

The 4th UNESCO-UNITWIN Symposium
Organizing Committee

UNITWIN Arts Education Research
for Cultural Diversity and Sustainable Development



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Education Service



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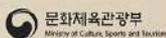


2021 INTERNATIONAL ARTS EDUCATION WEEK

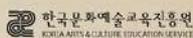
**The Social Role of Arts Education
In and Through a Time of Crisis**

May 24th(Mon) ~ 30th(Sun), 2021

www.arteweek.kr



문화체육관광부
Ministry of Culture, Sports and Tourism



한국문화예술교육진흥원
KOREA ARTS & CULTURE EDUCATION SERVICE

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INTERNATIONAL ARTS EDUCATION WEEK



The Social Role of Arts Education In and Through a Time of Crisis

Following the success of the <2010 World Conference on Arts Education> co-hosted by the Republic of Korea and UNESCO in November 2011, the Korean government took a leading role in proposing the "Seoul Agenda: Goals for the Development of Arts Education." As it was unanimously adopted in the 36th session of UNESCO's General Conference held at the UNESCO Headquarters in Paris, the 4th week of May, the week when the <2010 World Conference on Arts Education> took place, was proclaimed as the International Arts Education Week.

2021 International Arts Education Week

Celebrating the 10th year since the declaration of the International Arts Education Week and the 11th year since the proposal of "Seoul Agenda: Goals for the Development of Arts Education," we seek to share important cases and practices of arts education beyond Korea. This week will thus serve as an opportunity to discover the potential and value of arts education in response to the circumstances we face today, which will in turn expand existing awareness on the importance and values of arts education.

Especially, during the 2021 International Arts Education Week, pre-sessions as well as the 4th UNESCO-UNITWIN Symposium will take place across three days, between the 24th and 26th May. It will be a platform where academics, teaching artists and experts share their ideas and thoughts, discuss and interact.

#Contact-free #Post-Covid-19 #Online-Contents #Policy #Publicizing #Future
#Direction #Transition #InternationalSymposium #Activism
#Arts and Culture Education



• Moderator : Yujin Hong
(Director of Educational Resources Division, Korea Arts & Culture Education Service, Republic of Korea)

Time		Session	Presenters
Canada, US, SA (KST-13)	Seoul (KST)		
00:00-00:15	13:00-13:15	Opening Performance	<Body-Go-Round> Jinyeob Cha (Director, collective A, Republic of Korea)
00:15-00:25	13:15-13:25	Welcome Speech	Hee Hwang (Minister, Ministry of Culture, Sports and Tourism, Republic of Korea) Shin-Eui Park (Chairperson, Korea Arts & Culture Education Service, Republic of Korea)
00:25-00:27	13:25-13:27	Congratulatory Speech	Ernesto Ottone R. (Assistant Director-General for Culture of UNESCO, Chile)
00:27-00:30	13:27-13:30		Larry O' Farrell (Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Professor Emeritus, Queen's University, Canada)
00:30-00:47	13:30-13:47	Keynote Speakers	1 "Culture and Climate Change" Ben Twist (Director, Creative Carbon Scotland, Scotland)
00:47-01:13	13:47-14:13		2 "Creative Pedagogies of Kindness, Care, and Repair." Peter Sellars (Director / Professor, UCLA, USA)
01:13-01:25	14:13-14:25		3 "Taking Responsibility for Your Own Art" Yozoh (Singer-songwriter, MAGI:STRAWBERRY SOUND / Writer, Republic of Korea)
01:25-01:30	14:25-14:30	Theme Video	<OUR VOICES: The Stories of People Discovering the Hope in Life through Arts in the Times of Crisis>
01:30-02:40	14:30-15:40	The 4th UNESCO-UNITWIN Symposium Pre-session	<Climate Crisis and Arts Education> Moderator: Shin-Eui Park (Chairperson, Korea Arts & Culture Education Service, Republic of Korea) Jisoo Sung (Director, Collective Doingle-Around representative, Republic of Korea) Sang-Mi Mo (Director, Moida Art Cooperative Society, Republic of Korea) Suzy Jinsuk Gang (Director, Gwangmyeong Upcycle Art Center, Republic of Korea) Jinhee Park (Director, Sangsangchanggo Soom, Republic of Korea)

Opening

What is the Social Role of Art In and Through a Time of Crisis?

To connect with the fields of arts education, we will rethink the concept of equity as we face it today, **together with social artists who never cease to move forward.**

Through a collective voice, we aim to tell the stories of embracing social issues as personal matters, and figuring out ways to overcome global challenges with the messages of communication, hope, and action.

Please come and listen carefully to the messages that arts speak to our day-to-day life.

Opening Performance



Yujin Hong

Director of Educational Resources Division, Korea Arts & Culture Education Service, Republic of Korea

Moderator



<Body-Go-Round>

Jinyeob Cha

Director, collective A, Republic of Korea

collective A, an creative art group founded by Jinyeob Cha, choreographer and artistic director, focusing on going beyond the existing forms of performances, breaking barriers of limited space, genre and format by expanding its exploration of various artistic disciplines. Ultimately, collective A aims to challenge the meaning of interdisciplinary arts and its limitations, breaking the barriers of artistic dichotomies.

The artistic director Jinyeob Cha, having been the director of choreography for the opening and closing ceremony of 2018 Pyeongchang Winter Olympic Games, she has received Today's Young Artist Award from the Korean Ministry of Culture, Sports, and Tourism.

Opening Performance

Welcome Speech & Congratulatory Speech



Hee Hwang

Minister, Ministry of Culture, Sports and Tourism, Republic of Korea

Delivers a congratulatory speech to the national and international participants of the symposium to convey expectations on the 10th iteration of the International Arts Education week, which will shed light on the roles and values of arts and culture education in response to global changes under COVID-19.

Welcome
Speech



Shin-Eui Park

Chairperson, Korea Arts & Culture Education Service, Republic of Korea

Conveys a message that despite the climate crisis facing us in the pandemic era, we cannot cease to practice and expand the values of arts and culture education, which also requires redefining the notion of arts and culture education.



Ernesto Ottone R.

Assistant Director-General for Culture of UNESCO, Chile

Congratulatory
Speech



Larry O' Farrell

Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Professor Emeritus, Queen's University, Canada

Discussing a congratulatory message, who was instrumental in preparing 'The Seoul Agenda' as a member of the international advisory committee and General Rapporteur for the 2nd UNESCO World Conference on Arts Education.

Keynote Speakers



"Culture and Climate Change"

Ben Twist

Director, Creative Carbon Scotland, Scotland

Delivers a keynote speech on the essential role of arts and culture in our move towards a sustainable future, and the extent of cultural impact which could fight against climate changes by encouraging cultural organizations to reduce carbon emission.



"Creative Pedagogies of Kindness, Care, and Repair."

Peter Sellars

Director / Professor, UCLA, USA

Discussing the function of arts education in the era of crisis based on works that engage with ethical issues, ranging from race to war, poverty and international refugee crisis.



"Taking Responsibility for Your Own Art"

Yozoh

Singer-songwriter, MAGICSTRAWBERRY SOUND / Writer, Republic of Korea

Delivers a keynote speech as a musician who practices ecological living by reducing carbon footprint, and shares ecological living as a part of new culture, and responsibilities of artists.

Theme Video

<OUR VOICES: The Stories of People
Discovering the Hope in Life through
Arts in the Times of Crisis>



Park Jae Hyun

Social Worker, Don Bosco Oratorio

"Arts and culture is a process during which children can attain their psychological peace to become happier selves."

The Korean Catholic Salesian Youth Center known as 'Don Bosco Oratorio' was established for youth at risk. Park manages art and culture education programs at the center while working as the manager of the administrative division of the education department, and offers barista and baking trainings to children.



Yoon Jua

Guro Orchestra of Dream, Guro Cultural Foundation

"Practicing with the orchestra is always fun and exciting. When I grow up, I want to play at a jazz club!"

Yoon Jua has been playing contrabass for the past five years at the Guro Orchestra of Dream while also acting as an emcee and a concert performer. As her participation ends in 2021, Yoon is making every day count.



Kim In Gyu

Artist

"Arts and culture is about embracing and enjoying the essence of life."

While working as an art teacher for the past 30 years, Kim has also carried out various art-related social initiatives outside of school. Currently he is pursuing independent artistic practice. At the same time, he has been running local art activities with the disabled, through which he feels and promotes art at every stage of life.



Lee Won Cheol & Moon Hyang Young

Senior Filming Group, Daegu Media Center

"Although my voice may not be loud, I hope to convey heart-warming and resonant messages through film & media making."

After retiring as a civil service officer, Lee enjoys his life through film making. Lee has been producing documentaries that report on various contemporary social issues as part of arts and culture activity. As the youngest member of the senior filming group, Lee is responsible for filming and editing. -Lee Won Cheol-

As the founding member of Senior Filming Group, Moon became interested in film & media after participating in the news-production training session. Moon is currently the director of the group, and even acted on one of the short films produced by the group for the first time. Moon even won an award for a documentary. What began as mere interest evolved into a passion that motivates Moon's life. -Moon Hyang Young-



Kim Naye

Teaching Artist, Art & Education: Tree of Life

"I'm spreading messages about dream as an artist and an arts educator who consoles inner minds of the people."

As a youth artist educator, Kim Naye became interested in arts education through the student theater group <Onsaemiro> at the Yeongdeungpo Girls' High School. Through theater education, which refreshed her life, Kim dreamt of 'becoming a person who can touch others' hearts.' She believed she could achieve her dream through theater education, and she is currently working as a teaching artist at <Art & Education tree of life>. She has previously taught at Nanwoo Middle School, Seonyoo Middle School, and Yeongdeungpo Girls' High School, among others.



Kim Bok Soon

Theater Group, Daejeon Senior Welfare Center

"As I recite my lines during the play, I become the owner of myself, and I pour out my heart. Theater is the joy of my life."

