



**BUILDING  
SOCIAL COHESION  
THROUGH ARTS  
EDUCATION**  
InSEA SEMINAR  
[www.insea.org](http://www.insea.org)

**Walvis Bay, Namibia**  
**29 Oct–2 Nov'18**



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This InSEA SEMINAR host by the Society for Arts Education in Namibia (SAEN) aims to promote InSEA in African countries and to foster dialogue and sharing of praxis and research about education through art. Special focus will be upon social cohesion through Arts Education and we welcome educators, teachers, artists and researchers from all the continents who are interested in this topic to share their experiences and reflections during this great event. Sub-themes include the role of Arts Education in:

- Understanding identity
- Safeguarding our diverse cultural heritage
- Building social responsibility and citizenship
- Art therapy in schools and community
- Artists involvement in formal arts education
- Artists involvement in Gender-based violence
- Promoting a safe and healthy environment
- Securing freedom of expression and basic human rights
- Formal teaching in primary and secondary schools
- Inclusive economic development
- Empowering artistic skills through economic emancipation and wealth creation- Economic empowerment through the arts

Welcoming Remarks  
Governor of the Erongo Region  
Hon. Cleophas Mutjavikua  
Swakopmund

Ladies and Gentlemen,

It is a great pleasure for me to welcome you all to the Region of Excellence, the mighty Erongo Region. Our country is known for its natural beauties and for being a peace-loving nation.

I am particularly humbled and thankful to the Directorate of Arts in the Ministry of Education Arts and Culture for choosing the Erongo Region, particularly Walvis Bay as the host of this significant International Arts Seminar.

When God created the human being, he used clay, designed the full body of a person according to his image, and added the ears, eyes, nose, hands, legs, and feet using that clay. This is a significant symbol that Arts is consistently vital in our lives.

Today marks yet another journey in the history of the Arts fraternity in our country with Namibia hosting this prestigious international Arts event. Our President His Excellency, Dr. Hage G. Geingob birthed the Harambee Prosperity Plan which is themed, "No one should feel left out". Yes! This symbolizes the significance of Arts in the Namibian house. It surely gives us strength and courage to continue working harder for the realization of an Arts supportive Namibia.

Mahatma Gandhi said, and I quote, "be the change that you want to see", unquote. Now, to all the artists here present, I believe that it was due to the fact that you have realized the importance of the Arts in your life and your society, and I am also convinced that it is because you wanted to make a difference and sensitize your communities about the significance of Arts to national economic development.

I am in the same vein proud to inform you that as from the beginning of this year (2018), Arts was officially declared an elective – supplementary subject in our Education System in the Republic of Namibia. This means that more Arts Teachers will be needed and that can be some of the local artists present here. This also means that we will need trained people in the Arts disciplines to assist the Ministry of Education, Arts and Culture to give training to teachers all over the country.

The broader fraternity is in television and radio – the presenters – sound engineers, computer animation – cartoons films creation, graphic designers – New Media Design section for the production of websites and of course music and drama which form part of Performing Arts and Visual Art.

In conclusion, remember that "The person who you are with most in life is yourself and if you don't like yourself you are always with somebody you don't like". For sure God made people according to his own will. He blessed us all with different talents. God didn't make a mistake when he has created the artist that you are today, for sure, the ball lies in your hand to be creative and think out of the box to make things start happening for yourself and this artistic journey.

God is not irresponsible to make you unique and to bless you with skills which many other people wish to have. Many people wish to be you, as such, may this seminar today open a lot of opportunities for you all to help us develop the Arts Arena in our communities.

Director of Ceremony, Ladies and gentlemen, allow me to once again welcome you to the Republic of Namibia, the Erongo Region and Walvis Bay in particular. I know that you will enjoy your stay here. Please do not forget to support our local entrepreneurs during your leisure time.

I thank you.

## Ministers' Keynote address

Namibian friends and guests to Namibia,

It is a proud moment and an occasion of great personal gratification to be able to address you during this Seminar on Art Education, making it the first time the country is facilitating an event of this nature in collaboration with InSEA. I do so most truthfully not only on my behalf but also on behalf of the Government of the Republic of Namibia, and the entire arts fraternity.

The seminar adopted a timely theme, "Building Social Cohesion through Arts Education," further divided into six more related sub-themes, which you will read in the program.

If you take a look at the seminar program, you will agree that this inaugural seminar is going to be busy and productive. There is a lot to offer for a five-day event. I would like to take this opportunity to thank the Local Organizing Committee for their diligent work. I would also like to thank participants, especially the international presenters, for joining us and sharing your valuable experience and ideas. The president of InSEA, Dr. Teresa Eca, it is essential to bring together experts in the field of arts into education so that we can comprehend together the potential of arts for education.

The arts have penetrated virtually all areas of operations of education and entwined with educational practices. To effectively benefit from arts applications, it is therefore essential that education professionals set themselves ready for transforming their practices and keep identifying effective ways for transformations in their contexts.

With this seminar, we will probably hear what arts have done in the different world contexts to break the barriers in the way of cohesion, how arts is a catalyst to progressive multiculturalism, and to give arts the recognition it deserves. We look forward to fostering dialogue, share praxis and explore research to make this seminar one of the most memorable in our history.

Selecting Namibia, and in particular the Erongo Region, as a venue for this seminar, was no coincidence. I have the feeling the feeling that Arts Education in the country is making slow progress, much of the activities were not enjoying the priority in the classrooms as it should be. A great deal more seemed to be essential to invigorate Arts Education, which could include the provision of adequate facilities and materials, making the environment where arts are taught attractive and conducive for scholars to develop their artistic or aesthetic sense and to afford them more significant opportunities to take up specialized courses in arts and crafts, if they had the necessary aptitude. Also, not to mention the importance of the training of Arts teachers. I would love to see more training for the arts teachers and the expansion of qualified Arts teachers. The supply of Arts teachers appears to be inadequate in number as well as in quality. The present position is that almost any teacher is forced into service as an Arts teacher. On the other hand, artists such as those found under the National Arts Extension Programme do not necessarily make a good Arts teacher in the classroom. There is the need, therefore, for carefully thought out arrangements for the training of NAEP staff and for providing in-service-training for those already in the profession. I look forward that advanced academic courses of the arts history and criticism, which can develop a broader appreciation of arts, which can be introduced earlier to our learners in schools and institutions.

I felt that Arts should be harnessed to a much greater extent than is the case now to make the products of our country's General Education satisfy aesthetic ends. It is also to train the children's aesthetic sense, to instill in them the sense of the beauty, to develop their powers of creative artistic expression and to give them an emotionally balanced personality.

One aspect that cannot be ignored is the adequate provision of financial assistance for promising

artists to serve as interns under acknowledged masters and to enable them to visit prominent Art centers and institutions and other significant places within the country and outside. The Government of Namibia has already started a scheme of scholarships for artists of outstanding promise through our National Arts Council of Namibia. I am confident they will welcome the advice of competent professors and doctors like you, as to how to make the arts more effective and fruitful.

Furthermore, my random thoughts which I ventured to place before the InSEA seminar participants, with the recommendation that it may appoint a committee of experts to consider the question of Arts Education in all its aspects for the region or continent, and suggest definite and concrete steps for consideration by those concerned.

I am also glad to take note that the Local Organizing Committee has decided to depart from the prevalent practice of an arts conference accompanied by outstanding shows to start and close with on a Namibian way. I will be glad to hear that the LOC reports that, as the subject for discussion is very thoughtful, and as such a seminar comes only once, practical importance was more imminent. Hence the approach to the seminar is efficient, as the many workshops testify. I will be waiting for a favorable report and relevant resolutions taken during the panel discussions.

The fanfare and trumpets of this seminar will sound much sweeter if the report of our proceedings evokes them. If the seminar, as I hope and believe, succeeds in thinking out and offering to the country and the region a clear picture of what Arts Education should be and thus productive and convinced suggestions as to how to achieve the goals, there will be no dearth of garlands and bouquets and they will then have a far more agreeable odor.

In conclusion, I hope that all of you will enjoy the seminar. I look forward that your conclusions and recommendations should be definite and concrete—I repeat definite and concrete. Because to be constructive, it must be realistic; it must keep in view our available resources. I am not referring to financial resources only but much more so to the skills and available personnel we have in the country and those international. While, therefore, you should undoubtedly recommend what is ultimately desirable, you should also indicate what is immediately feasible.

Congratulations to the Arts committee and Regional Office officers for bringing this seminar to the Namibian nation and the effort put in during the planning and organization. My blessings are with you for future arts programs. I am sure that Dr. Eca and the InSEA Executive will consider bringing, shortly, the InSEA World Conference to Africa.

I wish our international visitors will have an enjoyable stay in this beautiful town and country. Make use of this opportunity and learn about our culture and traditions as we have a rich culture.

To all the participants, locals and visitors, enjoy the time and be an active part of all the activities. With this, I declare the InSEA/Ministry of Education, Arts and Culture Arts Seminar officially opened.

I thank you.

Hon Ester Anna Nghipondoka,  
Deputy Minister of Education, Arts and Culture

## Message from the Acting Regional Director of Education, Arts and Culture, Erongo Regional Council

It is my pleasure and honour to welcome all presenters and participants to the Region of Excellence, Erongo Region and in particular to the Arts Seminar that we are hosting. We hope you will have a splendid time in our region.

Arts Education in the independent Namibia is a challenge and I strongly believe that the powerful role that arts education can play in increasing learner engagement, closing the achievement gap, and nurturing the skills that will ultimately change our world cannot be overemphasized.

In order to create change, learners must first learn to create. Just like adults and perhaps even more so because they are still developing their own identities, young people turn to and respond to the arts to help them communicate and understand ideas, viewpoints and emotions. In this way, the arts cultivate creative thinking which leads to other supplemental skills such as problem-solving which ultimately can benefit learners across disciplines.

Arts education should play an essential role in affirming and developing creative abilities among learners of all skill levels, without limiting it to those who aspire to be professional artists or writers.

Our current economy depends and thrives on innovation and new ways of thinking about and seeing the world. This is exactly what arts education nurtures - young people who, through creative practice, develop the skill to imagine the world differently and building social cohesion.

If young people have an inherent pull to create, which we believe, then the arts must be integral to learners' education, rather than viewed as separate.

This Art Seminar gives us another platform to empower our teachers, learners and upcoming artist to strengthen their potential to contribute to the Namibian society and its economy.

## Message from the Mayor of Walvis Bay

Ladies and Gentlemen, an event like this cannot happen overnight. The wheels start rolling weeks ago. It required planning and a bird's eye for details. You have been fortunate enough to be backed by a team of very motivated and dedicated colleagues from the Ministry of Education Arts and Culture who were all determined to restlessly work hard in making this event a huge success and who are result oriented.

Primarily, thank you for choosing our beautiful harbor town of Walvis Bay for hosting this event.

I would like to take this opportunity to place on record our hearty appreciation to our international colleagues from InSEA for the perfect logistical support and guidance you have extended to the organizing team from the Ministry of Education Arts and Culture.

I would specially like to thank our Honorable Deputy Minister of Education Arts and Culture, the Honorable Erongo Regional Governor, the Honorable Chairperson of the Erongo Regional Council and all Regional Councilors present, all Local Authority Councilors, the President of InSEA, the Art Director and the Erongo Education Acting Director present for gracing our event with your presence.

I cannot thank everyone enough for their involvement and their willingness to take on tasks beyond their comfort zones with one aim to make this event a remarkable and successful event.

