

# 1<sup>ST</sup> INTERNATIONAL TEACHING ARTIST CONFERENCE

OSLO AUGUST 29-31 2012

**TUESDAY August 28**

	<b>PROGRAM</b>	<b>ROOM</b>
18.00-20.00	<b>Registration</b>	<i>House of Literature Café</i>

**WEDNESDAY August 29**

9.00-9.30	<b>Welcome and conference opening!</b>	<i>Wergeland</i>
Opening <b>KEYNOTE</b> 9.30-10.45	<b><i>The Teaching Artist Call and Competence</i></b> <b>ERIC BOOTH</b> (teaching artist, international consultant) - <b>USA</b>	<i>Wergeland</i>
10.45-11.00	<i>Short break</i>	
11.00-12.15	<b><i>Teaching Artist Program Theatre</i></b> <b>GRACE GACHOCHA</b> (teaching artist) - <b>Tanzania</b>	<i>Wergeland</i>
12.15-13.15	<i>Lunch</i>	<i>Kunstnernes Hus</i>
13.15-14.15	<b><i>Seminar Teaching Artist Theatre</i></b> <b>RICHARD NDUNGURU</b> (theater instructor/lecturer) - <b>Tanzania</b>	<i>Wergeland</i>
14.15-14.30	<i>Short break</i>	
14.30-15.45	<b><i>Teaching Artist Program Dance</i></b> <b>HILARY EASTON</b> (teaching artist) - <b>USA</b>	<i>Wergeland</i>
15.45-16.00	<i>Short break</i>	
16.00-17.00	<b><i>Seminar Teaching Artist Music</i></b> <b>SARAH JOHNSON</b> (director Weill Music Institute Carnegie Hall) - <b>USA</b>	<i>Wergeland</i>
<b>Evening</b>	<i><b>We recommend:</b></i> <i><b>Ibsen International Theatre Festival</b></i>	



# 1<sup>ST</sup> INTERNATIONAL TEACHING ARTIST CONFERENCE

OSLO AUGUST 29-31 2012

**THURSDAY August 30**

9.00 am	<b>Artistic Inspiration</b>	<i>Amalie Skram</i>
9.15-10.45	<b>Teaching Artist Program Visual Arts</b> <b>MARIT MOLTU</b> (teaching artist) - <b>Norway</b>	<i>Amalie Skram and outdoors</i>
10.45-11.00	<i>Short break</i>	
11.00-12.00	<b>Seminar Teaching Artist Visual Arts</b> <b>MARIT ULVUND</b> (Director of Seanse Art Center) - <b>Norway</b>	<i>Amalie Skram</i>
12.00-13.00	<i>Lunch</i>	<i>Kunsternes Hus</i>

## PARALLEL SESSIONS

	<i>Amalie Skram</i>	<i>Kverneland</i>	<i>Nedjma</i>	<i>Kjelleren</i>
13.00-13.40 - 40 min	1 – Simon Spain	2 – Carmelo Tobone 3 - Sinje Homann	4 – Jon Deak and Riitta Tikkanen	5 – Jean E. Taylor
13.50-14.15 - 25 min	6 – Linda Nathan	7 – Dana Powell Russell	8 - Heloisa Amaral	9 - Hannah Kaihovirta-Rosvik
14.20-14.45 - 25 min	10 – Faye Stanley	11 – Hans Laurens, Sidsel K. Vogensen	12 - Patricia Joson Cruz	13 – Jeff Mather
14.45-15.15	<i>Coffee break</i>			

<b>KEYNOTE</b> 15.15-16.15	<b>Teaching Artists and Community Change –</b> <b>GIGI ANTONI</b> (CEO/President of Big Thought, Dallas, Texas) - <b>USA</b>	<i>Amalie Skram</i>
16.15-16.30	<i>Short break</i>	

## PARALLEL SESSIONS

	<i>Amalie Skram</i>	<i>Kverneland</i>	<i>Nedjma</i>	<i>Kjelleren</i>
16.30-16.55 - 25 min	14 - Jamie Simpson Steele	15 - Victoria Ryle	16 - Wesley Imms	17 - Ilze Vitola
17.00-17.25 - 25 min	18 - Kjell Skjellstad	19 - Allison Upshaw	20 - Amber Ebert	21 - Amy Chase Gulden
17.30-17.55 - 25 min	22 - Jeffrey Tan	23 - Orla Kenny	24 - Stephen Deazley	25 - Kari Holdhus