Kim tried her best when she played her part for the JTBC series 'The Light in Your Eyes' in 2019. After discovering the joy of performance in the process of immersing herself into the character with growing understanding of the work, she regained her motivation. Taking on that spirit, she wishes to perform without worrying about her age, and pursue a sparkling life, always looking after her mind.

DAY 1

24 MAY
14:30 - 15:40

Pre-session of
the 4th UNESCO-
UNITWIN
Symposium

Climate Crisis and Arts Education



Moderator

Shin-Eui Park / Republic of Korea

Chairperson, Korea Arts & Culture Education Service

Shin-Eui Park is a professor of Arts and Cultural Management at Kyunghee University, Graduate School of Business, and Chairperson of the Korea Arts and Culture Education Service. Her major research topics include "Social Impact of the Arts", "Arts for Healing", "Arts Entrepreneurship", "Museum Management" and "Cultural Policy".



Jisoo Sung / Republic of Korea

Director, Collective Doingle-Around representative

Jisoo Sung is a festival director, performative art director, researcher and climate change activist. Sung is currently exploring creative production of climate justice.

Collective Doingle consists of members who fundamentally 'play' with interdisciplinary art to find the meaning and true nature of body and space. In 2020, Collective Doingle made a "Declaration as A Collective for Climate Justice." As they became a flaw and a crack in the neoliberal system the very moment they decided to create art in a world which prioritizes growth, development and 'make living', they continue their activities calling for the end of 'exploitation disguised as growth.'



Sang-Mi Mo / Republic of Korea

Director, Moida Art Cooperative Society

Sang-Mi Mo is the director of Moida Art Cooperative, a visual artist collective. Since 2001, Mo has been working with 'Metal Craft Studio,' 'Korea Culture Art Promotion,' 'Gukje Street of Art,' and 'Council for the Selection of 10 Best Souvenirs of Busan.' Also, Mo has been making various collaborations with artists in Busan, examining local issues and seeking for solutions as an artist.

Moida Art Cooperative is a visual artist collective established to expand Busan's arts and culture scene and develop its locality. It curates diverse culture programs connecting the region and its arts and culture. Major projects include art markets that take place near the seaside, arts and culture education focusing on Busan's identity as a maritime city and beachcombing that sheds light on the marine environment.



Suzy Jinsuk Gang / Republic of Korea

Director, Gwangmyeong Upcycle Art Center

Suzy Jinsuk Gang studied arts and culture management and policy. Based on her rich experience in public art institutions, she has been focusing on the influence of art on the community and society which led to various programs she has been realizing. When she was studying in London, she conducted research on the role of urban regeneration through art and culture and speculated about practical ways of applying it to Korea. Gwangmyeong Upcycle Art Center she founded and runs is an actual testament to this. Also, as the first space in Korea to be specializing in upcycling, the Center offers opportunities to learn the concept of upcycling and educates ways to practice it in daily lives. Leading the most prominent and oldest upcycling center, Gwangmyeong Upcycle Art Center has been introduced to Europe. While leading it, Gang has been organizing support programs and business incubation center seeking to lay the groundwork for environment-friendly eco-design.

Gwangmyeong Upcycle Art Center is run by the city of Gwangmyeong.

It is the first upcycle art space in Korea that reinvents waste resources into art. Transforming an unused space into an art space, it opened in 12th June, 2015. Ever since, the space has been presenting various arts and culture programs centering around upcycling including exhibitions, open calls, educational programs, events and concerts for students, art markets, local donation projects.



Jinhee Park / Republic of Korea

Director, Sangsang Changgo Soom

Jinhee Park is a member of Tamna Artist Association and Jeju Women's Association and director of Sang-sang-chang-go Soom. Since 1995, she has been participating in art groups such as 'Woori,' 'Art Reading,' 'Youth Art,' and 'Soom Formative Research' where she has been debating, questioning and making art works focusing on the social role of art. In 2013, she voluntarily exiled herself and moved to Jeju island to avoid burnout and find time to focus on herself, dreaming of a life of a traveler. Currently, Park owns a space located in a small village where she has been concentrating on creating works that traverse art and life. She has been practicing as a community artist who poses questions that are important for pursuing a better life; cherishing every day, being oneself and living together.

Sangsang Changgo Soom is an artist collective, which seeks to 'create art that embraces and embodies life, while pursuing a life that embraces and embodies art,' following the slogan 'life-like art, art-like life.' It is interested in developing sensitivity towards making human to human, human to nature, spatial to temporal relations. It believes asking good questions, self-criticality, curiosity towards life can enrich artistic understanding, which can, in turn, capture small fractures in our lives with sensitivity, and spread the knowledge of co-habitation. By adopting a view that prevents taking things for granted, the collective looks towards arts education based on empathy, serving as a hiding place for those in need, and promoting the idea of co-existence.

DAY 2

25 MAY
13:00-19:10

The 4th UNESCO-UNITWIN
Symposium

Time			Session	Title	Presenters
GMT-4 (NY/EDT)	GMT	GMT+9 (Seoul/KST)			
00:00-00:40	04:00-04:40	13:00-13:40	Plenary Session 1	Diversity In Arts Education 2.0 <i>Moderator: Chee-Hoo Lum</i> (Associate Professor, Nanyang Technological University, Singapore)	Ernst Wagner (Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Senior Researcher, Academy of Fine Arts Munich, Germany)
00:40-02:25	04:40-06:25	13:40-15:25	Session 1: Arts and Education in the Field 1	<i>Moderator: Kiwon Hong</i> (Professor, Korea National University of Arts, Republic of Korea)	
				The Theater is 'A Small Earth'	YongSung Jung (Director, National Theater Company of Korea, Republic of Korea)
				The Age of Pandemics, the Change of Art	Eunsu Lee (Assistant Director, National Museum of Modern and Contemporary Art, Korea, Republic of Korea)
				Proactive Crisis Response by Establishing a Sustainable Art Ecosystem: Focusing on the Case of Seongsbuk 'Art Soonhwanro' Project	Sowon Kim (Curator, Seongsbuk Museum of Art, Republic of Korea)
				The Suspicious Dining Table	Su-youn Kim (Assistant Professor, KyungSung University, Republic of Korea)
				Creating Inclusive Online Creative Workshops	Boram Lee (Senior Lecturer, University of South Australia, Republic of Korea)
02:25-03:55	06:25-07:55	15:25-16:55	Session 2: Arts for Healing	<i>Moderator: Gloria P. Zapata</i> (UNESCO Chair, Fundación Universitaria Juan B. Corpes and Distrital University in Bogotá, Colombia)	
				Supporting Youth Mental Health in and through the Arts: An Evidence Base and Guide for Teaching Artists	Tiina Kukkonen (Ph.D. candidate, Queen's University, Canada)
				The Importance of Drama / Theatre Education and Arts Education as the Source of Stability in an ever Changing World	Sanja Kramanović Tasić (President, International Drama/Theatre Education Association (IDEA), Serbia)
				Performative Pedagogy to Develop Life-skills in Grade 6 Creative Arts classrooms	MC Bettman (Lecturer, University of South Africa (UNISA), Republic of South Africa)
				Social Value and Role of Art Therapy in the Pandemic	Chaeyon Kim (Chairman, Korean Clinical Art Therapy Association, Republic of Korea)
			Session 3: Social & Cultural Inclusiveness	<i>Moderator: Neryl Jeanneret</i> (Associate Professor, The University of Melbourne, Australia)	
				Reaching Arts Education out to the Unreached : A Study on Child in the World Who Need Non-face-to-face Arts Education Regardless of Pandemic	Tei Kim (Director, BABA Art Growth Institute, Republic of Korea)
				Growing Up in A World of Difference: Staging Stories about Multiplicity by Living with Diversity in Singapore	Charlene Rajendran (Assistant Professor, Nanyang Technological University, Singapore)
				Integrating Dance and Language Education: A Creative Response to Social Diversity and Equity in and through a Time of Crisis	Nan Zhang (Ph.D. candidate, Monash University, China)
				Using the Arts to Foster Emotional Self-Regulation for Grades 4 to 8 Students with Attention and/or Hyperactivity Disorder: A Multiple Case Study	Yaara Docrat (Master's candidate, Queen's University, Canada)
03:55-05:10	07:55-09:10	16:55-18:10	Session 4: Seoul Agenda	<i>Moderator: InSul Kim</i> (Associate Professor, The Catholic University of Korea, Republic of Korea)	
				Visions of Sustainability for Arts Education: Value, Challenge and Potential	Benjamin Bolden (Associate Professor, Queen's University, Canada) Neryl Jeanneret (Associate Professor, The University of Melbourne, Australia)
				Dialoguing with Environmental Artist, Zen Teh: Exploring Processes and Pedagogical Possibilities	Chee-Hoo Lum (Associate Professor, Nanyang Technological University, Singapore) Zen Teh (Environmental Artist & Educator, Singapore)
				Visual Arts Education/s: Glecal Threads to Connect, Entangle, Sustain and Nourish During a Prolonged Lockdown and Time of Uncertainty	Kathryn Coleman (Senior Lecturer, The University of Melbourne, Australia) Mark Selkrig (Associate Professor, The University of Melbourne, Australia) Abbey MacDonald (Senior Lecturer, University of Tasmania, Australia)
05:10-06:10	09:10-10:10	18:10-19:10		BYOB - Bring Your Own Bottle	

Plenary Session 1

13:00-13:40

Diversity In Arts Education 2.0

In this session, we look into ways to promote cultural diversity and foster cultural dialogue through arts education, amid growing political and cultural tension around the world.

Presenters

Ernst Wagner / Germany

Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Senior Researcher, Academy of Fine Arts Munich, Germany

Moderator

Chee-Hoo Lum / Singapore

Associate Professor, Nanyang Technological University

Diversity In Arts Education 2.0

Ernst Wagner / Germany

Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Senior Researcher, Academy of Fine Arts Munich, Germany

Background: The presentation will reflect the situation of visual art education in Germany, where a paradigm shift happened about 20 years ago, when Germany 'discovered' that it became an immigration society. The so called refugee crisis in 2015 has finally made clear that art education must reorient itself in the face of an increasingly diverse and transcultural society. In its first section the paper will explain the concepts developed to deal with this. The second section is going to explore the following current phase of this development against the horizon of globalization and decolonizing discourses.