Please do not forget to support our local businesses during your free time as you will be exploring our beautiful town. We are known to be a very peaceful town, therefore, feel free to visit all possible sights during your stay here in Walvis Bay.

I thank all the delegates of this programme for showing your interest to participate, engage and impart knowledge during this seminar.

Once again, thank you very much to all who assembled here.

Thank you.

Mayor of Walvis Bay

Mr W. Immanuel



## The sun will rise for the Namibian arts

Building social cohesion through arts education requires context-specific, proactive strategies that address Namibia's historic and structural forces of inequality. Our objective should be to help improve the country's economic and social policies in a way that fosters social inclusion, social capital and social mobility.

Let's start by seeing social cohesion through arts education as the degree of social incorporation and inclusion in our communities and society, and the extent to which mutual solidarity finds expression among individuals and communities. By defining social cohesion as the sticking together of different classes of society or remaining close together, this seminar is trying to bring us together from different parts of the globe with one reason- bringing all interested partners in the arts together to build or strengthen the Namibian arts standards. Bringing together to share to what the arts can offer us. When there is cohesion among a group of people, like in our case a group of artists, arts educators or researchers, we are connected with one another in some way, so we have unity in some sense and are together for a good cause.

We managed to have experts in the arts to share their skills under the theme:

" Building social cohesion through arts education." Are we doing justice to the theme as Namibians, social justice in arts and arts education? Do I understand the term correct if I say that social cohesion is the set of characteristics that should keep a group able to function as a unit? I don't know whether the aspects of unity apply to Namibian artists, educators, researchers, and politicians.

Shall we see social cohesion as a mannerism that combines all arts disciplines to influence our way of practicing the arts? We need to structure the matters of arts for better interlocking the various parts of the whole group to interact and by so doing allow the function of all-inclusivity. Our focus should be to cancel out all the trivial differences and search for cohesion and compassion about how the arts groups can function as a unit.

Together: The challenges we are facing in Namibia let me feel like its dark. It looks like there no sun rising. Thus, I see occasions like this as the mechanism we need to come together to address the challenges and set resolutions. As I'm expecting the rise of a new "artist-sun" to bring devotedness amongst the Namibian arts fraternity, I want to touch on some crucial subjects. For a rising sun, the first idea should be that of togetherness. Allow me to use an unusual term 'arts-glue' that can help us stick together. To work together as people striving towards the same objectives for success. Togetherness must lead us to the culture of sharing, culture of caring and the culture of love. Arts lovers need to work in new ways to assist a collective voice and represent the common interest of the arts industry. Artists who fail to join forces will remain in the dark; thus we must build a sense of participation, belonging, inclusion and recognition while moving in the same direction (Harambe), to enable the artists' sun to rise. Remember, together we can go far and to go far, I have a happy hunch that soon we will have a national arts education week where we can harness togetherness in the arts.

Determination, persistence, and success: As cohesion within the arts groups can be resolved by how closely the persistence of the group matches the motivations and talents of all members, there are obstructing matters. Artists and educators may have a superb goal whereby group members may want to do their utmost best and desire success. However, if the group doesn't have the resources or expertise, then their goal will remain out of reach, and people will quit trying. If our artists don't have the necessary means, are we still fighting poverty through the arts? When will the sun rise for the Namibian artists? When will our designs and brands be seen in fashion shops, or are you at ease

with us buying from Truworth and Pep Stores while you also have the same talent? I'm aware that getting and staying on track in the arts field is extremely difficult but create ways, insist on creating and sustaining as that's the only way for us. Create as much as you can, as you won't use up your creative skills. In spite of the obstacles, and the pressure – be persistent and determined. I'm sharing Thomas Edison's principles whereby you can live:

- Work to obtain all the knowledge you can about what you want to achieve.
- Fix your mind on your purpose. Persist! Seek! The trouble with most people is they quit before they start.
- Keep searching, no matter how many times you meet with disappointment.
- Refuse to be influenced by the fact that someone else tried the same thing and failed.
- Stay "sold" on the idea that somewhere a solution to the problem exists, and you'll find it.

Don't be reluctant because you have the skills or knowledge, as only when you are determined and persistent, you will procure success. One day, the sun will rise, and the business crew and stakeholders will recognize the importance of the arts and come to our rescue.

As Gandhi said: "You may never know what results come from your action, but if you do nothing there will be no results."

Recognition: One of the Guiding Principles of the draft Namibia Arts, Culture and Heritage Policy emphasize to recognize achievement and foster the development of shared standards of excellence. Recognition of arts in all disciplines must not be depreciated because of someone's lack of understanding. We need recognition, no matter who you are or how small the activity is. The arts fraternity must start rejecting the abuse of performing for free unless it's out of their will for entertainment. Namibians must start recognizing the value and effort put by the artists to entertain the nation at all levels. They need appropriate disbursements for services they deliver, whether it's performing or visual art, to enable them for financial sustainability. Enable them to take care of their financial needs by supporting them correctly. Building social cohesion through the arts is only possible if all of us value the arts and respect the artists.

Behavioral change: Recognition and respect are likely when we, as artists and educators respect and appreciate ourselves as humans and what we are practicing. It is vital for artists to know the concept of social norms, the standards of behavior. Adhere to a dress code, standards of conduct, performing or making norms. Behavioral changes are difficult and won't happen overnight, but as artists, educators or researchers we need not ignore this norms, as social cohesion could be weakened by a feeling of apathy toward the standards and arts as a whole. I admit that in some cases change can only happen when the conditions are right. Nevertheless, as the Namibian arts fraternity, we need that behavioral change. Our changes might attract people towards what we are doing.

Arts education: It's imperative that arts education start in the education domain. Rightful, quality education plays a decisive role in building a nation and has to address the lack of arts education in schools. Research proves that teachers need far more professional development, policy direction, and support to ensure that social cohesion is realized in classroom teaching and learning. The aims should be to enable teachers and advance their talents, but the space of social consistency and teachers' critical role in its promotion hasn't received enough attention.

Also equally important for building social cohesion through the arts, is to look into the curriculum and the textbooks used in schools. Curriculum development has been an imperative area of change over the past years, and here we need a curriculum that addresses the concerns of justice and

social cohesion. It must make provision for discussing social cohesion in an evocative and hands-on approach. I believe it is time that we ensure that Namibian texts and authors are surely represented in the Arts textbooks. Hence, addressing social cohesion through the arts needs to be integrated effectively across the curriculum.

Furthermore, has studies proved that arts education is often devalued. It is seen as time-wasting. Teachers tend to focus on “core subjects” and neglect the arts. So, in such a case, when will we address the social cohesion utilizing the arts? When will our teachers discover the enclosed wealth if they don't explore, experience and have a real look at the value of the arts? I don't blame the teachers if they have the decade-old excuse of not qualified arts teachers.

What we lack is high quality initial and persistent teacher professional development for Arts teachers in all disciplines. Our Arts teachers need to be trained to acquire the skills, knowledge, and temperament to become catalysts of arts in social cohesion. We need teachers who are qualified in teaching Arts and teachers who show an interest in teaching the subject. Likewise we need institutions to train arts teachers, but frankly said, I am concerned of the students enrolled for teacher training certificate and diploma courses, who have Arts subjects. I'm worried as only a minimum, or no lecturing at all takes place in the Arts. The circle of “I cannot teach arts” will continue as these students won't be able to teach arts disciplines. I'm worried that the teachers will not be able to assist in addressing the poverty through the arts. Such institutions do not only harm the arts but damage the entire education system. Hence, I'm urging institutes where students enrolled for teacher education programs with Arts as one of the fields, to make sure that proper teaching and guidance take place because those aspiring teachers need to demonstrate proficiency in several classes and topics of arts. They should be able to determine basic skills in multiple arts disciplines to empower artistically skilled learners at the end of their school career.

We need empowered learners, our future designers, and manufacturers who will use their creative skills and minds to change the export and import trend of our minerals. We need designers and manufacturers who can do us proud. We need learners who have been prepared as full-fledged artists. They might become our researchers and authors in the arts, pioneers in the field.

I want to conclude with a testimony. I met a Kenyan artist and wanted to know whether he knows Doctor Emily, and I'm quoting his response: “Yes, of course. She brought me from the streets to where I am today through the arts.”

I thank you  
Christiana Deliewen Afrikaner (Ph.D.)  
Ministry of Education, Arts and Culture  
Namibia





## Host organization: Society for Arts Education in Namibia: SAEN



**Dr. Christiana D Afrikaner**  
Senior Education Officer Ministry of Education, Arts and Culture



**Mr. Ivan Scheffers**  
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**Ms. Johanna Kalondo**  
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## InSEA Organization

Ângela Saldanha, Célia Ferreira, Teresa Eça

## Scientific Committee

**Christiana D Afrikaner** Ministry of Education, Arts and Culture: Directorate of Arts Namibia, Namibia

**Mothusi Phuthego** AFDA: Africa Film Drama Art: The South African School of Motion Picture Medium and Live Performance: Botswana, South Africa

**Teresa Torres de Eça** InSEA, Portugal

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**Samia Ahmed Elsheikh** InSEA, Egypt

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**Ana Maria Barbero** UNIR\_ Universidad Internacional de la Rioja, Spain

**Steve Willis** Missouri State University, USA

**Glen Coutts** Lapland University, Finland

**Mirian Celeste Martins** Universidade Presbiteriana Mackenzie - São Paulo, Brazil

**Kim Snepvangers** UNSW Sydney, Australia

**Robert Frederick Hayden Jr.** Lyceum of the Philippines University

**Kathryn Coleman** Melbourne Graduate School of Education, University of Melbourne, Australia

**Gabriella Pataky** Eötvös-Loránd-University, Hungary

**Nuray Mamur** Pamukkale University, Denizli, Turkey

4 **Ana Mae Barbosa** Full Professor Universidade de São Paulo- Brasil and Universidade Anhembi Morumbi

Namibia is a country of almost-superlatives. The second-least densely populated country in the world is also one of the newest, and is home to some of: the largest dunes, the darkest skies, the oldest cultures, the biggest conservation areas in Africa, the world's last rhinos and the most complex languages on the planet - to name but a few!

On the southwestern coast of Africa, bordering the south Atlantic Ocean and lapped by the cold waves of the Benguela ocean current, lies the Republic of Namibia. Formerly known as South-West Africa, and before that as German Southwest Africa, it gained independence on March 21, 1990, at which time it adopted the name Namibia. The Namib Desert (from which the country gets its name), one of the planet's oldest deserts, runs along almost the entire coastline.

The Skeleton Coast, which stretches along the northern parts of the Namibian coastline, is one of the earth's most inhospitable places. It has treacherous shorelines with coastal fogs and cold sea breezes caused by the icy Benguela current. These shorelines became the graveyard of numerous ships and mariners. The impenetrability of the area may have been one of the reasons the people of this part of the world were spared the excesses of the Atlantic slave trade that raged along the West African coast. Namibia's capital and largest city is Windhoek.

## Seminar Host Town

Walvis Bay is a Namibian city situated at the Atlantic coast. The town Walvis Bay (meaning Bay of Whales in Afrikaans) was discovered by the Portuguese sailor Diaz, who explored the West African coast from 1482 to 1489, and who sailed into the bay for the first time in 1487. Today Walvis Bay is the third largest town of Namibia and it's only deep-sea harbor.