**20.00 -**

**EVENING RECEPTION at The Norwegian Theater**  
Address: Kristian IVs gt.8, Oslo

## FRIDAY August 31

9.15 am	<b>Artistic Inspiration</b>	<i>Wergeland</i>
9.30-10.45	<b>Teaching Artist Program Music</b> <b>JUAN FELIPE MOLANO</b> (conductor/educator), <b>JUAN ANTONIO CUELLAR</b> (professor and President of Batuta, El Sistema of Colombia) – <b>Colombia</b> , and <b>musicians from Majorstuen School, Norway</b>	<i>Wergeland</i>
10.45-11.00	<i>Short break</i>	
11.00-12.00	<b>Teaching Artist Program Music – Continued</b> <b>JUAN FELIPE MOLANO, JUAN ANTONIO CUELLAR</b> , and musicians from <b>Majorstuen school</b>	<i>Wergeland</i>
12.00-13.00	<i>Lunch</i>	<i>Kunstnernes Hus</i>
<b>Closing KEYNOTE</b> 13.00-14.00	<b>Artists as Catalysts for Change</b> - <b>ANNA CUTLER</b> (Director of Learning, Tate) - <b>United Kingdom</b>	<i>Wergeland</i>
14.00-14.15	<i>Short break</i>	
14.15-15.30	<b>INTRODUCTION</b> by conference commentators <b>Prof. BRAD HASEMAN</b> , Australia and actor/director <b>JOHANNES JONER</b> , Norway  <b>REFLECTIVE DISCUSSION</b> with contributions from participants led by <b>Eric Booth</b>	<i>Wergeland</i>
15.30-16.00	<b>Closing words: <i>Teaching Artists in the International community – what now?</i></b> - <b>Eric Booth</b> and <b>Marit Ulvund</b>	<i>Wergeland</i>



## CONTRIBUTORS:

---

### GIGI ANTONI - USA

Giselle “Gigi” Antoni has served for 17 years as Executive Director then President/CEO of Big Thought, a Dallas-based nonprofit that utilizes creativity and collaboration to provide equitable learning opportunities for students and families. Gigi was named a Champion of Change by the White House for her convening role in Thriving Minds, a citywide initiative that joins the City of Dallas, the Dallas Independent School District, Big Thought and more than 100 other organizations to connect the Dallas community with more and better educational activities through joint cooperation.

Gigi has also become an eminent lecturer and consultant who assists cities and nonprofits throughout the U.S. and internationally work towards innovative nonprofit delivery, moving beyond “pockets of excellence” into streamlined programs valued by communities as a whole.

Gigi has served on numerous local, state and national committees, boards and juries. Nationally, she has worked with the President’s Committee on the Arts and the Humanities Coming Up Taller Awards; the National Endowment for the Arts; The Community Arts Education Leadership Institute; The Partnership for Arts, Culture and Education; The Kennedy Center Imagination Celebration; National Arts Strategies Chief Executive Program and the National Working Group of the Arts for Learning organization. On the state level, Gigi has worked with The Texas Commission on the Arts: Arts-in-Education Working Group and The Texas Coalition of Quality Arts Education. Gigi is also a member of the Dallas Assembly.

In 2010, Gigi was honored with the National Arts Leadership Award from the National Guild for Community Arts Education. In 2005, Gigi was selected for the prestigious Local Hero award, given by Bank of America. She is a Fellow of the British-American Project, which creates sharing and exchange between top young leaders from each country.

Her alma maters are Stephen F. Austin State University, the University of Texas at Arlington and the Drama Studio London at Berkeley where she graduated with distinction. Gigi resides in Dallas with her husband Dana Mullen and daughter Analise.



---

## ERIC BOOTH - USA

As an actor, **Eric Booth** has performed in many plays on Broadway. As a businessman, he started a small company, Alert Publishing, that in seven years became the largest of its kind in the U.S. analyzing research on trends in American lifestyles. As an author, he has had five books published. The *Everyday Work of Art* won three awards and was a Book of the Month Club selection, and *The Music Teaching Artist's Bible*, was published by Oxford University Press. He has written dozens of magazine articles, was the Founding Editor of the quarterly *Teaching Artist Journal*.



In arts learning, he has been on the faculty of Juilliard (13 years), and been on the faculties at Stanford University, New York University, Tanglewood and Lincoln Center Institute (for 25 years), and he has given classes for every level from kindergarten through graduate school; he has given workshops at over 30 universities, and 60 cultural institutions. He started the Art and Education as well as the Mentoring programs at Juilliard. He has designed and led over twenty research projects and worked with teachers in over 50 school districts on ways to increase the presence of arts in their schools. He was the Faculty Chair of the Empire State Partnership program for three years (the largest arts-in-education project in schools in America), and he held one of six chairs on The College Board's Arts Advisory Committee for seven years. He serves as a consultant for many organizations, cities and states, universities, school districts, businesses around the country, including seven of the ten largest U.S. orchestras, and five national service organizations. Formerly the Founding Director of the Teacher Center of the Leonard Bernstein Center (now on the Board of Directors), he is a frequent keynote speaker on the arts to groups of all kinds. He is the Senior Advisor to the El Sistema movement in the U.S. He was asked to give the closing keynote address to UNESCO's first ever worldwide arts education conference.

---

## JUAN ANTONIO CUELLAR - COLOMBIA

Doctor in Music from Indiana University, **Juan Antonio Cuellar** is a Colombian composer with wide national and international recognition. Former Dean of the School of Arts at Universidad Javeriana in Bogotá, he is since 2008 the Executive President of Batuta - National Foundation of Youth Orchestras of Colombia, an organization created in 1991 currently attending 47.000 underprivileged young people from ages 2 to 19 in 110 cities and towns throughout the country.

As a teacher, he is part of the music faculty at Universidad Javeriana since 1994, where he teaches composition and music theory at graduate and undergraduate levels. His work in Batuta has brought international attention to the development of what it is now the second largest program of its kind in the world, after Venezuela's.