Research questions and design:

Based on the transnational project www.explore-vc.org the paper discusses approaches to attempt a non-hierarchical, international understanding of similarities and differences between understandings of art, education and art education and how we can deal with this over- complex richness at schools and cultural institutions in order to educate global citizens.

A group of researchers and teachers are developing concepts of learning to achieve this. This includes mainly two dimensions in education, a new understanding of the topics, the content in education (e.g. art works) and a new way of understanding the skills related to these content (e.g. interpreting and creating).

Findings and elements for discussion:

The models for learning developed, are they context specific (i.e. for Central Europe) or can they be transferred to other regions?



Ernst Wagner / Germany

Dr. Ernst Wagner is lecturer and researcher at the Academy of Fine Arts in Munich, Germany, where he coordinates the project "Exploring Visual Cultures" (www.explore-vc.org). His further research is focusing, amongst other topics, competence models in arts education, international cooperation in the context of decolonizing education, and education for sustainable development. Ernst studied at the Academy of Fine Arts Munich and exhibited his art works in Germany and the USA. He graduated from the Ludwig Maximilian University of Munich with a PhD in Art History. He has taught at secondary schools and worked for the Institute for School Quality and Research in Education in Munich. From 2009 to 2018, he was acting as executive coordinator at the UNESCO Chair in Arts and Culture at the University of Erlangen-Nuremberg (FAU). His current teaching experience includes - in addition to the Academy of Fine Arts - the universities of Munich, Erlangen-Nuremberg, Hildesheim, and Innsbruck (Austria).

Moderator

Chee-Hoo Lum / Singapore

Associate Professor, Nanyang Technological University



Chee-Hoo Lum is associate professor of music education with the Visual & Performing Academic Group at the National Institute of Education (NIE), Nanyang Technological University, Singapore. He is the Co-ordinator of NIE Centre for Arts Research in Education (CARE) and a member of the UNESCO UNITWIN: Arts Education Research for Cultural Diversity and Sustainable Development. Chee-Hoo's research interests include issues towards identity, cultural diversity and multiculturalism, technology and globalization in music education; children's musical cultures; creativity and improvisation; and elementary music methods. He is currently on the editorial board of JRME (Journal of Research in Music Education), RSME (Research Studies in Music Education) and IJMEC (International Journal of Music for Early Childhood).

Panel

Gloria P. Zapata / Colombia

Unesco Chair, Fundación Universitaria Juan N. Corpaz and Distrital University in Bogotá

Neryl Jeanneret / Australia

Associate Professor, The University of Melbourne

Yujin Hong / Republic of Korea

Director of Educational Resources Division, Korea Arts & Culture Education Service

Benjamin Jörissen / Germany

Signatory member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Chairholder of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg

Tanja Klepacki / Germany

Senior researcher, UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg

Session 1

13:40-15:25

Arts and Education
in the Field 1

In this session, we seek ways to creatively break through the crisis with practices of Korean arts and culture education and to suggest alternatives to solving the social crisis.

Moderator

Kiwon Hong / Republic of Korea
Professor, Korea National University of Arts

Presenters

YongSung Jung / Republic of Korea
Director, National Theater Company of Korea

Eunsu Lee / Republic of Korea
Assistant Director, National Museum of Modern and Contemporary Art

Sowon Kim / Republic of Korea
Curator, Seongbuk Museum of Art

Su-young Kim / Republic of Korea
Assistant Professor, KyungSung University

Boram Lee / Republic of Korea
Senior Lecturer, University of South Australia

The 4th
UNESCO-UNITWIN
SYMPOSIUM

Moderator

Kiwon Hong / Republic of Korea
Professor, Korea National University of Arts



Professor Kiwon Hong read Aesthetics and Public Administration in Seoul National University (B.A.), New York University (M.P.A.) and Yonsei University (Ph. D). She began her career as a cultural policy researcher in public sector (Korea Culture and Tourism Research Institute) and moved to Academia to bridge the world of theory and reality. She responded to various calls from public sector where she thought would challenge the status quo. She served as board of trustees at various cultural organizations and committee members for government institutions. Her commitment in advocating gender equity in the arts and cultural field made her to become founding member of Women Cultural Policy Forum (NPO). It is her most pleasure to see students grow where she teaches arts policy and arts management at Korea National University of Arts School of Drama.

The Theater is 'A Small Earth'

YongSung Jung / Republic of Korea
Director, National Theater Company of Korea

We expect to meet fantasy in the theater. Theater, a space where artists and audiences meet, can be called "A Small Earth." This small earth is born and dies every night. Theater is also a space where many resources are used for one-time use. Therefore, it is very important to reduce the carbon footprint in theaters. This presentation introduces efforts to reduce carbon footprint of overseas and Korean venues. First, we will look at the case of theaters in the UK and other overseas venues. And we will look at the case of the National Theater Company of Korea. The National Theater Company operates three theaters in Myeong-dong and Seogye-dong in Seoul. Myeongdong Theater opened in the 1930s. However, the space was sold to the private sector in the 1970s. By the early 2000s, it was rebuilt as a theater. Two theaters in Seogye-dong recycled the space that was used as a transportation center for the Korean military until early 2000. It is now used as the head office and theater of the National Theater Company. It also examines various efforts by the National Theater of Korea to reduce its carbon footprint for 'Small Earths'.



YongSung Jung / Republic of Korea

YongSung Jung is Director in PR & Marketing Division in National Theater Company of Korea, Korea. The National Theater Company is an art organization that produces dramas and operates three theaters. (Myeong-dong Theater, Baek Seonghui & Jang Minho Theater, Theater Par) So he is in charge of public relations and marketing, and at the same time in charge of managing the ticket office and house management. He is also studying in doctoral program in Department of Arts and Cultural Management at Hongik University, Korea. His research areas include the audience development, marketing for performing arts, and fundraising.

The Age of Pandemics, the Change of Art

Eunsu Lee / Republic of Korea

Assistant Director, National Museum of Modern and Contemporary Art

COVID-19 has changed many daily lives. Personal hygiene and thorough quarantine, including social distancing, became unfamiliar with the pre-Corona routine, and the establishment of non-face-to-face relationships continued to spread even in the global COVID-19 crisis. In this changing relationship, the National Museum of Modern and Contemporary Art is also setting a new direction for the post-Corona art museum. In particular, exhibitions such as "COVID-19, Disaster and Healing," "Ecological Arts: Time of the Earth," "Peace Art: On," and "Art Institute, How to Live Together" in 2021 are theme exhibitions that deal with timely topics and topics. With regard to the ongoing Corona situation, we wanted to show the way nature and people live together through modern art, and we are dealing with the impact of pandemic on individuals and lives as a whole and the concerns about the world afterwards. In this presentation, we look for interpretations related to social problems in the process of holding the above exhibition and explore the social practice of art accordingly. Among them, the museum examines "sustainable attempts" by dividing environmentally friendly parts into economic, social, and environmental areas. Before that, we would like to look at various cases of environmental issues such as climate crisis at various museums and art galleries around the world. Based on the use of culture and art, we will be able to confirm the efforts of the world to participate and change the perception of the public. With this, we would also like to look at the museum as an ecosystem and propose small but necessary meanings and ways to realize them in order to solve the important tasks at hand.



Eunsu Lee / Republic of Korea

While working at the National Museum of Modern and Contemporary Art for about 15 years, she was able to see various visual art contents, including artists and works, from the perspective of communication with the audience at the center. Since the opening of the Seoul Hall, it has been uniquely responsible for customer service within the institution and has planned and operated various programs to provide visitors with a better cultural and artistic experience. She is in charge of managing on-site operations to service planning, such as analyzing the level of customer support services at art museum contacts, actively developing services to meet the needs of public cultural spaces, and fostering them into specific projects. She is currently studying for a Ph.D. in Culture, Arts and Management at Hongik University.

Proactive Crisis Response by Establishing a Sustainable Art Ecosystem: Focusing on the Case of Seongsbuk 'Art Soonhwanro' Project

Sowon Kim / Republic of Korea

Curator, Seongsbuk Museum of Art

This study is a meta-proposal that reinterprets the meaning of 'crisis coping' and considers related cases. Most implications for dealing with a crisis end up targeting a particular crisis and sharing successful breakthroughs and practices regarding it. The restraint of these attempts has a very good meaning and value. However, it is a completely different situation that the art community, which has been directly hit by the Pandemics, is faced with the worst reality that it has to go beyond budget reduction and event cancellation to identify and prove the social necessity of art. This awakens awareness of the absolute need for previously different dimensions of artistic experimentation, research, and practice, and promotes the need for a solid art ecosystem and internal system construction that maintains homeostasis and never ceases to function despite unpredictable external changes. Therefore, we would like to take a look at Seongsbuk's "artsoonhwanro" project, which is led by members who have led and experienced art governance experiments for years, to build and expand a sustainable and self-reliant art ecosystem. The project, which has been preparing and continuing to practice since before the Pandemic crisis, can be named as a "region-based multi-layered and multi-faceted open network." They are planning to secure a "base space and profit-generating structure" as basic elements for stable activities and ecosystem construction of local artists, and in detail, "Art Ecosystem Study" for self-reliance, an art festival "A Neighborhood Salon Festival", regional research team "Orilab(Open Research Lab)" and shared space operation experiment "Magic Lamp." If the concept of an art ecosystem is largely criticized for being only an abstract statement or an ideological weave of non-organic subjects, this case study is expected to serve as a good example and an expansionary interpretation of the meaning of proactive alternatives and crisis response. Strategies for promoting participation in new subjects with marginalized colleagues, establishing a private partner cooperation system related to base space, flexible operation between intact self-reliance and governance cooperation, and long-term planning and implementation for continuous growth and development.