## Cultural Tours

### Dune 7

This is a must for all visitors to Walvis Bay. Located on the outskirts of the town, it is the highest sand dune. An unforgettable experience for those who feel inclined to challenge the height of this outstanding landmark to admire the view from the top.

### Other attractions are:

- Rheinische Mission Kirche (a National Monument),
- Kuisebmond Market Mall
- Civic Centre with massive wood carvings, Indigenous
- Topnaar people along the Kuiseb River
- Museum
- Salt Works
- Namib Desert
- Namib Naukluft Park
- Sandwich Harbour
- Bird Paradise
- Bird Island





## PROGRAM

### Monday 29th

08:00-09:00	<u>Registration, Meeting Session</u>
09:00-11:00	<b>Workshop Session:</b> <u>Colours and Music. Different Approach. FLAGS, Tonu Talve, Estonia, Community Hall</u>
11:00-11:30	<b>Tea break</b>
11:30-12:00	<b>Presentation Session:</b> <u>On transculturalism in art education-University of Koblenz-Landau, Marc Fritzsche, Germany, Community Hall</u>
12:00-12:30	<b>Presentation Session:</b> <u>Performative Pedagogy and Gender in Art Education-Securing freedom of expression and basic human rights, Anniina Suominen, Tiina Pusa, Aapo Raudaskoski &amp; Larissa Haggren, Aalto University, Finland, Community Hall</u>
12:30-14:00	<b>Lunch</b>
14:00-14:30	<b>Workshop:</b> <u>Community Batik - Experiencing Cultural Diversity of Singapore Kamal Dollah, Singapore, Community Hall</u>
14:30-17:00	Workshop Session: <u>1. Batik, Outside Community Hall</u>  <u>2. Universal design on time tables: Yoshiva Iwatsuka, Japan, Community Hall</u>
17:00-18:00	<b>Opening of the Exhibitions:</b> <u>1. Traditional beads that reflects the traditional dressing code of the Hai-//ompeople, Lorraine Hedwig Mukuyu; Artist - Otjondjupa Region, Namibia</u>  <u>2. The Wishing Tree</u> <u>Paulo Cesar da Silva Teles; Rosana Bernardo; Gabriel Neto-University of Campinas UNICAMP, Brazil, Community Hall</u>
19:00-20:00	<b>Workshop:</b> <u>Art as provocation for English language teaching: Releasing students' voice- Tara Ratnam; Independent Teacher Educator, India, Room 63</u>
20:00	<b>Social Program</b>

09:00-11:00

## Workshop-Performance Session

Colours and Music. Different Approach. FLAGS

Tonu Talve, Estonia

Community Hall



One could look at the Live-Art show-lesson as a collage, that speculates with different social values and meets the viewer's interest. While the postmodernist architecture is borrowing many different tricks from the entertainment, why cannot the art-lesson or painting do the same? The many-sided use of audio-visual means at the Live-Art-lesson, is certainly very inventive and inspiring.

Different arts approach each other actively? Live-Art show-lesson maybe simultaneously perceived as film and live, which enriches the experience in many different ways: one could see the picture as a whole, and closeups of the texture at the same time, as well as other aspects. In a way, it gives the whole thing kind of a Pollockian spontaneity, a feeling that perhaps the process is sometimes more important than the picture, and a possibility to look at the picture like at a document registering everything, that the art-teacher has done in the process of painting.

Art-teacher uses the inspiration of music - cowork might do the trick or pilot the students mind so, that it involves all participants in creative process. Everything is open for feeling and recording as one's own inspiration tells.

Art-teacher, together with the students, at the time, must be perfect psychologists and salesmen, making their work fascinating through the effects of light and shade, illusion, and the human body rendered in a variety of poses during the Live-Art show-lesson.

Flags! Please - draw or paint a picture of the flag of Your country. Draw with energy and use your artistic nature. Be open to co-work with music and catch the real feeling of creating, as your own inspiration tells. Turn the page and draw your self-portrait. Please use 7-9 colours, at least. The inspiring mood, mobilized by all participants' input, has a wakeful effect.

Its a combined thing of unconscious, conscious and disciplinary play with oil-pastels, coloured pencils, brushes, rollers, etc, to complete the artwork – the flag and the self-portrait.

Melodic figures of colours and sound, rhythms and focused drawing, using colours or just lines, organize both the creator and the result. Expressively, spontaneously – more, than just painted. The sparks between the music, videos and real-time colouring images, ignite all the involved. Synergy comes back and forth. FLAGS workshop might processe and give birth to many colorful and emotional artworks. Rhythms, shades of sound, pass over to artistic handmovements and choice of colors. The feeling - all that happenes realtime, might be out of real-time and out of real-space. It should be a sovereign world, that take us unwaveringly.

Now, the synthesis and analysis part of your, just-now-drawn pictures. From the point of symbolic meanings of colours on A4, you have at your disposal.

Flags and self-portraits are like mirrors. Colours we see, define and use, have also symbolic meanings.

Reddish – orange: activity of will – power, eccentric, aggressive, desiring...

Greenish – blue: autonomous, guarding,



gaining, self – justifying...

Try to figure out, what colours you used the most, what more and what less. The colours you used, show the world, you WANT to show to the world. The complementary colours, with what you drew, show your INNER, HIDDEN world, through colours – state of mind, mood, personality, etc.

It might be like a lie-detector, or a real psycho-physiological picture - info about yourself?

If, we look at the famous artists' artworks, use of colours, can we see this huge amount of info and acknowledge the real price of real professional art, through colours, shapes and forms?

11:30-12:00

### Presentation Session

On transculturalism in art education

University of Koblenz-Landau, Marc Fritzsche, Germany

Before everything else, I feel the need to name some traps: I am a white, male, European, even German professor of art education who offers a contribution to a conference in Namibia. The conference is titled “Building social cohesion through Arts Education”, and sub-themes include “Understanding identity – Safeguarding our diverse cultural heritage” and “Securing freedom of expression and basic human rights”. The historical relation between Germany as former colonial power and Deutsch-Südwestafrika/Namibia has many dreadful aspects, to say the least. So, with all respect, here is an outline of what I would like to talk about. My contribution is situated around the term and concept of transculturalism as coined by German philosopher Wolfgang Iser in the late 1990s. This has become an important reference point in German art education since 2012. Discussions were accelerated by a large number of refugees coming to Germany especially since 2015. Museums and schools in Germany and Europe offer courses etc. in this context, but many questions are still unanswered. The public discussion here ranges from claiming that refugees pose a threat to our cultural heritage to the idea that Germany should keep its borders open to everyone. In all areas of life, the complexity of the cultural has become a major issue. An increasingly bewildering array of set pieces from different backgrounds with different meanings constantly remixes into new, highly complex and endlessly differentiating forms. Historically, this is nothing new – although the speed and depth of the process have grown remarkably in recent decades. With large numbers of refugees fleeing conflict and violence and reaching all the way to Europe, there is an urgent need to develop strategies that allow them at once to be included in European societies, while at the same time retaining a sense of their own identity, and a pride in their cultural roots. Cultural activities have proven benefits for refugees and

migrants, in terms of providing enabling environments to express themselves, recover from trauma and share stories, participate in communities, and take positive action towards active citizenship. The cultural productions and expressions resulting from such cultural encounters and processes can and should inform the development of policy in broader areas including education, housing and social policy, employment, in the context of migration. In 2016, the European Commission called for experts from all over Europe to collaborate on a report to highlight key areas where cultural interventions lead to tangible benefits. Some of these are clear and immediate, in relation to language learning, social skills, therapeutic benefits, employability etc. But the experts also called for a wider cultural strategy to develop an open and equal dialogue between new citizens and their host cultures. This presentation highlights some of the results of the report and relates them to a theoretical framework that critically reflects on intercultural and transcultural (Welsch) concepts. It also points out the dangers of othering (Said, Adelson) and the challenge of the term hybridity by postulating a third space (Bhabha) and cultural remix (Schnurr et al.). Nationalist tendencies are criticised as globally popular yet inappropriate reactions to large scale migration. As Edward Said puts it: "All cultures are hybrid; none is pure; none is identical with a 'pure' people; none is made of a homogenous texture."

12:00-12:30

### Presentation Session

Performative Pedagogy and Gender in Art Education-Securing freedom of expression and basic human rights

Anniina Suominen, Tiina Pusa, Apo Raudaskoski & Larissa Haggren, Aalto University, Finland  
Community Hall

The proposed presentation explores how gender diversity is present in the policies and practices of Finnish art education. The authors first explore gaps between policy and practice through a close study and analysis of the Finnish National Core Curriculum for basic arts education as it relates to the broader Finnish culture of power and politics. Of special interest in this analysis of the core curriculum is how normative cultures continue to shape the articulation of this guiding document and how this policy manages to simultaneously advance and hinder equity and social justice in/through art education in Finland. The presenters endorse a turn towards an anti-oppressive education that acknowledges the need for an active stance in advocating gender equity. To frame this orientation, the proposed paper is framed more broadly by the study of the Seoul Agenda (unesco.org); the Universal Declaration of Human Rights; the Convention on the Rights of the Children; the United Nation's sustainable development agenda as it is articulated in the "Transforming our world: The 2030 agenda for sustainable development and the broader culture politics" (sustainabledevelopment.un.org, 2015); and the Finnish National Core Curricula. Of special interest is to study how the global agencies governing the advancement of human rights

continue to produce agendas and policies that are founded on the binary notions gender as well as how National Agencies for Education advance and/or dismiss gender diversity as a basic human right through written curricula and educational policies. The main focus of this presentation is to share public pedagogies and performances created by arts education students.

14:00-17:00

### Workshop

Community Batik - Experiencing Cultural Diversity of Singapore

Kamal Dollah, Singapore

Community Hall

An art practitioner's account of adapting traditional batik making process into an art making package for experiencing the unique cultural diversity of Singapore.

Batik is a Javanese craft for decorating textile, utilised across South East Asia it is inherently accepted as a cultural symbol of Singapore's diverse multi-cultural makeup. This technique was adapted by artists for pictorial expression during the nation's pioneering era and since then batik-painting claimed its place as a cornerstone of Singapore art history.

'Community-batik' is an art engagement system created by Singaporean artists Kamal Dollah in 2009. A mobile assembly system that is easy to set-up, it enables an activity that embodies the wealth of cultural diversity and togetherness in creating a collective work of art. It rekindles the spirit of 'gotong royong' - A Malay term for community spiritedness. This process, involves trained artist(s) facilitating the co-creation of a large scale painting by a group of people large or small. The activity is highly engaging that today, community-batik has become a popular feature in community events across Singapore for public gatherings and corporate team-building activity. It is applied for education purposes at many levels in schools for art-making and cultural experience. The completed paintings are treated for colour-fastness and displayed permanently as proud reminder of a successful group effort.

Kamal Dollah collaborated with Nanyang Academy of Fine Arts to make the longest-batik painting record of 300-metres in nine-hours on 15th September 2018.

### WORKSHOP

Singapore artist Kamal Dollah will demonstrate the art of batik painting. Hands-on experience for participants in using the 'Tjanting', a traditional batik tool for drawing with wax. Co-create a large batik painting to celebrate our togetherness.

Note: A two-hours session. No pre-requisite or limit to number of participants.

14:30-17:00

**Workshop**

Universal design on timetables

Yoshiva Iwalsuka, Japan

Community Hall

how to make and how to use a Timetable.