*(Picture: Juan Manuel Vargas, El Tiempo)*



---

## ANNA CUTLER – UNITED KINGDOM

Over the last 20 years Anna has worked across education and cultural settings at a local, national and international level. Her purpose has been to explore and improve the impact of cultural interventions on a variety of different learning environments. Amongst other things, she has been a festival director, an academic, an administrator and producer. Her work has ranged from Lecturer (University of North London) to Festival Director (Young at Art, Northern Ireland) and she has worked across disciplines with organisations such as The Place Theatre, Dance Umbrella, Cultural Industry and Imagine Belfast.

After four years as Creative Director, Creative Partnerships Kent; where she was involved with international research into learning within the visual arts; Anna joined Tate as Head of Learning at Tate Modern in 2006.

In November 2009, she was appointed Tate's first Director of Learning, and through this role is ensuring that learning is at the heart of Tate in the future.



---

## HILLARY EASTON - USA

**Hilary Easton** is the Artistic Director of Hilary Easton + Company, an NYC-based contemporary dance company established in 1992, which has performed at venues including American Dance Festival, The Danspace Project at St. Mark's Church, Dance Theater Workshop, PS 122, Carnegie Hall, The University of Texas, Central Park Summerstage, The Center for Contemporary Arts of Santa Fe, Jacob's Pillow Dance Festival, The Yard, Mount Tremper Arts, Bard College at Simon's Rock College, Baryshnikov Arts Center, and the 92Y-Harkness Dance Festival. Ms. Easton's work has been hailed by *The New York Times* as "so engaging and intelligent. She choreographs like a poet, weaving together piercing, elliptical observations. And she knows her dancers lovingly and well."

In addition to her own company, Ms. Easton has choreographed for companies/artists including The Talking Band, The Joffrey II, Headwaters Dance Company, Spectrum Dance Theater, and the Mettawee Theater Company. As a dancer Ms. Easton has performed with a wide range of choreographers including Bill T. Jones/Arnie Zane and Company, Kinematic, and XXY Dance/Music.



Ms. Easton has taught at Princeton University, Connecticut College, The University of Montana, and New York University Tisch School of the Arts. A former teaching artist, she is the Educational Consultant for The New York Philharmonic School Partnership Program, training and supporting its teaching artist faculty, and has worked with many arts organizations including Lincoln Center Institute, VSArts and Carnegie Hall. She recently joined the faculty of the Juilliard School, teaching Dance Composition. [www.hilaryeaston.com](http://www.hilaryeaston.com)

---

## GRACE GACHOCHA – TANZANIA

**Grace Gachocha** graduated in 2008 with an honors in BA Culture and Heritage from University of Dar es Salaam specializing in Sociology and Theatre and has been a drama teacher at Haven of Peace Academy since 2009 until the present, where she is developing she is developing the Creative Arts Department. Beginning as a teaching artist with the International Theatre and Literacy Project in 2008 and 2011, she facilitated professional development workshops for teachers at Nkoanrwa Secondary school Summer 2010 & 2011 for ITLP, and was promoted to be the Tanzanian Director of ITLP in 2010 through the present. This program brings experienced theatre teaching artists from the U.S. to work in intensive playwriting workshops with Tanzanian teenagers.



She was hired by Urban Gateways to work with inner city youth in Chicago during the summer of 2009. Grace is also a key leader for an outreach program with Tanzanian youth living near the school in a quarry who have nowhere to play, engaging them in sports and games, drama, music, and crafts.

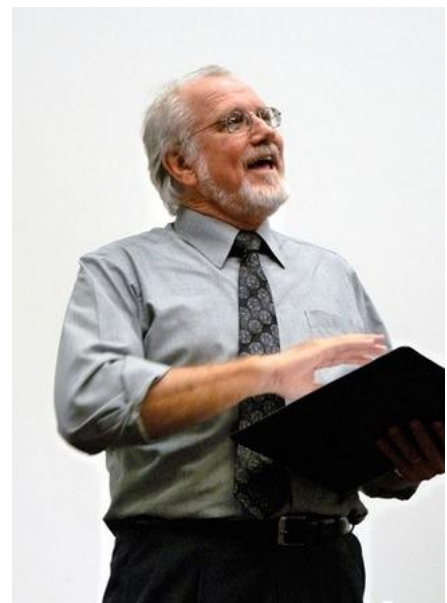
---

## BRAD HASEMAN – AUSTRALIA

Formerly a drama teacher and advisor in Queensland secondary schools **Brad Haseman** has worked as a teacher and researcher for over 30 years pursuing his fascination with the aesthetics and forms of contemporary performance and pedagogy. He is known as a passionate advocate for the arts in Australian schools and served for more than a decade on committees concerned with the provision and delivery of the arts in Queensland schools.

Brad is recognised for his contribution to the fields of educational drama, process drama and applied performance. In recent years he has been an invited keynote speaker and workshop leader in Singapore, Canada, Norway, The Netherlands and Austria. His work also takes him throughout the Pacific where he has taught and given workshops in the Solomon Islands, PNG and Kiribati in the Central Pacific.

Brad a member of the Australia Council for the Arts where he chairs the Community Partnerships Committee which offers a range of programs to support community based arts and culture, including community cultural development. Since commencing this role in 2008 Brad is actively involved with the Australia Council's current strategic priorities for the Arts in Education, Artist in Residence programs for Australian schools and communities and building a knowledge hub for the arts in Australia.