Sowon Kim / Republic of Korea

Sowon Kim has been engaged in exhibition planning, artistic writing, and research-based activities since graduating from Ewha Womans University's M.A. of History of Art. Currently, she has been working as an curator at the Seongsbuk Cultural Foundation and has been planning various exhibitions, as well as a Ph.D. in arts and cultural management at Hongik University. It has been continuously communicating with people in the arts field, studying interests, and realizing them in curating and writings. Currently, Seongsbuk Children's Museum is planning exhibitions with timeless themes that are not bound to children and adults.

The Suspicious Dining Table

Su-youn Kim / Republic of Korea

Assistant Professor, KyungSung University

Global climate change and environmental issues are definitely not solved by small numbers of people or countries. Every member on the earth should recognize the necessity of continuous attention about the issues. It tells the reason why we need to educate about global climate change and environmental issue for students. Then the next question will be "How to teach?". A project: the Suspicious Dining Table was developed based on the ambition to derive students' genuine interest in the issues with an enjoyable theatre performance and drama activities rather than simply presenting what they should do. For this intention, Theatre-in-Education(TIE) format was adopted for the project. TIE is a form of theatre education programme that has been spread to many countries after emerging in England in the 60's. TIE programme normally contains performance part which has a clear educational message and drama workshop part which provides the opportunity to enjoy activities for the participants. Normally through performance part, participant-students can be absorbed in the dramatic temporary situation as if it is real and drama workshop part helps the students to come up with creatively confronted challenge in interesting ways. The Suspicious Dining Table provided the opportunity to see how disposable plastics are left out from us then come back to our dining table and to find creative solutions to climate change and environmental issue. The focus of the Suspicious Dining Table was on the very first starting point for the students' future action for the change. This presentation will provide how The Suspicious Dining Table was planned, organised and applied especially in South Korea and how TIE programme can carry out through on-line in this(the COVID-19) pandemic era as well. The attendees will also discuss the social effect of theatre and art education during the presentation.



Su-youn Kim / Republic of Korea

Su-youn Kim is an assistant professor in the School of Theatre&Film Art at KyungSung University. She has the background in performing art and theatre art education and her main interest is how drama and theatre can broadly contribute to making socially healthy schools and societies.

Creating Inclusive Online Creative Workshops

Boram Lee / Republic of Korea

Senior Lecturer, University of South Australia

This paper aims to measure the social impact of the participation in an online creative workshop of artists from No Strings Attached Theatre of Disability. Promoting social connections among participants, this technology-facilitated workshop was proposed as an intervention to mitigate the downside effects of social distancing and isolation as a response to the global health crisis. The paper investigates how the online creative workshop stimulates positive change for individual participants with different disabilities and cultural backgrounds, currently experiencing an unprecedented distressing time restricting social contact. The paper reviews the theories of social impact of participation in the arts and cultural activities; the role of the arts and culture in the time of COVID-19; the role of technology in promoting accessibility and social connections in the time of COVID-19; different measures and models for capturing social impact of the arts.



Boram Lee / Republic of Korea

Boram Lee is a Senior Lecturer in Arts and Cultural Management, at URISA Business, University of South Australia. She is specialized in the field of accounting and finance with an emphasis on behavioral studies based on psychological approaches. She has a wide range of research interests in cross-cultural and cross-disciplinary studies, covering the valuation of arts and culture, international collaboration, disability arts, cultural tourism, and artists' career development.

Session 2

15:25-16:55

Arts for Healing

In this session, for many psychological and mental diseases caused by modern society, we discover our egos anew and seek healing through artistic intervention to build healthy relationships with society.

Moderator

Gloria P. Zapata / Colombia

Unesco Chair, Fundación Universitaria Juan N. Corpas and Distrital University in Bogotá

Presenters

Tiina Kukkonen / Canada

Ph.D. candidate, Queen's University

Sanja Krsmanović Tasić / Serbia

President, International Drama/Theatre Education Association (IDEA)

MC Bettman / Republic of South Africa

Lecturer, University of South Africa (UNISA)

Chaeyeon Kim / Republic of Korea

Chairman, Korean Clinical Art Therapy Association

Moderator

Gloria P. Zapata / Colombia

Unesco Chair, Fundación Universitaria Juan N. Corpas and Distrital University in Bogotá



Dr Gloria P. Zapata is the UNESCO Chair in Arts, Education and Culture of Peace at Fundación Universitaria Juan N. Corpas and Distrital University in Bogotá. She is a music educator with a PhD in Music Psychology and Education from Roehampton University (UK), a Master in Psycho pedagogy from Antioquia University (Medellin, Colombia).

Gloria has worked as a consultant for the Ministry of Education and the Ministry of Culture in Colombia. Her research interest focuses on the relationship between musical development, cultural context and education, which has led her to undertake several research projects with vulnerable communities and educational institutions affected by the Colombian conflict.

Supporting Youth Mental Health in and through the Arts: An Evidence Base and Guide for Teaching Artists

Tiina Kukkonen / Canada

Ph.D. candidate, Queen's University

Although we do not yet know the full extent of the effects of the COVID-19 pandemic, early evidence suggests that young people's mental health has been negatively affected. Many young people are not seeking out mental health services and/or do not have adequate access to supports, suggesting that additional approaches are needed to strengthen mental health promotion from an early age. Arts-based interventions and programming have been successful in fostering positive youth mental health in the past and offer a wealth of possibilities for present and future support.

Studies have shown that working with professional artists in schools can positively influence students' mental health in a number of ways, such as increasing their motivation, self-confidence, and sense of social membership. Similarly, engaging with teaching artists in community settings can help youth cope with stress, build community, and promote resilience in the face of challenging circumstances.

However, in the context of youth mental health promotion in and through the arts, teaching artists are forced to navigate the confusing "grey area" between arts education and art therapy. Without adequate supports or professional training, teaching artists risk crossing ethical boundaries with students experiencing mental health complications.

This presentation will summarize key points from a research-informed evidence base and guide that was developed for teaching artists who wish to promote youth mental health in and through the arts. Although much of the literature derives from art therapy and social work, the guide is designed to inform educational practices and stresses the difference between educators and therapists. Research on how engaging with arts can support youth mental health will be discussed, along with practical recommendations for teaching artists and arts educators.



Tiina Kukkonen / Canada

Tiina Kukkonen is a visual artist, arts educator, and Ph.D. candidate in the Faculty of Education at Queen's University in Kingston, Canada. Her doctoral research focuses on the role of intermediary organizations in supporting rural arts education. She co-authored the position paper "Transformative Action on Arts Education: Re-invigorating the Seoul Agenda" in collaboration with the Canadian Network for Arts and Learning, the Canadian Commission for UNESCO, and the UNESCO Chair in Arts and Learning at Queen's University. Tiina currently serves on the executive committee of the Canadian Society for Education through Art (CSEA) as the Director of Provincial Liaison, Social Media, and Advocacy.

The Importance of Drama / Theatre Education and Arts Education as the Source of Stability in an ever Changing World

Sanja Krsmanović Tasić / Serbia

President, International Drama/Theatre Education Association (IDEA)

The problems we address in today's modern societies all around the world even before the Pandemic, that transformed our world in so many ways, are alienation and individualization, together with the dominant norms of competition and search for perfection nourished by the dominating dictatorship of XXI Century capitalism.

The presentation will be a introspective journey through arts education projects, specifically concerning drama/theatre education initiated and developed by my colleagues and myself from the international community of IDEA, to the Serbian groups Hleb theatre and Artistic Utopia, as well as CEDEUM (Centre for Drama in Education and Art) such as: Togetherness dedicated to the prevention of bullying in schools through drama/theatre creative methods, that has become a case for research for the ERASMUS + project RUIIn? (Are you in?), MATER TERRA, the children and young people's Festival, the DICE research project (Drama Improves Lisbon Key Competencies in Education) involving 12 European countries, as examples of efficient practice in the solution of these appearances.

The original concept I have developed for the last ten years of "ecology of the soul" will be presented as well as the importance to turning to anthropological practices and concepts, such as African UBUNTU, as a way of introducing principles used in the ancient traditions that nourish community spirit and the development of each individual as a thinking, feeling human being connected to others. The need of art education in the process of "re-humanizing humanity" will be expressed, as well as the essential need for a methodology that brings reconnects us to our bodies and physicality emphasizing the need of reconnecting the body with the mind.

All this will contribute to the thesis that art education, with an emphasis on drama/theatre education, are bases of creating possibilities of a more harmonious, emphatic and humane world.



Sanja Krsmanović Tasić / Serbia

Theatre director, choreographer, actress, drama and dance pedagogue. Author and producer of numerous programs and projects both educational and artistic. She is the President of CEDEUM, Serbia, and Artistic Director of Artistic Utopia and Mater Terra Children's and Youth Festival. Author of essays, reviews and articles on drama/theatre education and performing arts. She has been part of the Serbian DICE (Drama Improves Key Lisbon Competences) research team (2009/10). She has initiated the world wide action "Ballet for Arts Education" as part of the celebration of UNESCO International Week of Arts Education in May 2020.

Performative Pedagogy to Develop Life-skills in Grade 6 Creative Arts classrooms

MC Bettman / Republic of South Africa

Lecturer, University of South Africa (UNISA)

Arts Education can contribute to resolving challenges through Forum Theatre. The performative case study research foundational to this paper aimed to illustrate how Boal's Forum Theatre can be used to teach life-skills to Grade 6 children. A teacher facilitated a researcher-designed programme in the subject Creative Arts at a South African primary school with four classes over six weeks. The programme met the drama-based instruction requirements according to the Curriculum Assessment Policy Statement for Life Orientation (Life-skills), that includes Creative Arts, in the Intermediate Phase. The lessons began with activities and games to sensitise learners to their expressive non-verbal ability. A movement's meaning might differ across cultures but would be understood by members from a similar social context.

Learners were asked to suggest a powerless scenario to demonstrate a difficult life situation through dramatic improvisation. The improvisation was developed by the learners into a dramatic conflict scene. In the last Forum Theatre lesson of the case study, each class acted its conflict scene before another Grade 6 class. Under guidance of the teacher, in the role of Boal's 'joker', each audience was required to identify and discuss a solution to the performed conflict situation.