(90-120 mins)

17:00-18:00

**Exhibition**

Opening of the Traditional beads that reflects the traditional dressing code of the Hai//ompeople.

Lorraine Hedwig Mukuyu, Artist - Otjozondjupa Region, Namibia

Community Hall

17:00-18:00

**Exhibition**

2. The Wishing Tree

Paulo Cesar da Silva Teles; Rosana Bernardo; Gabriel Neto-University of Campinas - UNICAMP, Brazil

Community Hall

A tree-shaped structure is built out of rubbish and attached with proximity sensors. According to people's movement around it, wishes expressed by 9 - 14 years Namime students are triggered on a screen projection and sound speaker.

This interactive touchless sensorial installation is the result of a workshop which took place at Inara Primary School in Walvis Bay one week before. It combines a fusion of handcraft hi-tech, traditional (drawing, collage, painting, assemblage) and media expressions.

That sculpture, once made by teachers and students from that school with the recycled material, promotes the ecological and anti-consumerism and ethics discussions by a transcultural set of activities.

19:00-20:00

**Workshop**

Art as provocation for English language teaching: Releasing students' voice

Tara Ratnam; Independent Teacher Educator, India

Room 63



The purpose of this paper is twofold: one, to analyze a case of an inclusive pedagogy that uses art as a provocation for students' active involvement in an English as Second Language (ESL) classroom embedded in its particular sociocultural setting and two, to offer this case as a 'contextualized artifact' (Craig & Orland-Barak, 2015) to trigger a dialogue on its transferability to other contexts. The learning needs of individuals are not uniform and cannot be subordinated to the idea of input equaling output—an assumption that has enshrined 'standardization' as a value within contemporary public discourse about education. The plurality of learners and their differentiated needs are more pronounced in the growing multicultural classrooms around the world. However, the common standards and high stakes tests compel teachers to rely on traditional knowledge transmission approach to teaching. This one size fits all teaching fails to answer the needs of diverse learners in the classroom. If the diverse experiences that these students bring to class are not acknowledged as a valued resource, they lose their voice and fail to connect to school knowledge that is transmitted to them in a one-way teaching. The students are made to take the blame for their failure in school. They are labeled as 'dull', 'unintelligent', 'not interested' or 'motivated' to learn. These students have to bear the shame for a fault that is not theirs but of the pedagogy. We need to change the approach to teaching in order to make it suitable for the diverse needs of children. It is here that I see the potential of art as a means to engage ALL students diversely in promoting their voice, their potential to contribute to the process of learning.

In this presentation, I provide an illustration of how art can be used as a resource in engaging students subjectively in classroom from their cultural and experiential location. This enables the teacher to follow learners' orientations and build on their contributions from their life's experiences and languages while introducing them to the expectations of successful participation in school learning. The data from the classroom, which was recorded and transcribed, is analyzed qualitatively (Denzin & Lincoln, 2005) within an interpretive paradigm. My classroom practice as well as its analysis is informed by a sociocultural perspective (Vygotsky, 1987). It sees learning as an active reconstruction by the learners of the knowledge or skill that is presented based on their "living knowledge", i.e. what the learners bring to bear on it from their sociocultural location. The findings offer for discussion how art facilitates in establishing the interface between what students bring with them to learning and the new learning offered in class.

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## PROGRAM

Tuesday 30th	
08:00-09:00	<u>Registration</u> , Meeting Session
09:00-11:00	<u>Official Opening</u>
11:00-11:30	Tea break
11:30-12:00	<b>Presentation Session:</b> <u>Connecting Islands: Design Thinking in Teacher training, developing Visual competencies through art - Teacher training, art teacher training - Gabriella Pataky, ELTE TÓK University, Hungary, Community Hall</u>
12:00-12:30	<b>Presentation Session:</b> <u>Towards Decolonizing Namibia's Arts Education - Nashilongweshipwe Mushaandja, Namibia, Community Hall</u>
12:30-14:00	Lunch
14:00-14:30	<b>Presentation Session:</b> <u>Art as a tool for emotional expression and personal development- Regine Gillmann, Namibia, Community Hall</u>
14:30-17:00	Workshop Session: <u>1. Africa Peace Patchwork- Samia ElShaik &amp; Ghadeer Elmayah, Egypt, Room 30</u> <u>2. Classroom management: reaching out to ALL students, Tara Ratnam, India, Room 32</u>
20:00	Official Welcoming Gala

11:30-12:00

Presentation Session

Connecting Islands: Design Thinking in Teacher training, developing Visual competencies through art - Teacher training, art teacher training

Gabriella Pataky, ELTE TÓK University, Hungary  
Community Hall



Design thinking is a new strategy of motivate creativity in every sector with difficulties. Let's make a new language of it through art! The basic elements of this innovative way of seeing and problem-solving can be the key in transdisciplinary art education to develop essential competencies. Design, in the sense of product design, is developed from traditional craftwork. It is crucial for the everyday life for the individuals, the economic success of companies, for jobs and for the prosperity of societies. The competencies at work in the development of design are competencies of Visual Literacy. These always related to design and to manifestations of visual everyday culture. What kind of development is necessary during the first years of institutional education in order to optimally expand children's visual knowledge? I would like to take unique examples of best-practices, original and low budget lesson plans from around world and the latest, most relevant research results related to it. As a starting point I would like to use diverse interactive methods to seek answers to the particular questions of visual education for young children, that can raise awareness of the planning of pedagogical processes for early childhood educators (kindergarten and elementary school teachers) who (also) teach visual arts. All this pursues one of the new

objectives of InSEA: offering support to early childhood educators to get to know the most up-to-date trends in visual education (“Education through Art”). Kindergarten teachers, preschool teachers, elementary/primary school teachers, generalist teachers and in-service teachers all teach art passionately in their everyday lives, but this work is not appreciated enough, they need more help to develop themselves, especially in relation to the new concepts of early childhood education and elementary schools, which proposes a complex, transdisciplinary, competence-based curriculum. The role of visual competencies is growing with high speed, but children’s visual skills are less developed today than they were 40 years ago (Pataky, 2017). To contradict the over-emphasized presence of image making exercises we have to look after new ways to competence-development and here we are with three possible directions to improve teacher’s potentials in the light of design thinking: • Plastic skills development • Construction skills development • Built environment education With the metaphor of an island, I would like to find the right place of the art teacher training, while safeguarding our diverse cultural heritage in the world to build bridges to a responsible 21. century citizens.

12:00-12:30

### Presentation Session

Towards Decolonizing Namibia’s Arts Education

Nashilongweshipw e Mushaandja, Namibia  
Community Hall

This paper reflects on a 2017 two day workshop that took place at the John Muafangejo Art Centre in August 2017 titled Decolonizing Arts Education. This session was attended by artists, cultural leaders and educators from Windhoek, Swakopmund and Western Cape, South Africa. The two day workshop had the following objectives; to map/revisit the legacy of arts education in Namibia and Africa, its challenges and opportunities today. To highlight the importance of arts education and promote its implementation in formal and informal contexts. To continue reimagining networking, inclusivity, visibility, agency, decentralization, dialogue, access, and collaboration amongst artists, educators, cultural leaders, institutions and other relevant stakeholders. To create a documentation of the workshop process of suggesting and recommending decolonized arts education for Namibia.

What does a decolonized arts education for Namibia look and feel like? To respond to this, the workshop participants produced a vision for Namibian-African decolonized arts education. This historic document references a variety of ideas of a critical conscious education and principles of Paulo Freire’s Pedagogy of the Oppressed. It was established that Namibia has not yet committed itself to an education system that is anti-racist, anti-capitalist and anti-heteropatriarchal, and a lot of work is needed in this regards.

This paper will not just focus on the process and outcome of this workshop session, it

This paper reflects on a 2017 two day workshop that took place at the John Muafangejo Art Centre in August 2017 titled Decolonizing Arts Education. This session was attended by artists, cultural leaders and educators from Windhoek, Swakopmund and Western Cape, South Africa. The two day workshop had the following objectives; to map/revisit the legacy of arts education in Namibia and Africa, its challenges and opportunities today. To highlight

14:00-14:30

Presentation Session

Art as a tool for emotional expression and personal development

Regine Gillmann, Namibia

Community Hall

In form of a video presentation: Art in schools is often assessed, evaluated, or graded according to some set standard, or creative competencies which have to be achieved. This, structures a kind of benchmark of what 'good' or 'bad' art is. Instead, art should be expressed as a form of exploration, a mode of communication, and most of all a tool for personal expression. If we do not have the opportunity to express ourselves in our unique and authentic ways, or we do not have the means to express what we are dealing with emotionally, it hinders our emotional and psychological development. With personal demands and pressures increasing in all aspects of life, finding a suitable method for emotional expression presents numerous challenges. However, engaging in creative expression and non-evaluative art making offers increasing evidence that the process of creativity bears with it numerous positive outcomes. Research, personal observations, and experience demonstrates that free creative expression positively influences cognitive, emotional, and psychological development. Henceforth, creative expression/art can be used as a tool to benefit children to cope with challenging personal circumstances, assist them with emotional exploration, increase self-awareness and strengthen inner resources and skills to deal with life more effectively.

14:30-17:00

Workshop Session

1. Africa Peace Patchwork

Samia ElShaik & Ghadeer Elmayah, Egypt

Room 30

Keywords; Connecting Africa; Promoting Education For Peace Through Art; Arts For Peace In Africa

The African Union (AU) envisions a "... peaceful and prosperous Africa, integrated and led by its own citizens..." This quotation marks the importance of peace as a priority to prosperity. The AU Common African Position (CAP) on the development programme post 2015 is based

on the following seven (7) pillars that meet the aspirations of the African people: 1. Structural Economic Transformation and Inclusive Growth 2. Science, Technology and Innovation 3. People-oriented Development 4. Environmental Sustainability 5. Natural Resource, Risk and Disaster Management 6. Peace and Security 7. Funding and Partnerships

The Strategy Objective (SOIO) of the AU Continental Education Strategy For Africa (CESA, 2016-2025) has as its focus to Promote Peace Education and Conflict Prevention and Resolution At All Levels of Education and for All Age Groups. This could be done by capitalizing on ongoing innovative peace building experiences in various African countries and networks and disseminate lessons learned. We need innovative and creative interventions for building Peace in Africa.

Peace is at the core and is emphasized in the Agenda 2063. Education and peace should be the cornerstone for development in Africa. Guided by the above Aspirations, NEPAD in collaboration with the International Society for Education Through Art (InSEA) are embarking on a Continental Project, Connecting Africa: Promoting Education For Peace Through Art.

This Project is a call to African institutions, civil society organizations, non-governmental organizations, community based organizations, youth formations, teacher organizations and women's organizations to participate in advocating for a lasting peace in the Continent. The major aim of this Project is Education For Peace through Art in Africa. The second aim is to advocate for Peace in Africa through art. We wanted to motivate artists throughout Africa to advocate for peace through their own artworks and to establish a network of African artists with a focus on Peace for development in Africa, so we started to compile pieces for an African patchwork after launching a call in InSEA and NEPAD. The ongoing Patchwork was presented in the InSEA Regional congress in Cairo, April 2018, and will be presented in other Workshops, Congresses and Conferences of Culture and Education. The second gathering of the African patchwork will take place during this seminar (Walvis Bay, Namibia) in a workshop to continue to build connections through art making using textiles.