(source: <http://staff.qut.edu.au>)

---

## SARAH JOHNSON - USA

As Director of The Weill Music Institute at Carnegie Hall, **Sarah Johnson** is responsible for developing and overseeing all educational and community activities at Carnegie Hall on a local, national, and international level, annually serving over 350,000 children, students, teachers, parents, young music professionals, and adults in the New York City metropolitan area, across the United States, and around the world.

During her time at Carnegie Hall, Ms. Johnson has launched numerous programs including the award-winning Musical Connections, which uses teaching artists to serve people in acute need in healthcare settings, correctional facilities including juvenile justice centers, homeless shelters, and senior service organizations; The Achievement Program, a national music assessment program in partnership with Toronto's Royal Conservatory of Music, and the recently announced National Youth Orchestra of the United States of America, which will have its first season in the summer of 2013.

Prior to joining Carnegie Hall in April 2007, Ms. Johnson served as Director of Education and Community Partnerships at The Philadelphia Orchestra. Ms. Johnson has helped to develop and/or lead professional development programs for musicians from the Philadelphia Orchestra, Saint Louis Symphony, the New York Philharmonic, and Tanglewood. Ms. Johnson has also worked as a teaching artist with the New York Philharmonic and Lincoln Center Institute. A graduate from the Juilliard School, Ms. Johnson received her bachelor's and master's degrees in oboe performance.



---

## JOHANNES JONER - NORWAY

Johannes Joner is a Norwegian actor and director, known for his work on television, stage and screen. He has played in over twenty movies, numerous TV-series and is part of Oslo Nye Teater's actor ensemble. Johannes is passionate about art in education and has participated in numerous projects in this regard. This work includes writing and directing the feature film "Respekt" (a cooperative project with Nordisk Film) about school dropouts, participating in a theater project in East-Congo, serving on SEANSE's Artistic Advisory Board and is a partaking in SEANSE's Teaching Artist program.



Johannes Joner has been awarded Hans Christian Ostrøs Memorial Prize for his work in East-Congo and the Kosmorama Prize for best debut and youth film ("Respekt").



---

## JUAN FELIPE MOLANO - COLOMBIA

**Juan Felipe Molano** is currently National Orchestral Director of Batuta Colombian National System of Youth Orchestras, Music Director of Batuta Bogota Youth Symphony Orchestra, Valle Youth Symphony Orchestra and Advisor of the Youth Orchestra of Salinas (California). He became Music Director and Principal Conductor of Yucatan Symphony Orchestra in Mexico from 2003-2008, which has since become one of the Mexico's most prestigious orchestra.

European appearances include orchestras in Spain, Italy, Germany and Austria. Molano has led prominent orchestras of Mexico, Colombia and Brazil. He graduated with honors from the Vienna Conservatory, where he studied orchestra conducting with Georg Mark and Reinhard Schwarz.

Currently conducting professor of National University of Colombia, Maestro Molano divide his musical activities between pedagogy and conducting.



---

## MARIT MOLTU - NORWAY

Marit Moltu has worked with objects and installations since 1975. Educated mainly in Germany, she has a strong connection to West-German artistic-movements, where in particular the constructivist and minimalistic genres have inspired her work. Marit has participated in a long series of Norwegian and international events (such as the UNESCO World Heritage Project in the Geiranger fjord), in addition to over thirty solo exhibitions in Norway. The main focus of her work is however temporal art – projects centered on environments, installations, actions and performances – and “pictorial movements”.

In addition to her work as an artist she has been active in school settings in cooperation with regional and national institutions, museums and schools – in particular in interdisciplinary cooperation with other artists.



---

## RICHARD NDONGURU - TANZANIA

Richard Ndunguru is an Instructor at the Department of fine and performing arts of the University of Dar es Salaam, Tanzania.

He has a speciality in Theatre and Media studies. Richard has worked in a number of research projects that employ the Theatre for Development process, and recently he has embarked into using this process to come up with Film for Development. He has worked with children and youths in summer camps, facilitates after school projects, and works with vulnerable youths to spot talents.



---

## MARIT ULVUND - NORWAY:

**Marit Ulvund** is Associate Professor of Drama and Theater at Volda University College where she also headed the Drama department for ten years. She is educated in Norway, the United States and Australia. Marit has experience as a director and actor in several children theatre productions, as a storyteller and seminar holder. She has been the leader of two International Arts Intensive Projects funded by the European Union, both including approximately 40 students and ten artist/art educators from Glamorgan University, Wales (visual art), The Latvian Kulturakademi (dance), Anadolu University, Turkey (film og theater), and Volda University College (theater and visual art).

Marit is currently in the final stages of completing her doctorate degree: "Echo Theater - from experience to performance". Her thesis is focused the potential of Echo Theater in relation to fostering performative and narrative competences, and the role of the teacher in this kind of performative practice.

Her focus as a researcher and center director revolves around art productions for and with children, and arts in education. In 2009 she led the international research conference "Arts in Education - Research to Promote Quality". Marit has been with SEANSE since its beginning, and is as director responsible (together with artistic director Karstein Solli) for the center's strategic vision, administrative decisions and planning.