Findings indicate that learners ably identified the problems presented and suggested viable solutions for change. However, learners were unable to perform their solution in a role; most were unable to resolve the conflict. Yet when prompted by their teacher, they performed behaviour that fixed the situation. This form of performance-based teaching took the experienced teacher outside of her comfort zone. She lacked drama teacher training and associated making a play with a script containing predetermined dialogue with characters that is performed on stage. The devising process of creating an original dramatic scene was a new, unfamiliar and exhausting experience for her. It is recommended that teacher training include experiential performative teaching strategies.



MC Bettman / Republic of South Africa

MC Bettman is a lecturer in the Department of English Studies at the University of South Africa (UNISA). She holds a D Ed, UNISA (2020). The title of her thesis is "Forum Theatre as Performative Pedagogy in Teaching and Learning Life Orientation in Primary Schools in Republic of South Africa". Dr Bettman also holds two Master's Degrees conferred by the University of Utrecht, The Netherlands on the topic of South African theatre: Theatre Science (1989) and English Language and Literature (1988).

Her research specialisation is the application of Boal's Forum Theatre in a school context to teach learners life skills through drama. She has presented two Forum Theatre workshops to international academic audiences at the NADTA Yosemite conference, USA (2014); and the Sydney Game Changer Conference, Australia (2015). Her case study, as part of doctoral research, was conducted at a South African primary school in 2016. She also presented a paper on the aspect of time in the application of Forum Theatre in a school at the Bi-Annual Departmental Time conference, UNISA in 2016.

Prior to her academic career Dr Bettman worked in Corporate Communication and Marketing for twenty years when she provided a monthly newsletter service through web-based dissemination or print.

Social Value and Role of Art Therapy in the Pandemic

Chaeyeon Kim / Republic of Korea

Chairman, Korean Clinical Art Therapy Association

The emergence of COVID-19 has posed a great threat across social systems such as health care, public security, and economy, and has changed many things in our society. In particular, humans suffer from various stresses, anxiety, depression, fear, etc. There are various personal problems, such as experiencing various mental conflicts and psychological difficulties such as anger, loneliness, frustration, and sadness. As the number of cases calling for such "corona blue" increases, it has emerged as a serious social problem. In order to solve such social problems, the government formed the 'COVID-19 Integrated Psychological Support Group' as part of psychological defense, and through related organizations such as the National Trauma Center and the National Psychiatric Medical Institution, it is intended to help people suffering psychological difficulties due to COVID-19 supporting psychological therapy. Among psychological counseling and treatment, interest in psychotherapy through culture and art is growing. This is because culture and art healing does not focus only on human diseases, but maintains the unique characteristics of creativity, flexibility, and aesthetics while maintaining human potential and growth. This will give you an opportunity to restore your self-experience and self-nature to develop possibilities. In other words, culture and art healing not only rediscovers the healthy self and prevents, weakens, or heals diseases, but also helps humans to lead their lives physically, mentally, and socially.



Chaeyeon Kim / Republic of Korea

Chaeyeon Kim is an art therapist and representative of the Korea Clinical Art Therapy Association, a non-profit corporation. She holds master's and doctoral degrees in art therapy, and she is currently enrolled in a doctorate program in business administration in cultural arts. Her "her desire to help others" and her "her interest in her people" put her on the path of her art therapist. She has been meeting patients in clinical settings for 22 years as an art therapist for her heartbreaking and weary people through her rich examples and evidence. In addition, she has established a non-profit corporation to help many people experience healing through art and receive benefits, and is striving to create culture and art healing welfare.

Session 3

15:25-16:55

Social & Cultural Inlusiveness

In this session, we seek ways for arts education to intervene creatively in the tasks of social challenges such as equality, multiculturalism, and isolation that are arising around the world, and contributes to building a more inclusive society and culture.

Moderator

Neryl Jeanneret / Australia
Associate Professor, The University of Melbourne

Presenters

Tei Kim / Republic of Korea
Director, BARA Art Growth Institute

Charlene Rajendran / Singapore
Assistant Professor, Nanyang Technological University

Nan Zhang / China
Ph.D. candidate, Monash University

Yaara Docrat / Canada
Master's candidate, Queen's University

Moderator

Neryl Jeanneret / Australia
Associate Professor, The University of Melbourne



Associate Professor Neryl Jeanneret is the Leader of the Artistic and Creative Education cognate group and Music Education in the Graduate School of Education, University of Melbourne. Her research focusses on engagement in classroom and non-school settings, teacher education in the arts, artists working with children and young people, and Creative Education as a general capability. She has held leadership positions in peak music education organisations, including President of the Australian Society for Music Education and Chair of the International Society for Music Education's Policy Commission.

She has a background in curriculum policy design for music, having served as an adviser to the NSW Department of Education, the Board of Studies, Teaching and Educational Standards NSW, the DET, Victoria and the Victorian Curriculum and Assessment Authority. Her most recent work in policy development was the Quality Framework for Music Education for Victorian schools. She is a Fellow of the Australian Society of Music Education, a recipient of the MGSE 2013 Engagement Award and currently the co-director of the Melbourne UNESCO Arts Education Observatory. And she is also the speaker and coordinator of the UNESCO UNITWIN: Arts Education Research for Cultural Diversity and Sustainable Development.

Reaching Arts Education out to the Unreached: A Study on Child in the World Who Need Non- face-to-face Arts Education Regardless of Pandemic

Tei Kim / Republic of Korea

Director, BARA Art Growth Institute

Due to the global infection of the coronavirus, non-face-to-face education has been required beyond schools and throughout art education for artists and children. With the dedication of art educators, we have developed and shared quite a few non-face-to-face art education cases and teaching methods in a very short period of time.

But as I went through that process, I wondered if we had forgotten the people who needed non-face-to-face art education and were most effective regardless of the Pandemic. It is the children in blind spots around the world who art educators cannot share art program face to face in schools or local communities.

As of 2018, there are about 68.5 million refugees around the world, more than half of whom are children under the age of 18. Numerous countries are in civil war, and climate disasters caused by fires, earthquakes, tsunamis, hurricanes are causing child sacrifices and psychological problems. Also, many child patients around the world with serious diseases are in the hospital at this moment. All of them cannot face art education. When the COVID-19 crisis is over, most children will go back to their daily lives and schools, but these children have nowhere to go back to or their daily lives can be a disaster and a crisis.

All children have the right to express and enjoy art equally, especially art education, which can help children in crisis overcome depression, anxiety, and PTSD. Even before COVID-19, UNESCO continued to provide various non-face-to-face education through radio and educational kits for children in disasters. In this study, I would like to examine why non-face-to-face art education is needed for children who will continue to be in crisis of COVID-19 and how to effectively apply non-face-to-face art education programs to them. Through this study, I hope that art educators will remind not only children in the crisis of infectious diseases but also children in the world who are always in various crises, and eventually contribute to the expansion of studies and practices of non-face-to-face art education.



Tei Kim / Republic of Korea

Written, lectured, researched and consulted as an artist and art educator. She dreams of a better world, advocating that everyone should have the right to learn and enjoy art equally. Her special interests include protecting children's human rights, living arts in the life cycle, and the change of the art ecosystem. She served as art director of the 'Seoul Cultural Foundation' for 'Living Art Week and Campaign' of Seoul City, and is currently working as an art director of the 'Dong-A Newspaper Group' and a consultant with the government and local cultural foundations.

Growing Up in A World of Difference: Staging Stories about Multiplicity by Living with Diversity in Singapore

Charlene Rajendran / Singapore

Assistant Professor, Nanyang Technological University

This paper examines the value of lived stories articulated by theatre artists as resources for developing critical competencies for engaging with cultural difference in multicultural Singapore. It highlights the experiences of five major theatre practitioners, whose memories of growing up in a multilingual and multiracial urban society inform the choices they make in theatre making and arts leadership. The paper examines how their notions of multiplicity have led to a questioning of prescribed identities and assumed borderlines of culture, and resulted in their development of theatre that reconfigures the cultural landscape towards more inclusive frames of identity. It proposes that critical attentiveness to these stories, lived and staged, offers useful lenses for pedagogical approaches to learning about multiplicity and difference.

Stories, as spaces for reiterating and reviewing values and beliefs, are crucial portals through which to peer closely at the cultures and characters that have newly emerged or been deeply embedded in everyday living. In a time of widespread uncertainty and anxiety, such as the during the COVID-19 pandemic, the challenge of making sense of life is often met by generating stories. These stories are articulated and shared across varied platforms to capture the imagination, explain ideas and express complex emotions about what it means to be human. Engaging with the growing up stories of theatre artists Alfian Sa'at, Alvin Tan, Haresh Sharma, Kok Heng Leun and Ong Keng Sen it is evident that they were conscious of the challenges of multiplicity, and developed critical literacies for responding to uncertainty and anxiety with insight and sensitivity, criticality and compassion. This paper suggests significant links between the staged stories they have initiated with their lived stories, to suggest useful entanglements in the notions of culture and identity that reflect the challenges and conflicts of contemporary life.



Charlene Rajendran / Singapore

Assistant Professor at the National Institute of Education, an institute of Nanyang Technological University, Singapore. As theatre educator, researcher and dramaturg, her interests focus on contemporary theatre, play-based pedagogy, issues of difference and arts leadership. She has collaborated with diverse artists and is Co-Director of the Asian Dramaturgs' Network. Her publications include: *Performing Southeast Asia: Performance, Politics and the Contemporary* (co-edited with Marcus Tan, 2020, Palgrave Macmillan); *Excavations, Interrogations, Kitchen 311 and Contemporary Malaysian Theatre* (co-edited with Ken Takiguchi and Carmen Nge, 2018, Epigram and Five Arts Centre); academic articles.