14:30-17:00

**Workshop Session**

Classroom management: reaching out to ALL students

Tara Ratnam, India

Room 32

"I went in there [the classroom] thinking I'll impress those students, but I couldn't stand being there even half an hour..." (The first day teaching experience of an ESL teacher)

Classroom management seems to be the most challenging aspect of teaching for teachers generally. The term classroom management conjures up images of teachers struggling to quell students' (mis)behavior that disrupts the delivery of instruction. Aggressive (corporal), rote (writing imposition) and assertive (compliance based) disciplinary approaches are



widely seen as a means of controlling disruptive behavior. The imperative of maintaining discipline in the classroom seems to drive teachers to embrace these disciplinary measures although its effectiveness is not proven. On the contrary, research findings point to a strong association between inclusive classroom settings that foster students' physical and emotional well being, good behavior and learning (Sodak, 2003; Mansor et al., 2012).

This workshop is premised on the principle that supports a view of classroom management practice that, while eschewing abuse, promotes students' sense of belonging. The sense of belonging is provided by creating an inclusive classroom environment where the teacher 'knows' every child, acknowledges the child's potential as well as its struggles. Every child's identity of participation is fostered by using the diverse cultural lens, with which it views the world, as a resource. This alternative way of addressing children's disruptive behavior is mediated to teachers through hands on awareness raising activities that enable them to take responsibility for educating themselves about the needs of individual child, so that every child feels welcome, safe and supported and develops the intrinsic desire to learn .

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## PROGRAM

### Wednesday 31st

08:00-09:00	<u>Registration, Meeting Session</u>
09:00-09:30	<b>Presentation Session:</b> <u>Art for sustainably and empowerment: A case of wearable art from Nigeria. Empowering artistic skills through economic emancipation and wealth creation- Olusegun Adeniyi, Teaching Visual Art, Nigeria, Community Hall</u>
09:30-10:00	<b>Presentation Session:</b> <u>Reformulation of intercultural competence in the context of a diversity-conscious teacher education and pedagogical school development- Sylvia Esser, Germany, Community Hall</u>  <u>Presentation Session: Citizenship in Arts and Education Programs: Allan Richards- University of Kentucky, USA and Steve Willis - Missouri State University, USA, School Hall</u>
10:00-10:30	<u>Presentation Session: Traditional Crafts Communities in the Amazon, Designers and Art Educators- Ana Mae Barbosa, Full Professor Universidade de São Paulo- Brasil and Universidade Anhembi Morumbi, Community Hall</u>
10:30-11:00	<u>Presentation Session: Postcards from home: Inquiring through Art - Rita Irwin, The University of British Columbia, Canada, Community Hall</u>
11:00-11:30	<b>Tea break</b>
11:30-12:00	<b>Presentation Session:</b> <u>Economic enhancement: The role of the arts in empowering youth programs towards financial independence, Christiana D Afrikaner, Min. of Education, Arts and Culture, Namibia, Community Hall</u>
12:00-12:30	<b>Presentation Session:</b> <u>FADS: Engaging Finnish Art education Doctoral Students in a four-year network, between three universities- Mira Kallio-Tavin and Kevin Tavin, Aalto University, Finland, Community Hall</u>
12:30-14:00	<b>Lunch</b>
14:00-14:30	<u>Workshop Session:</u> <u>1. Global Awareness: Transforming Otherness into Educational Assets through Art Education: Allan Richards- University of Kentucky, USA and Steve Willis - Missouri State University, USA, Community Hall</u>  <u>2. Art competitions as a motivating factor in aiding students' academic performance in visual art- Olusegun Adeniyi, Teaching Visual Art, Nigeria, Room 30</u>
14:30-18:00	<u>Workshop: Practical experiences for visual arts research and journal development, Steve Willis - Missouri State University- USA and Allan Richards- University of Kentucky, USA, Community Hall</u>
26 19:00-20:00	<b>Sightseeing: Swakopmund</b>
20:00	<b>Dining out in Swakopmund</b>

09:00-09:30

## Presentation Session

Art for sustainably and empowerment: A case of wearable art from Nigeria. Empowering artistic skills through economic emancipation and wealth creation

Olusegun Adeniyi, Teaching Visual Art, Nigeria  
Community Hall



The study explored art for sustainably and empowerment: a case of wearable art from Nigeria. Wearable art is a fusion of art and fashion composed of the Adire background with the infusion of artistic hand-printed designs and patterns inspired by the African traditional cultural elements. It is a metamorphosis of the old tradition of tie and dye into a ready-to-wear outfits. It is a fashion concept that incorporated the traditional heritage with the embellishment of artistic cultural designs. It is about promoting peace and preserving the African cultural heritage through a fusion of ART and FASHION. The fashion industry generates up to \$2.5 trillion in revenue a year. The fashion industry is huge and continues to grow rapidly according to current growth projections, it will double in the next 10 years, generating up to \$5 trillion annually. Its not just big in terms of revenue it also employs 60 million people around the world. In the US, 4 million people work in the fashion industry. Clothing accounts for 88% of Haitis exports. 79% of Bangladeshs, 59% of Lesothos, 52% of Cambodias and 43% of Sri Lankas exports are related to the clothing industry. With the sector constantly reinventing and transforming itself, and the lines between fashion and technology becoming blurred, its an exciting time to be in the fashion industry. We can all be a part of the generation that revolutionized fashion

and made it more sustainable. This study is to inform and also offer hands-on training for teachers in Namibia to venture into the lucrative business of wearable art. With the support of the government, it can be exported to other part of the world with the trade mark made in Namibia. Keywords: Wearable Art, Visual Arts, Fashion, empowerment, and sustainability.

**09:30-10:00**

### **Presentation Session**

Citizenship in Arts and Education Programs

Allan Richards, University of Kentucky, USA and Steve Willis, Missouri State University, USA  
School Hall

This presentation focuses on the knowledge and skills students need for the 21st Century, cultural diversity, variety of learner types, and developing pedagogical strategies to deliver these preparatory materials to different types of learners. Excerpts from our recently published book, *Global Consciousness through the Arts: A Passport for Students and Teachers*, will be interspersed throughout this presentation.

We will start the presentation discussing the issues facing the global society and the educational enterprise. This includes the coarsening of the sociocultural rhetoric, and the frequent physical altercations we see and hear about in the news. In a civilized society, education is intended to prepare students for their responsibilities as good citizens. Who is responsible for preparing them? There are many responses to this question but the one I like best is that it takes a community (including the education enterprise) to prepare students for their future and being good citizens. Parents cannot abdicate their responsibility to provide safe, caring, and rich learning environments for their children if they expect them to succeed. The Community, in the form of government, cannot shrink its responsibilities to provide adequate resources for K-12 schools to educate students rather than expecting teachers, who are already underpaid, to purchase materials they need for their classes. Many believe that educating students to be successful is a wise investment by the community—they will grow up paying taxes rather than the alternative. But it is not the only investment, because leadership matters. Leaders, whether they believe or not, set the tone for the society and should model the behaviors society expects of their citizens. What about art educators? What is our role? Spirituality is not about religious dogma, it is about how we treat our fellow human beings. Teachers should lead by example in this matter.

Participants in this presentation are expected to learn that the external conditions have significant influence on making learning relevant. Participants will also learn how to effectively address both internal and external influences in their teaching.

09:30-10:00

## Presentation Session

Reformulation of intercultural competence in the context of a diversity-conscious teacher education and pedagogical school development

Sylvia Esser, Germany

Community Hall

The relevance of this area of research is based on the increasing importance of globalisation, mobility, migration and super-diversity (Vertovec 2002), as well as the associated responsibilities of the education system – and hence also on educational institutions. It is postulated in this context that intercultural skills are needed as core qualifications and professional competence within schools and universities (e.g. KRÜGER-POTRATZ 2010; AUERNHEIMER 2013).

With reference to current scientific discourse and based on personal experience with regards to the operationalisation of education concepts for (further) development of intercultural competence, it is hypothesised that the concept is in part focused on lines of discourse based on a more traditional understanding of intercultural pedagogy. Many concepts are founded on the presentation of stereotypes and culturalisations and (artificial) homogenisations can be generated based on attributions. It is also highlighted that even in practical situations with a focus on intercultural competence, culturalisation is facilitated since determination through culture is suggested, hence there is orientation based on the model of national cultures and a unilateral and short-sighted focus on foreignness and (cultural) differences suppresses existing balances of power. MECHERIL clearly demonstrates that concepts must be fundamentally rethought and reformulated (MECHERIL 2013:16). This is precisely where my thesis work comes in.

The core question of this dissertation is as follows: How should a concept for further development of intercultural competence be formulated such that culturalisations and stereotyping, as well as exclusionary practices, are counteracted in social settings and in educational institutions?

The guiding objective and interest is thus to reformulate a concept of intercultural competence that targets the further development of individual competence profiles and the professionalization of teachers which is to be implemented in the context of organisational processes with the goal of dissemination that is conscious of diversity. To achieve this, this research deliberately appeals to the critical school of cultural studies. The generation, (socio)genesis and construct of (discriminated or segregated) social groups and exclusionary practices by and within educational institutions are reflection in this context, while addressing the relations among social practice, power and culture and their production through the behaviour of social players. Based on this perspective, it appears possible to

reposition the traditional models of intercultural competences, which are largely essentialist and culturalised.

I first carried out a document analysis (Flyer; Online-Publications). Few of the findings: Sociostructural and migrational relationships remain unaddressed and much more focus is placed on apparent conflicts that arise due to diverse cultural patterns (approaches are highly culturalised and oriented on or even create lines of differences based on nationality and culture; other dimensions of diversity remain largely unaddressed).

The new concept comprises a didactically-prepared certificate of apprenticeship in which the relevant new topics and content have been implemented with the goal of initiating processes of self-reflection.

The development of a specific competence profile plays a significant role. It will propose a systematisation for a competence profile so as to make clear which requirements have to be met. The competence profile will clarify which fields of and requirements for action are important for the professionalization.

The key skill reflective competence with regard to personal interpretative behaviour will become a relevant key area in the reformulation of the concept of intercultural competence, that can be described as reflexive, diversity-conscious intercultural competence.

The relevant key skill area of reflective ability, which is being developed in the new concept, therefore relates to:

- a) the ability to critically self-reflect
- b) a critical understanding of structure and society in the context of migration
- c) the ability to contextualise in situations which are flux or hybrid

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10:00-10:30

## Presentation Session

Traditional Crafts Communities in the Amazon, Designers and Art Educators  
Ana Mae Barbosa, Full Professor Universidade de São Paulo- Brasil and Universidade Anhembi Morumbi  
Community Hall

The group of designers Piracema work with traditional craftspeople without any imposition and any directiveness, looking towards the development of the creative process. Of course the presence of the designers is already an intervention but their relations are based on dialogue. The process initiates by workshops to make the craftspeople aware of their personal history, of each other's experiences and local history. A local historian is always invited to talk about the town. The education process is based on research of the materials from the region for economic reasons and on the development of visual perception. The designers stimulate the participants to look around at local things like patterns and forms in the architecture in the surroundings to be used as visual motives of the products to be created. First, my focus will be on the cooperative work among designers, art educators and craftswomen from Benevides, in the Amazon Region a place where survival is at risk. The second group I'll analyze is from Marajó Island, Pará. It includes men who are mostly unemployed or under-employed and some are the husbands of craftswomen. Observing that the work of their wife was getting recognition and making good money some men decided to learn to make lace, embroidery, ceramics, basketry and different ornaments. I interviewed the designer Mary Maués and the art educator Ida Hamoy about



the process of work and several craftswomen and men who participated in the workshops. All of them talked about the freedom they had and all of them recognized the higher quality of the products made by them after the workshops.