---

## PARALLEL SESSIONS – THURSDAY 13:00-13:40

### ROOM: AMALIE SKRAM

#### **SIMON SPAIN      AUSTRALIA**

Presenter: Simon Spain Creative Producer of ArtPlay, The City of Melbourne, Australia

Title: Getting Engaged

Abstract: Employing hundreds of artists per year, ArtPlay in Melbourne delivers a year round program of 'best practice' creative arts activity for children and families and has been identified as a 'rich site' for research in Australia. (Davis, 2008). Large-scale research into long standing creative partnership programs in the UK and USA has championed the value of artists working with children in school contexts however there is a lack of in-depth studies that profile the characteristics of artist-child interactions in non-school contexts. This interactive session will present the latest research findings from a major five year study by The University of Melbourne into the way artists engage with children and families in the City of Melbourne's ArtPlay. Why do artists choose to work with children? How do artists engage children and families? What are the factors that lead to high quality engagement between artists and children?

### KVERNELAND:

#### **CARMELO TABONE      USA**

Presenter: Carmine Tabone, Executive Director, Educational Arts Team

Title of presentation: Experiential Activities for Exploring Literature

Abstract: The presenter will demonstrate a series of learning activities that explore a piece of text. These include a series of open-ended statements; participants' responses and reasons for their points of view on the statements; and an exploration of one of those statements to develop pro and con arguments. Participants will then respond to an open-ended statement based on a piece of literature and hear a section in which a main character faces a crucial decision. Then participants will ask the character questions; and portray how others might advise the character. These points of view become the basis for discussion and a writing exercise. Attendees will then assess how the session connects to higher order thinking and social development.

#### **HOMANN, SINJE      SWITZERLAND**

Presenter: Sinje Homann, head of CAS Teaching Artist Hochschule der Künste Bern

Title of presentation: The course CAS Teaching Artist at the Hochschule der Künste Bern (HKB) & context Switzerland

Abstract: The CAS Teaching Artist at the HKB is a one year, part time, interdisciplinary, advanced training: we just started the second year in August 12 - so we are still new and experimenting around the training - presently the HKB is the only provider in Switzerland. As head and conductor of the course I want to share my concept, experience and questions of the first year and give a short insight of the final collective project of the last years course in a primary school close to the mountains. I will also give a short summery of the context of Teaching Artists in the German speaking part of Switzerland.

## **NEDJMA:**

### **JON DEAK – USA AND RIITTA TIKKANEN - FINLAND**

Presenter: Jon Deak, Composer, Education specialist, Performer, (formerly Associate Principal Bassist, NY Philharmonic), Founding Director, Credit-Suisse Very Young Composers, (VYC) now in multiple schools in the New York City area and across the USA, and in eight foreign countries. Together with Riitta Tikkanen Lecturer in Music education, Sibelius Academy

Title: "Children Composing for the Orchestra" - an international exploration of children's musical creativity

Abstract: A brief presentation, (with a few minutes of powerpoint and examples) and an open discussion of what we believe are untapped creative resources within children ages 8 - 12 worldwide. A celebration of the child.

## **KJELLERN:**

### **JEAN E. TAYLOR USA**

Presenter: Jean E. Taylor – Teaching Artist

Title: Works of Art: Inspiring the Poetic, Ethical, and Social Imagination

Abstract: "Guided by the teachings of Dr. Maxine Greene, this inquiry-based workshop includes experiential activities before and after the viewing of a short film. The pre-activities are designed to deepen our personal engagement with the work of art. The post-activities explore its connections to broader social issues.

Participants consider the ways in which the work of art inspires:

- poetic imagination through metaphor
- ethical imagination through empathy
- social imagination through envisioning our world "as it might be otherwise."

---

## **PARALLEL SESSIONS – THURSDAY 13:50 – 14:15**

## **AMALIE SKRAM:**

### **LINDA NATHAN USA**

Presenter: Linda Nathan, Executive Director, Center for Arts in Education at Boston Arts Academy, Founding Headmaster, Boston Arts Academy

Title of presentation: Why Arts Matter in Schools

Abstract: As the founding headmaster of Boston Arts Academy, I embarked on a bold experiment in public education. Our goal was to create a school where the arts provide opportunities for academic and artistic risk-taking for teachers and students alike. In my 35 years as an educator, placing arts at the center of the curriculum repeatedly causes amazing outcomes for students, teachers, and schools. The arts open doors for young people to come together for a common cause across racial, ethnic, gender, linguistic and socioeconomic differences. My vivid and real stories will illustrate how the arts can give hope, create healing, and teach young people that hard work matters.



## KVERNELAND:

### **DANA POWELL RUSSELL, Ed.D.      USA**

Presenter: Dana Powell Russell, Ed.D., Organizational Development and Learning Consultant

Title of presentation: How Teaching Artists Unfolded the Wings of Teen Writers in Los Angeles

Abstract: From 2009-2012, the Center Theatre Group (CTG) in Los Angeles, California, piloted a groundbreaking partnership with 10 public middle schools and 6 local theatre companies. At each school site, a CTG teaching artist partnered with English teachers to engage a cohort of students in an intensive theatre and playwriting experience over the course of 6th, 7th, and 8th grades. The local theatre companies provided professional actors to workshop the students' developing plays in an informal, authentic setting during of the residencies. In this session, learn about the CTG Middle School Playwriting Program model; its challenges, successes, and key learnings; and its impact on the knowledge, skills, and self-concept of the young playwrights.