Integrating Dance and Language Education: A Creative Response to Social Diversity and Equity in and through a Time of Crisis

Nan Zhang / China

Ph.D. candidate, Monash University

Language is significant cultural capital in the realm of an interdependent global world. The ability to interact and communicate with people in international contexts is increasingly viewed as a vital social asset. The acquisition of a second language, even a third language or a fourth language enhances people's ability to communicate between themselves and with others locally and globally. Deeply associated with social diversity and equity, the acquisition, learning, and maintenance of varied languages is increasingly important in multicultural societies, like Australia. Unfortunately, as the generation's pass, there are also increased challenges for many immigrants and/or second language programs to assist children to acquire their heritage, cultural, and/or intercultural understanding, which can further negatively affect social diversity and equity.

A creative response to these challenges that has had little attention is integrating dance into second language education. For teachers, it is essential to develop varied pedagogical approaches to suit different student cohorts. But it is not reasonable to expect that every language teacher is a born expert and connoisseur of dance or every dance teacher a born expert and connoisseur of the target language. Few studies focus on the development of the pedagogy of using dance as an approach for teaching, learning and acquiring a second language. Accordingly, we assembled autoethnography and educational connoisseurship and criticism as a means to investigate the impact of dance pedagogy and its implications by generating descriptive narration, interrogating reflective analysis, evaluating understandings and finally discerning themes. The themes discussed were: communicative and intercultural competence, language acquisition and immersion, cognitive learning transfer, and multiple accesses.

This study offers empirical evidence for the benefits that dance activities can make to students' second language and cultural competence development and affords pedagogical insights for teachers who want to employ dance as an approach to teach a second language. The benefits for students, teachers and educational leaders of using dance as an approach in second language education will be made clear in this study. The benefits and practical strategies demonstrated will offer stakeholders ways to implement this approach more broadly and deeply in the sense of overcoming the challenges facing second language education and contributing to social diversity and equity.



Nan Zhang / China

Nan Zhang completed her Bachelor and Master of Arts degree at the Beijing Dance Academy in China. Currently, she is a PhD candidate at the Faculty of Education, Monash University, Australia. Nan's research interests include dance and language education, Content and Language Integrated Learning, multiculturalism, social diversity and equity. A creative response to these challenges that has had little attention is integrating dance into second language education. This study offers empirical evidence for the benefits that dance activities can make to students' second language and cultural competence development and affords pedagogical insights for teachers who want to employ dance as an approach to teach a second language.

Using the Arts to Foster Emotional Self-Regulation for Grades 4 to 8 Students with Attention and/or Hyperactivity Disorder: A Multiple Case Study

Yaara Docrat / Canada

Master's candidate, Queen's University

Attention Deficit Hyperactivity Disorder (ADHD) is one of the most common child mental health disorders (American Psychiatric Association, 2013). Students with ADHD may have deficits in executive functions which are required for self-regulation (McClelland & Cameron, 2012) and may be important in managing impulses and emotions, particularly in classrooms (Rapp-Paglicci et al., 2011). Therefore, it is valuable to provide students with self-regulation strategies before and during adolescence to acquire the skillset to be successful at school. Research demonstrates that junior- intermediate (JI) teachers (grades 4 to 10) may not be adequately supporting students with ADHD (Brooks & Boaz, 2005). Studies have also shown that the arts (music, dance, drama, visual and media art) can serve as a vehicle to promote self-regulation for students with attention and/or hyperactivity challenges (Crockett & Malley, 2018; Winsler et al., 2011). Despite this, some JI teachers use the arts less frequently than primary teachers (Leonard & Odutola, 2016). The potential of the arts to support students in this capacity, specifically their emotional self-regulation, has not been fully explored. The purpose of this qualitative study is to examine how experiences with the arts can foster emotional self-regulation for students with attention and/or hyperactivity challenges from the perspective of (1) junior-intermediate teachers and (2) students. The research will be guided by Shanker's (2013) conception of self-regulation which explores a child's ability to react to stressors effectively to return to a baseline of being calm and focused. A multiple case study approach (Stake, 2013) will be used to illuminate the practices of six cases: three (Grades 4-8) teachers who teach students with attention and/or hyperactivity challenges and three students (Grades 4-8) with attention and/or hyperactivity challenges. For each case, a semi-structured interview will be conducted with the participant. A general inductive qualitative approach will be used to identify themes within and across cases (Thomas, 2006). This research can benefit stakeholders including teachers, students, parents, and teacher educators.



Yaara Docrat / Canada

Yaara Docrat is a Master of Education Candidate in the Faculty of Education at Queen's University under the supervision of Dr. Benjamin Bolden (UNESCO Chair of Arts & Learning). Yaara's teaching interests include special education and at-risk youth. From 2018-2019, Yaara taught students with social, emotional, and mental health (SEMH) needs in the United Kingdom and in Fall 2021, will teach at The American Pacific International School of Chlang Mai. Yaara's research interests combine these teaching interests, arts education, and emotional self-regulation to better serve students alike. Yaara's background has allowed her to identify this need. As a teacher candidate (2017-2018), Yaara's personal love of music and children prompted her to organize touring musicians to play and mentor 1000+ students in Ontario. She was awarded the Kingston Civic Youth Volunteerism Award 2018 to recognize these efforts. Yaara works towards a central mission of strengthening teacher education programs to more easily integrate the arts within all classrooms.

Session 4

16:55-18:10

Seoul Agenda

In this session, we seek how the importance and value of arts education can influence modern society today like the "Seoul Agenda: Goals for the Development of Arts Education" is clarifying.

Moderator

InSul Kim / Republic of Korea
Associate Professor, The Catholic University of Korea

Presenters

Benjamin Bolden / Canada
Associate Professor, Queen's University
Neryl Jeanneret / Australia
Associate Professor, The University of Melbourne

Chee-Hoo Lum / Singapore
Associate Professor, Nanyang Technological University
Zen Teh / Singapore
Environmental Artist & Educator

Kathryn Coleman / Australia
Senior Lecturer, The University of Melbourne
Mark Selkrig / Australia
Associate Professor, The University of Melbourne
Abbey MacDonald / Australia
Senior Lecturer, University of Tasmania

Moderator

InSul Kim / Republic of Korea
Associate Professor, The Catholic University of Korea



InSul Kim is a professor at the Department of Performing Arts & Culture in the Catholic University of Korea. She is interested in how arts can be used as an alternative form to reflect social problems, initiate civic engagement, and produce social capital. Her research topics are cultural policy and governance, arts education, therapeutic arts, digital arts, cultural welfare, and community arts that are related to the subject of the social impacts of the arts.

Dr. Kim also serves as an editorial member of academic journals in cultural policy, arts management, and arts education, as well as a consultant for National Research Foundation of Korea, Korea Arts & Culture Education Service, and Ministry of Culture, Tourism & Sports including other national arts and cultural agencies.

Visions of Sustainability for Arts Education: Value, Challenge and Potential

Benjamin Bolden / Canada Associate Professor, Queen's University

Neryl Jeanneret / Australia Associate Professor, The University of Melbourne

"In this overview of the 2020 yearbook of the UNITWIN Arts Education Research for Cultural Diversity and Sustainable Development, representing the scholarship of 27 international authors from Australia, Canada, China, Germany, Kenya, Korea, New Zealand, Singapore, and the United States, we discuss key emergent themes, including (a) cultural sustainability, (b) accessibility, (c) community, and (d) honouring voices.

Arts education as a vehicle for cultural sustainability was prevalent amongst the chapters, with artistic cultural learning supported through artist residencies in Australian and Canadian educational contexts, through culturally informed arts experiences for babies in Singapore, through intercultural musical collaborations amongst Singapore professional and Australia classroom musicians, and through the negotiation of cultural differences and inclusion in small town New Zealand dance studios. Authors addressed the significant role of digitalization, both in sustaining culture by allowing and supporting its expression.

The theme of accessibility emerged in relation to challenges and possibilities for arts education in rural Canada and China, community dance in China, drama education for students with physical disabilities in Canada, enabling business and technical skills training for artists in Kenya, and Hong Kong grass roots arts and cultural initiatives.

Authors also addressed community arts learning and engagement—arts education outside of schools, such as ballroom dancing in China, an after-school strings music program in Canada, dance studios in New Zealand, online creative coding 'learning ecologies' in Germany, and jam sessions amongst professional musicians in Singapore.

The theme of honouring voices manifested in research methods emphasizing participant experiences amongst Greek migrant youth in Australia, New Zealand studio dance teachers, and former drama students with physical disabilities in Canada. Authors also described pedagogies supportive of student/artist voices, including participatory music making in Australia, improvising in a Canadian after-school strings program, and inviting diverse cultural expressions within a Singapore music performance collective."



Benjamin Bolden / Canada

Dr. Benjamin Bolden, music educator and composer, is an associate professor and UNESCO Chair of Arts and Learning in the Faculty of Education at Queen's University, Canada. His research interests include arts education, music education, the learning and teaching of composing, creativity, arts-based research, teacher education, teacher knowledge, and teachers' professional learning. His research has been published in journals including *Review of Education, Teaching and Teacher Education, Music Education Research, and Music Educators Journal*. As a teacher, Ben has worked with pre-school, elementary, secondary, and university students in Canada, England, and Taiwan. Ben is an associate composer of the Canadian Music Centre and his compositions have been performed by a variety of professional and amateur performing ensembles.



Neryl Jeanneret / Australia

Neryl Jeanneret is the Network coordinator for UNITWIN Arts Education Research for Cultural Diversity and Sustainable Development and co-director of the UNESCO Observatory for the Arts at MCE.