Key-words: Design, Crafts, Amazon, Art Educators.

**10:30-11:00**

**Presentation Session**

Postcards from home: Inquiring through Art

Rita Irwin, The University of British Columbia, Canada

Community Hall

While embracing our artistic practices, art educators may work with students and colleagues to understand their own personal and cultural identities. Using the frame of a postcard, and the work of a Canadian artist, this session will share some ideas for identity exploration and creation among students and teachers, while also juxtaposing the use of a postcard frame for critical engagement. It is through this creative and critical approach that inquiring through art emerges and assists all those involved with evocative ideas worthy of further exploration. As this inquiry unfolds, the pedagogy/methodology called a/r/tography will be discussed. Emphasizing the practices of art making and teaching/learning, this pedagogy/methodology allows those involved to shift their perspectives toward an emergent potential for learning rather than focusing on a transmission model of learning. This is the power of art and education together to help all learners inquire into ideas and topics of deep interest to them. Moreover, there may be an opportunity to share postcards between Canada and Namibia!

**11:30-12:00**

**Presentation Session**

Economic enhancement: The role of the arts in empowering youth programs towards financial independence

Christiana D Afrikaner, Min. of Education, Arts and Culture, Namibia

Community Hall

This presentation displays how artists can impose artistic techniques on critical consciousness to build a local rural community toward social change. The Topnaar community, a previously marginalized and oppressed population, is still distant and lives under challenging conditions. The artists have the boldness to approach the rural community of the Topnaars with the opinion to contact juveniles with or without any art background, for financial empowering. The youth group varies between nineteen and thirty-eight years of age, of which the majority are women. The group consists of twenty members, from which some are staying in Walvis Bay.

The aim is to help propel the youth towards being active role players in social action. They firstly focus on fostering the awareness of social injustice and secondly, how the inequalities impact the youngsters. Thirdly, they look at approaches on how to overcome the social prejudices through the arts. Unemployed youth from the community serves as the working group with the artists. The artists approach the youth with the primary objective to cultivate their minds toward fighting deficiency. It is vital for the artists to use art as a mechanism to engage with social issues. Art as a thought-provoking tool of visibility is used as the sound ground for activating social change with the unemployed youth. The artists explored how the techniques can operate to propel social change. They further come to an understanding that the arts have often been the groundwork for social change. This study shows illustrations of how the arts can be utilized to promote social justice, alleviate inequalities, and help the youth to build themselves. Willpower is set for the youth as an evaluation instrument to first, define their cultural identity in their terms as a strategy for economic independence, and secondly strive towards overcoming the social injustices. As the artists see the art as a cooperative effort to defeat the inequity, they use music, dance and craft interpret the individual's social change. The artists use their artistic skills to reveal the strengths of the youth to identify social differences in their community. They are lead to voice their challenges through the art, and thus improve on the achievements gained through the performances and product selling. While the performances, on the one hand, are applied as entertaining, yet the artists integrate the program with service learning objectives by engaging the juveniles actively. Emphasis is put on how they can implement the artistic skills to engage with other youths and share skills. The article reports on activities done during the program and further search for productive ways of enabling the community for social justice.

Keywords: social injustices, deficiency, unemployed youth, rural community to social justice

12:00-12:30

### Presentation Session

FADS: Engaging Finnish Art education Doctoral Students in a four-year network, between three universities

Mira Kallio-Tavin and Kevin Tavin, Aalto University, Finland  
Community Hall

Learn how doctoral students from three Finnish universities exchanged current research on art education with each other, their professors, and international scholars, throughout a collaborative and experimental network. Faculty from three universities in Finland collaborated over a four-year period in a network for doctoral students, whose work deals with art education. The network met in different location throughout Finland where doctoral students exchanged ideas on art education with each other from their dissertation research, learning materials, and advanced studies. They also presented their work to a panel of invited

international scholars in the field of art education that facilitated dialogue and feedback. This presentation tells story of Finnish Art education Doctoral Studies (FADS), and explores individual dissertation projects, while bringing together collective voices of the students, faculty, and invited scholars, to advance current research topics in art education. The story of FADS is in the four parts. First, we provide a brief overview of the historical and current state of graduate research in art education, in Finland. Second, we discussion the objectives of the doctoral network, FADS, and ways the gatherings, assignments, and projects unfolded. Third, we share the collective work from the doctoral students participating in FADS, through their various assignments and working groups that focused on philosophical, methodological, and theoretical underpinnings their research. Lastly, we demonstrate how the story of FADS is more than a descriptive case study through multi-authored doctoral student projects, and collaborative and experimental texts between invited scholars and students, all of which helped to develop and expand doctoral research.

**14:00-14:30**

### **Workshop Session**

**Economic Global Awareness: Transforming Otherness into Educational Assets through Art Education**

Allan Richards, University of Kentucky, USA and Steve Willis, Missouri State University, USA  
Community Hall

This workshop discusses the conceptual pedagogical approach to engage students socially through art education and to promote cultural diversity that could transform the classroom. The conceptual pedagogy consists of two parts: current –events and a problem to be resolved. Current event: Cultural diversity can strengthen communities but fear of otherness could prevent this from taking place. A problem to be resolved: Fear of otherness seems to manifest itself when there is a lack of knowledge about the individual or group that represents “otherness.” Art educators can address this matter very effectively, but to understand it, we must first understand that the classroom can and should be a vehicle for change that influences the social, economic, political and judicial consciousness of students. To this end, the art-room can be an academic venue and at the same time, it can be a social venue that engages students in verbal, narrative, and pictorial dialogs through communication and collaboration that seamlessly promote cultural diversity and convert otherness to educational assets. Participants in this workshop is expected to apply the conceptual pedagogical approach model to a situation of their choosing and after, discuss it in the group where questions and responses will be entertained.

14:00-14:30

### Workshop Session

Art competitions as a motivating factor in aiding students' academic performance in visual art

Olusegun Adeniyi, Teaching Visual Art, Nigeria

Room 30

Student motivation affects every aspect of school life, from attendance, to academic performance, to extra-curricular activities. Promoting the greatest student motivation possible is extremely important for every teacher in Visual Art. The study examined Art Competitions as a motivating factor in aiding students academic performance in Visual Art. Art competition as a means of arousing interest in learning and getting the learners excited about the learning activities. The researcher adopted descriptive survey design for the study. The target population for this study comprise a total of hundred (100) students which were selected randomly from ten (10) secondary schools in Ibeju-Lekki, LGA of Lagos. The research instrument used for the study was a self-developed structured questionnaire. The researcher examined the effects of participating in art competition on academic performance of students in Visual Art in selected schools, determine the sustainability of motivational factor on student academic performance in selected Secondary Schools in Ibeju-Lekki Local Government Area of Lagos State and also explored causes of poor academic performance in Visual Art in selected Secondary Schools in Ibeju-Lekki Local Government Area of Lagos State. Academic competition is a growing concern in our educational system. Our educational system fosters competition in students at a very young age. It teaches and promotes competition amongst themselves throughout their educational career. Many students become highly competitive. They feel pressure from both internal and external sources to perform well in school. In observation of the findings that the students need the pull to value art and to increase their academic performance, the researcher recommended that participation in Art competitions at both local and international level should be encouraged in schools. It was further recommended that the Ministry of Education should ensure that the winning students from the art competitions receive tangible prize awards such as scholarships, refurbishment of the art studios, art supplies as a means of motivating students for maximum academic performance in Visual Art. Keywords: Academic performance, Visual Arts, Motivation and Competition.

14:30-18:00

## Workshop Session

Practical experiences for visual arts research and journal development

Steve Willis, Missouri State University-USA and Allan Richards-University of Kentucky, USA  
Community Hall

Development of practical experiences through visual arts research and journal development investigates and excavates our resistance, agreement, or convenience, as we continually adjust to our environment (educationally, artistically, financially, socially, historically, spiritually). We may consider that we are individuals, but so much of our knowingness comes from our communal relationships whether it is from travel, environment, family, schooling, spirituality, or introspection. We are sensory beings, we must grapple with the challenging experiences we bring to the act of creation, the act of transforming, the act of finding our voice, the act of storytelling. Our identity, security, and confidence in our knowingness grapple with the consistent variations of our perceptions. These are our challenges that provide personal transformations as a person, artist, and educator.

Educational understanding must be comprehensive and concise, not superficial or anemic, not redundant and repetitive; knowledge, histories, and cultures must be rethought to determine and define contemporary values. It is through educational interactions in our classrooms, school, communities, and professional organizations that our experiences are shared, vetted, and employed.

Each of us is a product of our experiences and that each experience can represent one fiber in the tapestry of our personal identity. Then, in our personal tapestry, each moment, each tiny fiber, both positive and negative, in peace or conflict represents complex issues. Not only are we the woven colors and patterns, but as well, the tensions that move throughout the tapestry. Those challenges of acceptances or rejections, successes or failures, understandings or misunderstandings are consciously and subconsciously entangled in our personal identities – in our transformations - in our storytelling.

Visual arts research and journal development presents practical applications for the student, artist, and educator to investigate self, environment, identity, family, community, language, and culture. Through this, we can discover, and accept or reject the contributions to our tapestry.







PROGRAM

Thursday 1st	
08:00-09:00	<u>Registration</u> , Meeting Session
09:00-09:30	<b>Presentation Session:</b> <u>Finding one's voice through visual arts research and journal development - Steve Willis, Missouri State University and Allan Richards, University of Kentucky, USA, School Hall</u>
09:30-10:00	<b>Presentation Session:</b> <u>Safeguarding our diverse cultural heritage -Jorge Gumbe, ISART, Luanda, Angola, School Hall</u>
10:00-10:30	<b>Presentation Session:</b> <u>Building a foundation for a sustainable Film and Television Industry in Botswana: The Experience of Awil College – AFDA Partnership: Mothusi Phuthego, Botswana, School Hall</u>
10:30-11:00	<b>Presentation Session:</b> <u>Solidarity through art- Building social responsibility and citizenship- Tiiina Pusa, Aalto University, Finland, School Hall</u>
	<b>Presentation Session:</b> <u>Being a Motivational Artist- Lenga Mwelwa, Claim The Future, Namibia, School Hall</u>
11:00-11:30	<b>Tea break</b>
11:30-12:00	<b>Presentation Session:</b> <u>Arts and Cultural Heritage -Ndasuunye PAPA, Shikongeni, KACA, Namibia, School Hall</u>
	<b>Presentation Session:</b> <u>Musical features and community thematic of selected children's songs of the Wagogo People of Central Tanzania - Kedmon Elisha Mapana, Tanzania, Community Hall</u>
12:00-12:30	<b>Presentation Session:</b> <u>The ART of becoming (P)ART: developing socially-engaged art teachers: a practioner selfstudy approach- Merna Meyer, Creative Arts, Faculty of Education, South Africa, School Hall</u>
12:30-14:00	<b>Lunch</b>
14:00-14:30	<b>Workshop Session:</b> <u>Integrated teaching approach of arts education in Namibian schools- Christiana D Afrikaner; Min. of Education, Arts and Culture, Namibia &amp; Kamal Dollah, Singapore, School Hall</u>
14:30-18:00	<b>Workshop:</b> <u>Dreams and Inner Images.- Recreation, selfknowledge, creativity. Pilar Pérez Camarero; Universidad Autónoma de Madrid, Spain Community Hall</u>
	<b>Panel Discussion:</b> <u>Arts Education in schools and community, School Hall</u>
	<b>Panel Discussion:</b> <u>Open Session, Community Hall</u>
40 20:00	<b>Social Program</b>

**09:00-09:30**

**Presentation Session**

Finding one's voice through visual arts research and journal development

Steve Willis, Missouri State University and Allan Richards, University of Kentucky, USA  
School Hall

This presentation will discuss finding one's artistic voice through visual arts research and journal development because those who develop and understand their life narratives tend to be better human beings and better citizen. What do we value as art educators? How much have we been acculturated? Plato found a truth in shadows, Levi-Strauss in the jungles of South America, Derrida in text, Zachariah Rapola in his Johannesburg street awareness, and Fusco in her native culture. It is important to be aware of the subtlety and stratification of identity as defined personally, artistically, professionally, and communally.