## NEDJMA:

### **HELOISA AMARAL      NORWAY**

Presenter: Heloisa Amaral, Ultima Festival for Contemporary Music - Education Project Coordinator

Title of presentation: Ultima Education: Remake. Understanding and interpreting musical tradition with the tools of today"

Abstract: As Education Project Coordinator at Ultima Festival I am responsible for the development and implementation of our REMAKE-program within secondary school. REMAKE is ULTIMA's long term transdisciplinary education program for secondary schools which goal is to raise awareness among students for the role and relevance of art in today's society and for the importance of understanding and making use of artistic and creative forms of expression in our everyday world. reMAKE happens in and within the school: teachers and school staff are actively involved in both conception and implementation of the program, which combines media, music, video art and social studies.

## KJELLERN:

### **HANNAH KAIHOVIRTA-ROSVIK      FINLAND**

Presenter: Hannah Kaihovirta-Rosvik, PhD; Artist, Researcher, Teacher. Åbo Akademi University, Finland

Title of presentation: Art informed teaching and art based learning – artist-teacher teamwork in school.

Abstract: Hannah Kaihovirta-Rosvik is an "A-R-T-olog (Artist, Researcher, Teacher)". At the moment she has a position at Åbo Academy University. She holds a MA from Helsinki University of Arts and Design and a PhD from Åbo Academy University with her dissertation Images of imagination- an aesthetic approach to education (2009).

Her research interest is focused on how relational art provides methods and aesthetic philosophy for art practice in educational settings. Her research practice is brought to view through visual art, performance and academic initiatives that have explicit art educational objectives. She gives lectures, conducts workshops and does research in teachers' and artists' education and works with companion teaching and performance lectures with artists, educators and researchers.

---

## PARALLEL SESSIONS – THURSDAY 14.20-14.45:

### AMALIE SKRAM:

#### **FAYE STANLEY     NEW ZEALAND / USA**

Presenter: Faye Stanley, Teaching Artist

Title of presentation: Teaching Artistry: Education's Extreme Sport

Abstract: Extreme sports offer an “edgey” thrill to participants, as well as exciting and spellbinding entertainment for spectators. The characteristics of these extreme sports, such as the counter-culture aura, performance in the midst of ever-shifting obstacles, and more subjective and aesthetic criteria for judging than is usual in athletic competition, offer a useful metaphor for the work of the teaching artist, who also functions on the fringes of the establishment, navigating an ever-changing landscape of demands, and rejecting traditional ideas of academic assessment. What are the advantages, and the challenges of this positionality for Teaching Artists? How can we draw on this reality to advance professionalization without sacrificing the benefits of our fringe position?

### KVERNELAND:

#### **HANS LAURENS AND SIDSEL KOORDT VOGNSEN     DENMARK**

Presenter: Hans Laurens, Storyteller, Chairman for Tell me Stories, Managing director BestTellers/Copenhagen

Title of presentation: Why should children tell stories?

Abstract: Our work is based on the Convention on the Rights of the Child. We believe that every child has the right to a voice on matters that affect them and to have their views taken seriously. Teaching children the art of oral storytelling effectively enhances their imagination and makes them better at expressing their dreams and thoughts in a well-organized way. Children are encouraged not just to speak for themselves, but also to listen to others and to respect when other people are speaking. This is one of the important basics for establishing a democratic society, in which everyone has the right to speak and to be heard.

### NEDJMA:

#### **PATRICIA JOSON CRUZ     USA**

Presenter: Patricia Joson Cruz, Education Director, Young Audiences Arts for Learning – Maryland Chapter, Director, Teaching Artist Institute

Title of presentation: Transforming Education through Artist/Teacher Partnerships

Abstract: The key to education reform is changing perceptions of the value and strength of including the arts and teaching artists in our schools. The key to changing perceptions is collaboration. The Teaching Artist Institute (TAI) prepares artists to address curriculum standards through arts integrated approaches. TAI's success is due to its partnerships between teachers and teaching artists. By providing the opportunity for these groups to work closely together, TAI helps both evolve and increase their potential to address students' needs. TAI helps participants affect schools and reach students exponentially. Learn how TAI went from highly subsidized to fully paid for by school systems. Join us to share ideas for building and sustaining a vehicle for school change in your community.

## **KJELLERN:**

### **JEFF MATHER      USA**

Presenter: Jeff Mather, Atlanta Site Sculptor

Title of presentation: Site Artist in Residence: Not A Pretzel, A Juggling Pattern

Abstract: Atlanta Site Sculptor, Jeff Mather, will share strategies for engaging diverse community groups inside and outside of the school setting. Jeff approaches partnerships with educators as an art for social justice activist and helps them build connections with other community organizations and local businesses. How do schools function as hubs of community? Does true collaboration with educators, communities and other artists twist a teaching artist into a “pretzel”? How do digital storytelling, object theater, and environmental sculpture residencies all fit under the concept of Site Art? Jeff will also show projects from multi-school partnerships and explore the Overlap Zone between working as a public artist and a teaching artist.