Dialoguing with Environmental Artist, Zen Teh: Exploring Processes and Pedagogical Possibilities

Chee-Hoo Lum / Singapore Associate Professor, Nanyang Technological University

Zen Teh / Singapore Environmental Artist & Educator

Under Goal 3 of the 'Scul Agenda: Goals for the Development of Arts Education', endorsed in 2011 by all UNESCO Member States, there is a call on governments and communities worldwide to 'apply arts education to solving the world's social and cultural challenges'. More specifically, one of the action items within Goal 3 states a dedicated focus of arts education activities towards 'a wide range of contemporary society and culture issues such as the environment, global migration and sustainable development.' (The Seoul Agenda, 2010). Heeding this call, particularly towards environmental issues in contemporary society, this proposed critical dialogue with an arts educator purports to examine the inquiry-based creative processes of Zen Teh, an environmental artist in Singapore. Zen's artistic work focuses on the relationship between man and nature, highlighting environmental issues that require investigation and collaboration across multiple disciplines. The resultant work often serves as a platform for Zen to better understand her micro-macro relationship(s) living within her urban environment, while also serving to raise awareness for the audience about the issues highlighted by it: oil pollution, secondary forests or wild plants surfacing from the pandemic. Reflecting as well upon creative processes of other Singapore environmental artists, pedagogical implications for the arts classroom will be touched upon, focusing in on the significance of personal experience, developing an inquiry-based collaborative mindset, developing immersive works and possibilities of effecting change.



Chee-Hoo Lum / Singapore

Chee-Hoo Lum is associate professor of music education with the Visual & Performing Academic Group at the National Institute of Education (NIE), Nanyang Technological University, Singapore. He is the Co-ordinator of NIE Centre for Arts Research in Education (CARE) and a member of the UNESCO UNITWIN Arts Education Research for Cultural Diversity and Sustainable Development. Chee-Hoo's research interests include issues towards identity, cultural diversity and multiculturalism, technology and globalization in music education, children's musical cultures, creativity and improvisation, and elementary music methods. He is currently on the editorial board of *JME (Journal of Music Education)*, *RSME (Research Studies in Music Education)* and *JMEC (International Journal of Music for Early Childhood)*.



Zen Teh / Singapore

Zen Teh (born and live in Singapore, 1988) is an artist and educator interested in interdisciplinary studies of nature and human behavior. Her practice draws on the belief that learning is built upon our innate curiosity towards natural phenomena and experiences of the everyday. As an artist, her art practice spans across photography, sculpture and installation art. Her works has been showcased in numerous group and solo exhibitions in Singapore, including the Esplanade Singapore, National Museum of Singapore, Singapore Art Museum and Art Science Museum. She has also exhibited regionally in Thailand, Indonesia, Korea, Taiwan, Hong Kong and China and was invited as a guest speaker at regional environmental conferences such as ASEAN Powershift 2015 and Hanol Innovation Week 2016 on Sustainability. Teh has also been recently awarded the winning title for the 7th France-Singapore Photographic Arts Award and Finalist (Artist) for 2019 IMPART Awards.

Visual Arts Education/s: Glocal Threads to Connect, Entangle, Sustain and Nourish During a Prolonged Lockdown and Time of Uncertainty

Kathryn Coleman / Australia Senior Lecturer, The University of Melbourne
Mark Selkrig / Australia Associate Professor, The University of Melbourne
Abbey MacDonald / Australia Senior Lecturer, University of Tasmania

During the first few waves of COVID-19 in Australia (particularly Melbourne where the city was in lockdown for 112 days), it was a period of significant precarity for those involved in the visual arts sector who struggled to survive. Post-lockdown, social distancing measures have continued to necessitate limited access to these sites.

In this presentation we explore how the socially engaged role of arts education/s through digital spaces provided openings and pluralities where global, national and local initiatives became a series of entangled threads to compliment, support and sustain visual arts education/s dialogues and practices. At the Macro / global context we explore how InSEA facilitated eight webinars for visual artists and art educators across both hemispheres. This created opportunities for crisis solutions, and expanded opportunities for everyone to speak and act in solidarity creatively. In a Meso/ Australian context, we examine how visual art educators sought to address the need for creative and critical engagement opportunities for students' visual art learning at home, catering for online, offline and off device needs to create a digital tool kit. We then turn our gaze to a micro/local context in the city of Melbourne, where the Heide Museum of Modern Art shifted its relationships with families, teachers and students curating new relational connections as works made at home (both locally and globally) were exhibited online.

Out of this, visual artists and art educators collectively and collaboratively embraced digital technologies as a predominant means for addressing immediate problems of retaining workforce, as well as providing alternate means for community access, learning and engagement. In these precarious times and through various ways of knowing, we depend upon visual and other arts forms to sustain and enrich us.



Kathryn Coleman / Australia

Dr Kathryn Coleman is interested in the intersection of art, digital spaces, practice and culture. Kate's praxis is informed by teacher practices, practices of identity, and knowledge as practice.



Mark Selkrig / Australia

Associate Professor Mark Selkrig's research interests include the changing nature of educators' work and ways the arts and creativity can influence change, capacity building and agency of individuals and communities.



Abbey MacDonald / Australia

Dr Abbey MacDonald brings a strong focus upon art making, advocacy and multi-stakeholder collaboration to her research. She works with Arts and philanthropic organisations to collaborate with education transformation stakeholders.

BYOB

18:10-19:10

Bring Your Own Bottle

Bring Your Own Bottle is a networking session where participants of the Symposium can discuss the topics of the Symposium and share their personal interests. Rooms will be set up online according to keywords and moderators will be introducing the participants and lead the discussion.

Korean

Arts in Classroom

Yujin Hong / Republic of Korea

Director of Educational Resources Division,
Korea Arts & Culture Education Service

English

Arts Education or Arts in Education

WoongJo Chang / Republic of Korea

Associate Professor, Hongk University

Korean

Culture Diversity and Inclusion

So Yeon Kim / Republic of Korea

Head of International Relations Team,
Korea Arts & Culture Education Service

English

Arts in Society (Diversity, Inclusiveness, Healing, Engagement)

InSul Kim / Republic of Korea

Associate Professor, The Catholic University of Korea

Korean

Arts for Healing and Engagement

Shin-Eui Park / Republic of Korea

Chairperson, Korea Arts & Culture Education Service

DAY 3

26 MAY
13:00-19:25

The 4th UNESCO-
UNITWIN Symposium

Time			Session	Title	Presenters
GMT + 9 (KST)	GMT	GMT + 8 (KST)			
00:00-00:40	04:00-04:40	13:00-13:40	Plenary Session 2	<p>"Cultural Resilience" and "Aesthetic Resilience" as a Task of Arts Education? : Scope and Limits of the Resilience Concept for a Pedagogy of Cultural Sustainability</p> <p>Moderator Tanja Klepacki (Senior researcher, UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany)</p>	Benjamin Jörissen (Signatory member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Chairholder of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany)
00:40-02:10	04:40-06:25	13:40-15:10	Session 5: Arts in the Classroom	<p>Moderator Benjamin Bolden (Associate Professor, Queen's University, Canada)</p> <p>The Use of Art Therapy to Facilitate the Release, Relief, Reflection and Restoration of Students in Kenyan Universities during the COVID-19 Pandemic</p> <p>The Magic within Puppetry for Inclusive Practices</p> <p>The Necessity of Cultural Representation in Music Classrooms: Practical Strategies and Their Implementation</p> <p>Facilitating Student Voice and Collaboration with Digital Arts in 2020</p>	<p>Mary Clare Kicenda (Lecturer and Head, The Technical University of Kenya, Kenya)</p> <p>Emily MacMillan (Master's candidate, Queen's University, Canada)</p> <p>Jihea Hong-Park (Associate Professor, Brigham Young University, USA)</p> <p>Emily Wilson (Lecturer, The University of Melbourne, Australia)</p> <p>Neryl Jeanneret (Associate Professor, The University of Melbourne, Australia)</p>
02:10-03:40	06:25-07:55	15:10-16:40	Session 6: Arts Engagement	<p>Moderator Hyeseun Shin (Co-founder & Director, WECULTURE research and consulting, Republic of Korea)</p> <p>Narratives of Service Learning: a Case Study at Nanyang Academy of Fine Arts</p> <p>Development of Museum / Art Museum Education Programs for Participation and sharing in the Era of Online Viewing</p> <p>Renegotiating Identities: How Does the Online Arts Education Affect the Identities of Teaching Artists?</p> <p>The Creative Generation and Arts Education Innovations through the Crises of 2020</p>	<p>Rebecca Kan (Vice-Dean, Nanyang Academy of Fine Arts, Singapore)</p> <p>Foo Say Ming (Head of Studies, Nanyang Academy of Fine Arts, Singapore)</p> <p>Tan Jeng Suan (BMus 4 Student Assistant, Nanyang Academy of Fine Arts, Singapore)</p> <p>Hyeoyoung Chung (Assistant Professor, Hongik University, Republic of Korea)</p> <p>Hyojin Sung (Master's candidate, Hongik University / Exhibition Team, Kukje Gallery, Republic of Korea)</p> <p>Hwan Jung Jae (Guest Professor, Korea National University of Arts, Republic of Korea)</p> <p>Jeff Poulin (Managing Director, Creative Generation, USA)</p>
			Session 7: Diversity & Cultural Representation	<p>Moderator Chee Hoo Lum (Associate Professor, Nanyang Technological University, Singapore)</p> <p>Arts in Time of Crisis: The Case of Inequality</p> <p>Museums Making a Case for LGBTQ History</p> <p>A Phenomenological Study of Community-based Art Project for the Coexistence between South Korean Youth and Young North Korean Defectors</p> <p>Silent Stages: Canadian El Sistema Programs' Response to the COVID-19 pandemic</p>	<p>Ruth Rentschler (Professor, University of South Australia Business School, Australia)</p> <p>Ji-young Shim (Assistant Professor, Hongik University, Republic of Korea)</p> <p>Yuri Kim (Ph.D. candidate, Ewha Woman's University, Republic of Korea)</p> <p>Sejung Park (Assistant Professor, Ewha Woman's University, Republic of Korea)</p> <p>Sean Corcoran (Ph.D. candidate, Queen's University, Canada)</p> <p>Benjamin Bolden (Associate Professor, Queen's University, Canada)</p>
03:40-05:25	07:55-09:10	16:40-18:25	Session 8: Arts and Education in Field 2	<p>Moderator Yujin Hong (Director of Educational Resources Division, Korea Arts & Culture Education Service, Republic of Korea)</p> <p>A Practice of Inclusive Arts Education: Focusing on a Case Study of Climate Crisis Class by Chaeknuna Project</p> <p>Asking Questions to Youth with Picture Books Who are Living in New-normal days</p> <p>I Can You</p> <p>Introducing a New Genre of Arts Education Born in Crisis</p> <p>Bridge the Transition: How Arts Education Can Help Youths in Transition to Adulthood</p>	<p>Soohye Jang (Founding Director, Chaeknuna Project, Republic of Korea)</p> <p>Yunji Gong (Freelance Teaching Artist, Republic of Korea)</p> <p>Hyunjung Lee (Director, Art & Culture Community G.A.Garden / Ph.D. candidate, Ewha Woman's University, Republic of Korea)</p> <p>Sungjong Bae (Teaching Artist, Republic of Korea)</p> <p>Younghee Chai (Head of Creative School Team, Korea Arts & Culture Education Service, Republic of Korea)</p>
05:25-06:25	09:10-10:10	18:25-19:25	Closing Ceremony	<p>Moderator WoongJo Chang (Associate Professor, Hongik University, Republic of Korea)</p> <p>Shin-Eui Park (Chairperson, Korea Arts & Culture Education Service, Republic of Korea)</p> <p>InSul Kim (Associate Professor, The Catholic University of Korea, Republic of Korea)</p> <p>Shifra Schonmann (Professor Emerita, University of Haifa, Israel)</p> <p>Emily Achieng' Akuno (Professor, The Technical University of Kenya, Kenya)</p>	<p>Yujin Hong (Director of Educational Resources Division, Korea Arts & Culture Education Service, Republic of Korea)</p> <p>Hyeseun Shin (Co-founder & Director, WECULTURE research and consulting, Republic of Korea)</p> <p>Bo-Wah Leung (Professor, The Education University of Hong Kong, Hong Kong)</p> <p>Ralph Buck (Head of Department, University of Auckland, New Zealand)</p>