Perceptual truths are embedded within the countless casual decisions made every day. What are we not seeing, not teaching, or not telling? Are we aware of what Eisner (1994) detailed as the null curriculum? What is evident in our daily pedagogical and curricular choices? Truths are not self-evident. Truths are multifarious, mercurial, and sententious. But, we find our own truths through our artforms, through our visual storytelling. Artists are storytellers who must tell their stories; we must find and amplify our stories.

We would have a better educational experience for our students if we created a sensitive and sensuous learning environment providing time for authentic and creative storytelling. We must expect that our students do have a story to tell. To support these stories and our students, quality time must be provided. As Elizabeth Gilbert (2015) pointed out in *Big Magic*, that the essential ingredients for creativity remain exactly the same for everybody: courage, enchantment, permission, persistence, trust—and those elements are universally accessible.”

**09:30-10:00**

**Presentation Session**

Building a foundation for a sustainable Film and Television Industry in Botswana:

The Experience of Awil College – AFDA Partnership

Mothusi Phuthego, Botswana

School Hall

09:00-10:00

**Presentation Session**

Safeguarding our diverse cultural heritage

Jorge Gumbe, ISART, Luanda, Angola

School Hall

This paper is based on the research carried out under a PhD programme, which sought to develop and test out new curricular content, teaching strategies and resources for the primary school art curriculum which would reflect the cultural make-up of Angolan society and internationalist goals. It scrutinised the theoretical underpinning of primary education in relation to the planning and teaching of ritual and associated arts to Angolan children. The conceptual framework for the curriculum was social reconstructionist (Stuhr et al, 1992; 1994) and drew on art education theory, in particular on McFee and Degge, (1977) and Allison (1972) and it tested out a combination of Allison's (1972) strategy for analysing cultural objects and Feldman's (1994) four stage model of art criticism with the aim of improving students' understanding of the function and significance of selected artefacts in a specific cultural context. The version of action research used in this study was adapted from the model developed by Moura (2000) and Elliot (1991), and the data collection instruments were many and varied to enable the researcher and the teachers to gain closer contact with the reality of the pluralist art curriculum reform process. The teaching learning strategies the action team applied were cross curricula, in the sense that they drew on history and geography (Silva, 2006; Coelho, 1997), but were intended to motivate visual arts activities. The primary teachers who participated demonstrated strong motivation to collaborate. They were made aware of their own strengths and weaknesses through the researcher's constant collaborative oral reflection and evaluation of their actions. In conclusion this thesis is the first study of its kind that was carried out by generalist teachers at primary education level in Angola. It is this researcher's hope that this study can stimulate interest in a wide range of questions and problems concerning Angolan patrimony, its meaning, origins and application in general education and specifically in art education classrooms. The researcher is affectively attached to these cultures and sees it as his personal and civic duty to contribute to the current discussion about Angola's post colonial educational situation.

10:00-10:30

## Presentation Session

Solidarity through art- Building social responsibility and citizenship

Tiina Pusa, Aalto University, Finland

School Hall

In this research project the political role of teacher is approached through art based research with phenomenological case setting. The question for the whole research project is: how and why a teacher took a radical position in the historical frame? In this particular presentation I reflect how art may offer a platform for solidarity. In my research there are structurally three parts: a background essay, art-based research (Suominen, Kallio-Tavin & Hernández-Hernández, 2017) part and a reflective essay. In the background essay, I open the reader to the starting points, the frame and the method. During arts-based part of my research, which is focus of this presentation, I traced the polyphony of happenings in Finland in 1918. Crocheter Alma (Virkkaaja Alma) is my performative project, which lasted same period than the Finnish civil war lasted a century ago. Starting point for the project was a portrait on my grandfather's mother Alma Gummerus painted by artist Kaarlo Atra (1879-1961) in 1929. In the portrait Alma is crocheting something. She is weared totally black including black scarf on her head. Position is profile, left shoulder towards a viewer. Each day, totally 109 days, I crocheted 50 white and 250 red stitches and asked someone to take a photo with my mobile phone to publish it in instagram. In the current emphasis to global social responsibility and justice for the teacher's work began to form since the 1970s. The ethical focus has continued to grow at the turn of the millennium. (Ahonen, 2002; Atjonen 2004; Tirri, 2002). This could be seen also deconstruction of superiority. When a teacher does not see her/himself as better knowing and better citizen, equally human dialogical setting is possible to build up and even strongly different political and religious views may encounter. The results of my arts-based research are partly in visual form and partly verbalized experience. Radicalization can be seen as a serious lack of solidarity (Saari, 2011). This opens up the role of art and art education in creating solidarity. Crocheter Alma -project made room for encounters and political discuss in everyday life. According to my arts based project, the material and performative nature of crocheting made room for the basis for solidarity. Preventive work against confrontation and radicalization may become part of teaching. That is base for the next turn and stage of my research. Keywords: arts-based research, solidarity, education, societal, history References Ahonen, J. (2002). Eettinen opettaja - eettinen vaikuttaja. In R. Sarras (toim.) Etiikka koulun arjessa. Keuruu: Otava, 65-73. Atjonen, P. (2005). Pedagoginen etiikka koulukasvatuksen karttana ja kompassina. Suomen kasvatustieteellinen: Turku. Saari, J. (2011). Hyvinvointia edistävät rakenteet. Lecture 25.11.2011, University of Eastern Finland. Suominen, A., Kallio-Tavin, M. & Hernández- Hernández, F. (2017). Arts-Based Research Traditions and Orientation in Europe. Perspectives from Finland and Spain. In Handbook of Arts-Based

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**10:30-11:00**

**Presentation Session**

Being a Motivational Artist

Lenga Mwelwa, Claim The Future, Namibia

School Hall

Life has its own perks and sometimes could get us down and out, we could strive or we could thrive. As a motivational artist, my goal has been to uplift the young ones, and those of my generation as along the way, we all seem to get lost. Using my music talent as a way to encourage and build others, has been my joy, from funding myself through videography for self funded school tours since 2012 and sharing messages of benevolence. This is my story of how and why I've done it.

**11:30-12:00**

**Presentation Session**

Arts and Cultural Heritage

Ndasuunye PAPA;, Shikongeni, KACA, Namibia

School Hall

**12:00-12:30**

**Presentation Session**

The ART of becoming (P)ART: developing socially-engaged art teachers: a practitioner selfstudy approach

Merna Meyer, Creative Arts, Faculty of Education, South Africa

School Hall

The ART of becoming (P)ART: developing socially-engaged art teachers: a practitioner self-study approach

I regard art as a subject that can promote meaningful interactions across subjects around social issues that impact on the lives of learners. Yet the status of art education in schools is very low, and where it is taught, it is reserved as a specialist subject for the talented few. I thus wanted to find ways to assist art education students to acquire the skills and knowledge to promote socially-engaged art practices in schools and decided to use critical service-learning as a medium for this. Students engaged with children from a local home

and reflected on their learning over five cycles. I generated evidence about student learning through observations, reflective notes and visual images. Qualitative analysis revealed that students became sensitized to learner contexts and experiences, which increased their empathic responses. They developed leadership qualities that will one day enable them to use art as a pivotal subject to increased social awareness among learners and involve them in addressing important social issues. The resultant pedagogical model serves as a praxis-orientated instrument to guide future trans-disciplinary engagements amongst pre-service art teachers and support my professional development in higher education teaching and learning.

Action research, action leadership, critical service-learning, participatory strategies, professional development, socially engaged art (SEA), social responsibility

**14:00-14:30**

### **Workshop Session**

Integrated teaching approach of arts education in Namibian schools

Christiana D Afrikaner; Min. of Education, Arts and Culture, Namibia & Kamal Dollah, Singapore

School Hall

This workshop will enable teachers of all phases (pre-primary, primary and secondary) responsible for teaching Arts, support subject, to teach the subject as a holistic approach. They will be guided to include three to four, or more disciples in one theme.

**14:30-18:00**

### **Workshop Session**

Dreams and Inner Images.- Recreation, selfknowledge, creativity

Pilar Pérez Camarero, Universidad Autónoma de Madrid, Spain

Community Hall

For this symposium, I propose a three hours workshop, adaptable to more or less time. Depending on the time available, I'll tailor the different activities.

Regarding the materials, we'll adapt ourselves to the available items.

If we can't have plastic materials, we'll look for simple systems we can easily find.

The approach consists of paying attention to the enormous symbolic and creative richness of our inner imaginary.

Every participant will write a personal oneiric story, from which we'll develop a number of techniques, mainly the recovery of symbolic images and their embodiment through plastic materials, in bidimensional or three - dimensional way, recycling in that last case.

## PROGRAM

### Friday 1st

08:00-09:00	<u>Registration, Meeting Session</u>
09:00-09:30	<b>Presentation Session:</b> <u>Arts education from the margins: Critical articulations of hope-Building social responsibility and citizenship- Anniina Suominen, Aalto University &amp; Eeva Anttila, University of Arts, Finland, School Hall</u>
09:30-10:30	Online Presentation Session: <u>InSEA debate in a school - David Andrew, South Africa, School Hall</u>
	Online Presentation Session: <u>Behavioral technology in the treatment of problems and behavior disorders within the classroom - José Alonso Aguilar- Valera, San Marcos National University, Russia, School Hall</u>
	Online Presentation Session: <u>WHERE FACTS AND FIGURES LOSE INFLUENCE ART can STILL LEAVE an IMPACT - Fran E. Wright, Programme Director, UNESCO Club Vienna, School Hall</u>
10:30-11:00	Presentation Session: <u>UNMASKING THE MAKISHI: A Semiotic and Aesthetic Analysis of the Art of the Makishi Masquerade of Northwestern Zambia - Cheela H K Chilala, Zambia, School Hall</u>
11:00-11:30	<b>Tea break</b>
11:30-12:00	<b>Workshop Report Session:</b> <u>Film making - Sasha Surella, Art Omi, New York, School Hall</u>
12:00-12:30	<b>Workshop Report Session:</b> <u>The Wishing Tree - Paulo Cesar da Silva Teles; Rosana Bernardo; University of Campinas - UNICAMP Brazil, Gabriel Neto, Namibia, School Hall</u>
12:30-14:00	<b>Lunch</b>
14:00-17:00	Workshop Session: <u>Reimagine Humanity? Pushing Art Education towards a critical view of the Social Development Goals - Teresa Torres de Eça and Ângela Saldanha, Portuguese Art Teachers Association APECV, Portugal, School Hall</u>
	<b>Workshop Session:</b> <u>We are ArtNautas with Namibia - Amílcar Martins &amp; Teresa Alexandrino, Portugal, Community Hall</u>
17:00-20:00	Sightseeing: Walvis Bay
20:00	<b>Official Closing/Closing Gala</b>