---

## **PARALLEL SESSIONS – THURSDAY 16:30 – 16:55**

## **AMALIE SKRAM:**

### **JAMIE SIMPSON STEELE      USA**

Presenter: Dr. Jamie Simpson Steele, Assistant Professor of Performing Arts, University of Hawaii at Manoa, College of Education

Title of presentation: Approaching evaluation in professional development: Problems and possibilities for the teaching artist

Abstract: For a teaching artist, facilitating professional development may be a rare opportunity to work with a captive audience with whom we might construct ways to help children learn through powerful, aesthetic experiences. Yet, the lack of effective evaluation in these endeavors is an impediment to both teacher and policy change. A rigorous approach to evaluation could challenge teaching artists to meet the needs of teachers and their students more directly. This is a call for teaching artists to support feel-good anecdotal claims with a systematic, evidence-based approach to evaluation while facing the complex challenges unique to our field. This presentation also proposes for one possible approach for doing so.

## **KVERNELAND:**

### **VICTORIA RYLE      AUSTRALIA**

Presenter: Victoria Ryle, Executive Director, Kids’ Own Publishing (Australia)

Title of presentation: Publishing Books with Children: risk, imperfection and the empty page:

How do we empower children and families to create and publish their very own books? An exploration of the values, philosophy and pedagogy that Kids’ Own’s teaching artists bring to collaborative workshop processes in schools and community settings that result in a range of vibrant book publications. (We will attempt a short practical demonstration!). Kids’ Own Publishing has a long track record both in Ireland and Australia of working with diverse and disadvantaged communities to harness the power of publishing to tell community stories. Since 2008 Kids’ Own Publishing (Australia) has published over 65 books using digital print technology that

support the needs of local communities, including in community languages such as Vietnamese, Dinka, Nuer, Somali, Tetum and Fataluku.

## **NEDJMA:**

### **WESLEY IMMS      AUSTRALIA**

Presenter: Wesley Imms, University of Melbourne, paper co-authored with Purnima Ruanglertbutr

Title of presentation: Can early career teachers be artists as well?

The evaluation of Victoria, Australia's extensive Artist-in-Residence scheme highlighted a disparity between normal art programs, and those that are enriched when practicing artists are in attendance. The evaluation proved that practicing artists significantly assist student learning, engagement, and development of art skills and knowledge. Students (and teachers) enjoy the authenticity of working with 'real artists'. So how can the benefits of authentic art practice highlighted in this evaluation be inculcated across *all* art classrooms? One approach is to increase the presence of practicing artists in schools, but while any increase would be hugely beneficial, costs suggest it is unlikely to achieve the scale required for whole-scale improvement. A second approach is to build a greater culture of arts practice into teachers' suite of activities and skills. This brings to the fore two largely un-researched myths. Do art teachers really stop making art when they start teaching? And if this is the case, would early career art making lead to better art teaching practice?

A 'teacher as art-maker' longitudinal study is underway in Australia that is tracking early career art educators' teaching and art-making experiences. Comparison of the first two annual surveys will provide some indication of new teachers' rate of artistic practice, perceptions of the quality of their teaching, and expectations of retention in teaching. These data help us address many complex issues that stop practicing artists from teaching, and existing teachers from embedding artistic practice into their pedagogy.

## **KJELLERN:**

### **ILZE VITOLA      LATVIA**

Presenter: Ilze Vitola Art Education Centre TRIS KRASAS ([www.triskrasas.lv](http://www.triskrasas.lv)) Art Academy of Latvia

Title of presentation: Provoking mistakes and other methods for art teaching

Abstract: My work aims to document the experiences of artists - visual art teachers in their classrooms, and to demonstrate how ideas are developed and how they change during the teaching process. The process of teaching art as a part of the art practice is characterized by the teacher's need to create ever changing new and unprecedented situations, including high risk situations with the potential of making mistakes. Or conversely – repeating one skill or idea, which is important for teacher, but not so much for his or her students. I hope that my research of the individual experiences of artists - teachers will clarify the 'closer to art' methods for teaching.



---

## PARALLEL SESSIONS – THURSDAY 17:00 – 17:25

### AMALIE SKRAM:

#### KJELL SKYLLSTAD THAILAND / NORWAY

Presenter: Kjell Skyllstad, Professor emeritus, Department of Musicology, University of Oslo, Visiting professor Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok, Thailand

Title of presentation: Musicians as teachers in the multicultural school

Abstract: "How can musicians contribute toward meeting the aims of citizenship education in the multicultural school? How can the inclusion of multicultural arts education contribute toward conflict transformation in school and society? These were some of the questions underlying the 3 year (1989 - 92) research project The Resonant Community involving 18 public schools in the Oslo area. Artists from the immigrant communities joining forces with artists from countries of origin led out in an arts program (music and dance) aiming at fostering social cohesion and intercultural learning. An inclusive test program administered by the presenter showed significant improvement in students relations in participating schools.

A special course in arts education has since been introduced at the Norwegian State Academy of Music to prepare immigrant musicians for taking up teaching positions in public schools

### KVERNELAND:

#### ALLISON UPSHAW USA

Presenter: Allison Upshaw, Performing Arts Integration/Education Consultant, Classroom OPERAtunities

Title of presentation: "A Call to Arts: A Teaching Artist's Arsenal in the War Against Illiteracy"

Abstract: All creative endeavors inherently require skills such as recognizing a variety of perspectives, investigating the world outside our immediate environment, communicating the artist's ideas to the intended audience, and exploring a variety of methods to successfully communicate those ideas. We attend concerts and art exhibits to assess other's skill in communication and artistic form as well as to garner new ideas to incorporate into our own work. We do these things as creators often not realizing how what we do naturally is what educational systems are struggling to instill in their students. The purpose of this presentation is to provide a bridge between artistic endeavors and educational goals.

