs.

Dave Hurlow is a Story Wizard, freelance writer and musician. He is currently playing bass and singing in Andrew La Tona & The Nightshades and working on his first novel, Deep Sea Feline.

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.

Room 5

Frederick Mbogo, Lydia Muthuma, Caroline Mose, Flora Mutere Okuku & Wycliffe Obiero Kenya

Renegotiating identities through the idea of art in Kenyan University Lecture halls

Caught in a space where identities are not only inconstant but are also rapidly being influenced by frequent disruptions from technology advancement, the Kenyan academic within Schools of art in universities is constantly having to deal with problematic issues of definition and conceptualization. How does art get defined or classified particularly where traditions are more or less “invested”? How do we make art that reflects the aspect or idea of a “triple heritage” or a sense of hybridity? Or is contemporary African art already yoked in the folds of the inbetwixtness of definition? From ideas of what Fine Art is assumed to be, within a general understanding of traditions in Kenya, to what its interaction with new technologies is turning it into, to ideas of theatre of theatre and how contexts have created possibilities that sometimes are seen as mongrels of a multiple aspects of the performing arts in general, the panel hopes to unfurl the strategies employed by Kenyan scholars in their attempts at redefining what can be sold or consumed as art.

Dr. Fredrick Mbogo is a Senior Lecturer in the Department of Music and Performing Arts. His area of interest is in the theatre arts.

Dr. Lydia Muthuma, an art historian, lectures in the Department of Design and Creative Media. Her research interests vary between matters aesthetic, culture and identity.

Dr. Mose holds a Master of Science, and Doctorate, from the Universities of Oxford and London respectively, both in the fields of African Studies and Cultural Studies. She currently lectures at the Technical University of Kenya’s Music Department.

Flora Mutere-Okuku is currently Assistant Lecturer in Interactive Media in the Design and Creative Media Department at Technical University of Kenya (TU-K); a budding researcher in Multimedia arts and culture.

Wycliffe Omondi Obiero is a music performer, researcher and educator. He teaches music in the Department of Music and Performing Arts. His training in music performance and education is three-fold, formal, informal and non-formal.

Room 6

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. 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 focus not only 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.

Room 7

Digital Strategy Consultation – B
For organizations and individuals looking to share information about their digital initiatives, as well as to learn about other initiatives taking place across the country. Together we will determine how the sector can collaborate and partner to build a comprehensive digital strategy for arts and learning nationwide.

**Friday, 11:00 am**

**Room 1**

**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<br>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, Métis, 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’écologisme, l’identité culturelle, l’engagement citoyen et les grands espaces.

Hailing from Winnipeg, Gabriel Tougas is a 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 metteure 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.

**Inouk Touzin Calgary, AB**

**Les sommets et les creux dans les organismes artistiques**

Fondatrice 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 œuvré au Théâtre à Pic et a contribué à l’essor d’une centaine d’institutions canadiennes depuis les 20 dernières années.

**Room 2**

**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.


**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 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.


Room 3

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.

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.

Room 4

Darla Contois, Marsha Knight & Hope McIntyre Winnipeg, MB

Seven Visions - Reconciliation Through Theatre

Sarasvàti 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, Sarasvàti 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 Misipawistik 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.

Room 5

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.

Room 6

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.

Room 7

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.