09:00-09:30

## Presentation Session

Arts education from the margins: Critical articulations of hope- Building social responsibility and citizenship

Anniina Suominen, Aalto University & Eeva Anttila, University of Arts, Finland  
School Hall

This presentation articulates marginalized arts education perspectives from various parts of the world. The presenters share their experiences of editing a collection of research- and practice-based projects that aimed to increase critical understanding and build a foundation for sustaining hope in areas of crisis and conflict. The presenters believe that participation in the arts is a basic human right and that diverse cultures and the arts are an integral aspect of healthy lives and societies. The presented collective effort is building on long traditions of arts education for social justice, critical pedagogy, and the pedagogy of hope. The arts education practice conceptualized this way is understood as a form of activism driven and guided by humane compassion. Original projects were created by educators, researchers, and artists who have devoted their research and practice in exploring how to utilize arts education to work toward justice, equity, sustainability, and hope when communities or groups of people are faced with most challenging and arduous situations, including forced migration, institutionalized discrimination, economic, ecological, and cultural oppression, hatred, prejudice, and violence. The contributors depict hardships, struggles and failures but also articulate through their shared stories the strength of individuals and communities that strive to make a difference and work towards fair and just cultures and communities. The proposed presentation provides a brief overview of the diverse projects included in this collective effort. However, the scholarly orientation of this presentation is to explore the process, ethics, pedagogical, and theoretical challenges involved in working with such challenging foci and content. The presented project is founded on multiple different methodologies and various research-practice emphasis. Altogether, 15-20 projects informed the authorship of 11 texts. Each contribution employed a different approach to critical pedagogy, pedagogy of hope, the understanding of marginalized arts education, and arts-based research or arts practice-based inquiry. The presenters share how their understanding of research and pedagogy were informed by the process of facilitating the creation of this collaborative effort. The presenters also share the methods that were employed within the process. The presentation focuses on furthering the discussion on arts education in the areas and communities of conflict, unrest, and violence as well as forced institutionalization and marginalization of individuals. The presentation also focuses on contemplating the ethics of arts practice and pedagogy in the context of marginalization. By presenting alternatives to normative education, the presenters aim to contribute to the research on arts pedagogy of hope.

**09:30-10:00**

**Online Presentation Session**

InSEA debate in a school  
David Andrew, South Africa  
School Hall

**10:00-10:30**

**Online Presentation Session**

Behavioral technology in the treatment of problems and behavior disorders within the classroom  
José Alonso Aguilar- Valera, San Marcos National University, Russia  
School Hall

From the behavioral perspective, the treatment of different problems and behavior disorders has been very effective over time, as a result of a successive experimentation, in addition to the constant updating that has been done in this applied field of science. There is a clear difference between problems and behavioral disorders, which are mainly based on their incidence, in addition to their indiscriminate appearance and occurrence in different contexts, independently of the presence of other control agents. In the latest edition of the Diagnostic and Statistical Manual of Mental Disorders, we can see the different indicators that describe punctually a conduct disorder, among them: Severe rupture with the norms and an absent respect towards the rights and freedoms of others, affectation of other spheres related to human development-social, academic, work-and with a previous appearance before 18 years of age (if it occurs after this, it could possibly be talking about an antisocial personality disorder).

This issue has been addressed both by specialists in the field of Psychology and by others related to this discipline - educators, counselors -, then facing a complex reality, which has been necessary to study and develop, within this, technologies and parameters of great diagnostic utility, after a successive technological update, which has greatly benefited the intervention both individually and within the classroom.

For this, the technology of functional analysis has been developing traditionally under the parameters of operant conditioning, which have been based on principles that, under careful operationalization, have been efficient in the short term, although only providing generalities about the studied problem. The process of operationalization has given specialists the possibility of studying carefully the behavior-problem over time, thus establishing the limits

between what is considered a problem and a disorder itself. Likewise, this has generated a greater understanding of the complex and intricate relationship at the level of behavioral disorders both in the specialists involved and in the users of the service. As a consequence of the evolution of the behavioral approach, and of the evidences found after a successive experimentation and careful study of the existing relationships among the complex variables involved -before difficult to manipulate-, for a better study of these it has been proposed to perfect the functional analysis, what has resulted in a series of models that have allowed the specialists to perform a complete analysis of these, in addition to categorizing the variables depending on their functional characteristics; that is, independently of generating only a purely clinical diagnosis, it is also proposed to develop a functional technology that defines and clarifies the complex network of variables that determine the current condition of the problem, as well as its antecedents and its future occurrence, with the purpose to improve the individual and group intervention in the classroom, thus facilitating the work of the different specialists involved in this field at the moment of administering the different behavioral-cognitive technologies, respecting both their principles and laws, facilitating the management of these problematic conditions, regardless of the context where they are carried out.

Keywords: Behavioral disorders, clinical diagnosis, functional analysis, operationalization, educational intervention.

**10:30-11:00**

**Presentation Session**

UNMASKING THE MAKISHI: A Semiotic and Aesthetic Analysis of the Art of the Makishi Masquerade of Northwestern Zambia

Cheela H K Chilala, Zambia

School Hall

**14:00-17:00**

**Workshop Session**

Reimagine Humanity? Pushing Art Education towards a critical view of the Social Development Goals

Teresa Torres de Eça and Ângela Saldanha, Portuguese Art Teachers Association APECV, Portugal

School Hall

The Sustainable Development Goals (SDGs) are a set of 17 goals decided in 2015 by leaders from 193 countries gathered at the United Nations (UN) . Each goal is divided into indicators to measure and drive progress. The SDGs were written as a roadmap to get from the world

we know to the world we are supposed to want to have, with an ambitious goal of “leaving no one behind”. In this workshop we will use mapping strategies to develop critical reflection about the SDGs and art education after what the participants will be invited to create a collaborative action using art processes. We will bring theory of art and design to direct questions about learning to make arts, design; crafts and create relationships with others. We will try to discuss through art making how such practices in educational contexts can provoke discussion about the SDGs and raise awareness for individual and collective ways of transformation.

Keywords: Art Education; Activism; Artivism; social engaged art education; Social Development Goals

**14:00-17:00**

### **Workshop Session**

We are ArtNautas with Namibia

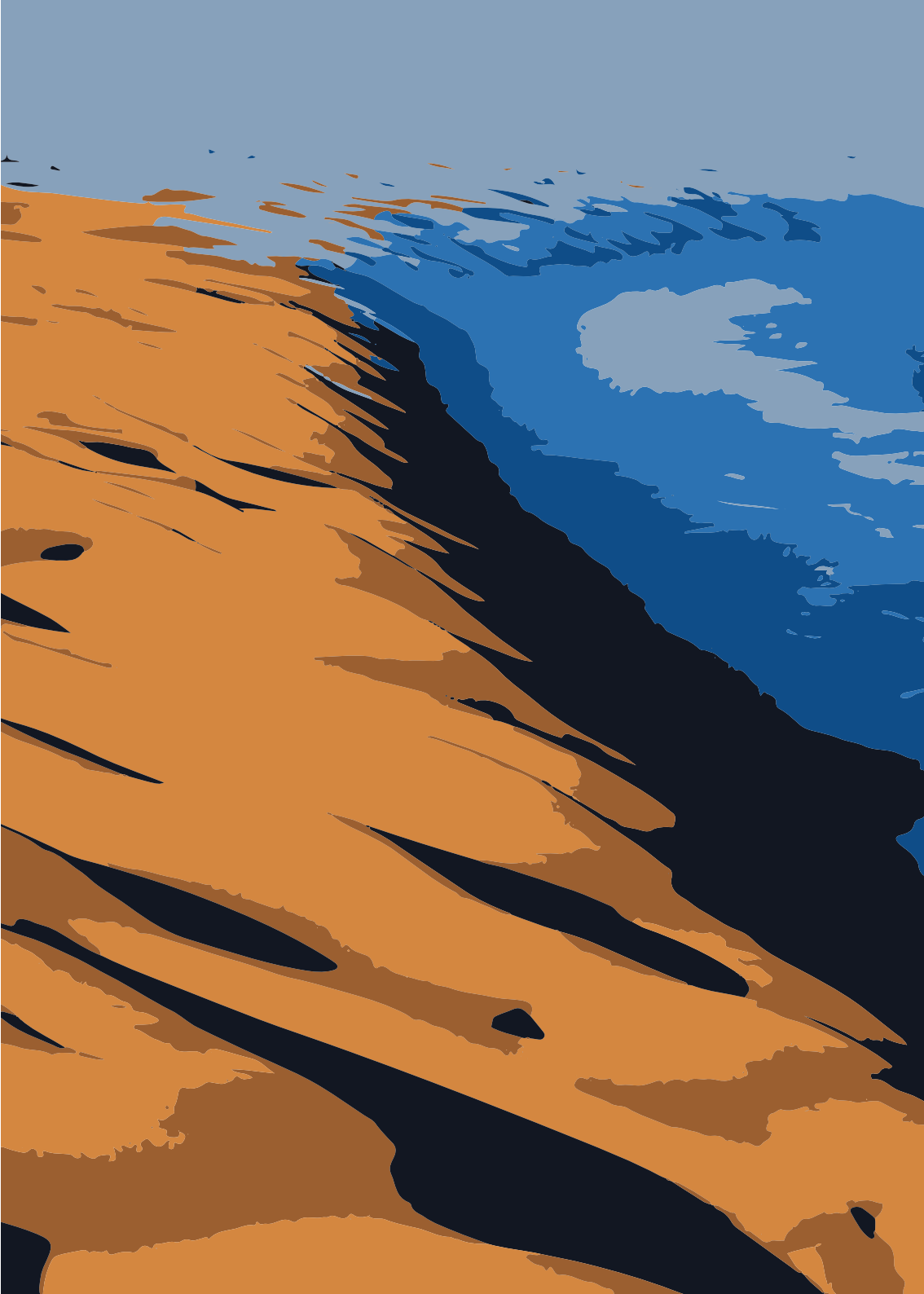
Amílcar Martins & Teresa Alexandrino, Portugal  
Community Hall

Overflowing curiosity is the raw material and vibrant spirit that helps mapping our Namibian journey in this preliminary period of an African and cosmic ritual that gains body and voice, which draws reinvented projections of moving shapes and dreams. With tangible and/or subliminal signs for intense experiential openings, we wish to engage in a meeting of ArteNautas with Namibia, with its spaces and people, with its landscapes and its animals, with its ancestry and modernity, with its own life and plural identities.

We are, after all, ArteNautas-Travelers aspiring to be touched by the powerful energy of Mother Africa. In the luggage we will take with us the arts of the body and of the singing, the arts of the tale and the iconographic images of ArteNautas of the World. We are, after all, potential mediators of (im)probable contacts of imaginary and human experiences, of discoveries and possibilities, of constructions and of sharing, of connections and of multi and intercultural creations marked by the one and the multiple, by utopia and by infinite.

The epicenter of our proposal - WE ARE ARTENAUTAS WITH NAMIBIA - should have the inductive form of an installation-performance, which invites all participants to enter it and continue the journey, mobilizing their means of expression and creative identities of ArteNautas, through a situation pedagogy with the inspiring dna of poetry and art.

- ACTION!





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