### NEDJMA:

#### AMBER EBERT CANADA

Presenter: Amber Ebert, Outreach Programs Manager, Soundstreams  
Toronto, Ontario Canada

Title of Presentation: *Influence of Technology & Networking on Contemporary Music Education Programs in Toronto*

Abstract: In my presentation I will be speaking about two major themes that reflect my professional and personal interests: the integration of technology in contemporary music education and the creation of formalized professional networks across artistic disciplines. These two themes are at the centre of my practice as an Arts Educator in Toronto and, I feel, reflect the major trends that are occurring in the arts community in

Toronto at this time. I will give an example of educational programs currently in development, to support a technically innovative projects call SoundMakers, an online resource that will give educators and youth an unprecedented access to Canadian contemporary music. I will make a connection to the importance of building professional networks to support the promotion and growth of technically innovative work.

### **KJELLERN:**

#### **AMY CHASE GULDEN      USA**

Presenter: Amy Chase Gulden, Regional Director for New York - Visual Thinking Strategies

Title of presentation: Supporting Powerful Discussions and Deep Looking: An Introduction to Visual Thinking Strategies

Abstract: Visual Thinking Strategies (VTS) is a research-based teaching method and curriculum that has been shown to measurably develop critical thinking, visual literacy, language and communication skills. Designed as a way of teaching viewers to find meaning and pleasure in works of art, these strategies involve facilitating student-centered discussions of carefully chosen works of art using only 3 questions. Come find out what these questions are and how they work by experiencing a VTS discussion first hand. VTS has been used to great effect with all ages in both museums and classrooms, with those learning a new language or for whom academics are a struggle, and lately in a growing number of medical schools. Explore how these strategies can become a powerful tool in your hands, no matter your arts discipline.

---

## **PARALLEL SESSIONS – THURSDAY 17:30 – 17:55**

### **AMALIE SKRAM:**

#### **JEFFREY TAN      SINGAPORE**

Presenter: Jeffrey Tan, Head, Commune: Participation, National Arts Council

Title of presentation: Nurturing Arts Volunteers

Abstract: In the spirit of providing sustained engagement in the arts, the Singapore Arts Festival launched Commune: Participation in 2010 to provide access, learning and connection between the Singapore Arts Festival and the general public. The Festival Ambassadors programme provided arts volunteering opportunities, for the public to be involved in the Singapore Arts Festival. The roles ranged from Liaison Officers for the foreign groups, Festival Village Hosts, Venues Hosts, Exhibition Hosts, Volunteer Performers, Photographers and People Magnets. By empowering the volunteers through the training the festival saw an increase of volunteers over the last three years. From below 100 in 2009 to 366 in 2010, 416 in 2011 and 496 in 2012. This reflective sharing will highlight some of the learning points of working with new, non arts volunteers.

## KVERNELAND:

### **ORLA KENNY      IRELAND**

Presenter: Orla Kenny, Creative Director, Kids' Own Publishing Partnership (Ireland).

Title of presentation: Virtually There

Abstract: This presentation will explore the nature of the virtual environment in supporting authentic collaboration between the professional artist, teacher and child within the context of one specific project Virtually There. Virtually There is programme that explores the potential for creative engagement between artists working from their studio and children (4-11 years of age) in the classroom through the use of video-conferencing technology. This virtual connection provides a unique form of engagement for the artist, child and teacher; an artist from the programme will join Orla through video conferencing software to offer a further insight into this way of working. To learn more about the process before the conference please visit our online project journals here <http://projects.kidsown.ie/>

## NEDJMA:

### **STEPHEN DEAZLEY      SCOTLAND**

Presenter: Stephen Deazley, Director of Love Music Festival

Title of presentation: "A Visionary Music Festival for Children and Young People"

Abstract: Composer Stephen Deazley presents an intriguing model of work from Scotland: Love Music Festival - a festival of extraordinary international music curated specifically for children, their teachers and school communities.

The ambition of Love Music Festival makes a bold statement regarding the cultural rights of young people attempting to answer 2 questions posed by the festival founders. Are there cultural and educational opportunities for our children to meet the best, most inspiring musicians from across the globe? Do we consider our children to be worth this investment? The festival makes its argument for placing internationalism at the heart of its programme, and the investment required to ensure that these opportunities will be meaningful and long lasting for all its participants and artists.

## KJELLERN:

### **KARI HOLDHUS      NORWAY**

Presenter: Kari Mette Holdhus, Ph.D-candidate, Stord/Haugesund University College

Title of presentation: Bildung, relational aesthetics and the teaching artist's rationale

Abstract: In this presentation I will discuss various sides of Bildung and relational aesthetics as parts of the teaching artist's rationale. Bildung can be both object and subject oriented – do teaching artists work in schools only to expose the children to aesthetic objects or works, or can we imagine a more subjective and relational approach to working with art in schools? What consequences can a relational and children oriented approach to teaching art in schools have? The presentation will depart from Wolfgang Klafki's theories of Bildung via Dewey's "Art as experience" and move towards performance theory and relational aesthetics.