Plenary Session 2

13:00-13:40

"Cultural Resilience" and "Aesthetic Resilience" as a Task of Arts Education?

: Scope and Limits of the Resilience Concept for a Pedagogy of Cultural Sustainability

The capability of reinventing arts and culture education and creatively seeking for alternative perspectives are keys to the global recovery. We will explore how arts and culture education can contribute to the recovery departing from its inherent potential.

Presenters

Benjamin Jörissen / Germany

Signatory member of "UNITWIN – Arts Education Research for Cultural Diversity and Sustainable Development" / Chairholder of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg

Moderator

Tanja Klepacki / Germany

Senior researcher, UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg

"Cultural Resilience" and "Aesthetic Resilience" as a Task of Arts Education? : Scope and Limits of the Resilience Concept for a Pedagogy of Cultural Sustainability

Benjamin Jörissen / Germany

Signatory member of "UNITWIN – Arts Education Research for Cultural Diversity and Sustainable Development" / Chairholder of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg

Resilience is the much sought-after capability in times of crises, being it the resilience of an individual, a community, a nation, or even, in the wake of the anthropocene of mankind. It thus is a widely used term with many areas of application, from psychology, education, social studies and economics to natural science (e.g. geography, ecology, biology) and technical disciplines (e.g. architecture, computer science, materials science). Resilience can be related to individuals, collectives (e.g. communities) and even entire systems (e.g. societies). From an educational perspective, it is particularly interesting that resilience can be related to certain forms of learning processes, which are not only individual learning processes, but also collective learning processes at the same time.

This is why the concept of resilience is especially important at a time when societies - on an economic, ecological and cultural level - are exposed to a multitude of transformations. It could be better suited than individualistic concepts of education to formulate and shape necessary learning processes under a common objective - as, for example, the goal of sustainable change. With regard to the question of which role cultural education can play in this, the contribution does not interrogate the whole range of resilience concepts, but focuses in particular on "cultural resilience" and "aesthetic resilience".

The presentation aims to show that the particular contribution of Arts and Cultural Education to resilience building should be sought precisely where Arts and Cultural Education unfolds its unique potentials: Namely, on the one hand, in the multifaceted and intensive engagement with cultural heritage, and on the other hand, in the active aesthetic and artistic engagement with the present. As 'diverse and alternative worldviews open up spaces for innovation and opportunities to reassess the relationship between humans and nature' (Brown, 2015, p. 117), -the ability to creatively design alternative views and new ways of understanding and shaping the world is an essential prerequisite of resilience.



Benjamin Jörissen / Germany

Chairholder of the Chair of Education with a focus on Culture and Aesthetics and of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-University Erlangen-Nuremberg. He is, amongst others, member of the European Academy of Sciences and Arts and of the German Council for Arts and Cultural Education. His research focuses on educational theory and on empirical research in cultural, arts, and aesthetic education, especially with regard to UNESCO-related issues and the transformation of education in a post-digital culture. Jörissen leads several major empirical research projects on digitalisation in arts education such as the Meta-Project "Digitalisation in Arts and Cultural Education" funded by the German Ministry of Education and Research.

Moderator

Tanja Klepacki / Germany

Senior researcher, UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität Erlangen-Nürnberg



Dr. Tanja Klepacki is the senior researcher at the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander-Universität (FAU) Erlangen-Nürnberg (Germany). Amongst others, she serves as executive manager of the Chair's Academy of School Theatre and Performative Education in Nuremberg. Her fields of work include theoretical and empirical studies in the realm of cultural and aesthetic education. Since December 2020, she also leads the editorial office of the newly founded peer-reviewed, open access 'International Journal of Research in Cultural, Aesthetic and Arts Education'.

Panel

Gloria P. Zapata / Colombia

Unesco Chair, Fundación Universitaria Juan N. Corpas and Distrital University in Bogotá

Neryl Jeanneret / Australia

Associate Professor, The University of Melbourne

Ernst Wagner / Germany

Honorary member of "UNITWIN - Arts Education Research for Cultural Diversity and Sustainable Development" / Senior Researcher, Academy of Fine Arts Munich, Germany

Chee-Hoo Lum / Singapore

Associate Professor, Nanyang Technological University

Session 5

13:40-15:10

Arts in the Classroom

In this session, we seek ways for schools and students in crisis under the pandemic situation to recover through arts education, and for various arts classes to continue to support students.

Moderator

Benjamin Bolden / Canada

Associate Professor, Queen's University

Presenters

Mary Clare Kidenda / Kenya

Lecturer and Head, The Technical University of Kenya

Emily MacMillan / Canada

Master's candidate, Queen's University

Jiheha Hong-Park / USA

Associate Professor, Brigham Young University

Emily Wilson / Australia

Lecturer, The University of Melbourne

Neryl Jeanneret / Australia

Associate Professor, The University of Melbourne

The 4th
UNESCO-UNITWIN
SYMPOSIUM

Moderator

Benjamin Bolden / Canada
Associate Professor, Queen's University



Dr. Benjamin Bolden, music educator and composer, is an associate professor and UNESCO Chair of Arts and Learning in the Faculty of Education at Queen's University, Canada. His research interests include arts education, music education, the learning and teaching of composing, creativity, arts-based research, teacher education, teacher knowledge, and teachers' professional learning. His research has been published in journals including *Review of Education, Teaching and Teacher Education, Music Education Research*, and *Music Educators Journal*. As a teacher, Ben has worked with pre-school, elementary, secondary, and university students in Canada, England, and Taiwan. Ben is an associate composer of the Canadian Music Centre and his compositions have been performed by a variety of professional and amateur performing ensembles.

The Use of Art Therapy to Facilitate the Release, Relief, Reflection and Restoration of Students in Kenyan Universities during the COVID-19 Pandemic

Mary Clare Kidenda / Kenya

Lecturer and Head, The Technical University of Kenya

Access to basic education is a human right for all in Kenya. Article 43.1 of the Constitution of Kenya states that "every person in Kenya has the right to education". Globally, and Kenya in particular, Education has been negatively impacted by COVID-19 shocks with direct consequences on students and teachers. Prolonged school closure, home confinement and Kenya's inability to provide effective and accessible remote learning opportunities for majority of students and teachers has also had negative effects on their physical and mental health. However, along with the current changes comes an urgent need for creativity, reimagining and innovation to create a new visual art therapeutic landscapes to help reduce feelings of stress and anxiety, which are omnipresent during this pandemic.

This paper is a theoretical review, it relies on review of secondary data material to discuss the challenges and mitigations for COVID-19 using visual arts therapy in the Kenyan education sector and propose ways of building creative communities to help students cope. Visual art therapy will use visual elements as a therapeutic remedy to enable students discover their creative talents and communicate the overwhelming life circumstances they are going through. It will assist students improve their mental health; regain control over an uncontrollable situations, while learning to express themselves. It could be something challenging, such as learning drawing, painting, sculpture, ceramics or textile. Celebrating the small wins can promote a positive mental attitude. The attendees will learn how different visual art forms can express a multitude of emotions to cope with stressful, troubled COVID-19 times in learning institutions in Kenya. A case study of The Technical University of Kenya.



Mary Clare Kidenda / Kenya

Mary Clare Kidenda holds a Doctorate in Design and Visual Arts from Coventry University, UK, and Master of Arts in Design from the University of Nairobi. Her Bachelor of Education degree in Education and Fine Art is from Kenyatta University. She is a member of the Senate, School Academic Board and the current Academic Team Leader, Department of Design and Creative Media, School of Creative Arts and Media Technology at The Technical University of Kenya. She has held various positions at the department. She has set up and headed several Art and Design Departments countrywide. Mary Clare is also a member of the Design Association of Kenya (DeSK) and Arts Council of the African Studies (ACASA). She is a Member of Experts Panel-Exploring Visual Cultures. Mary is the chief editor of the book "Visual Culture in Africa".

The Magic within Puppetry for Inclusive Practices

Emily MacMillan / Canada

Master's candidate, Queen's University

As a practicing virtual elementary teacher, I have witnessed the resilient attempt to include our students with disabilities in our schools. They are provided with caring educational assistants and IEPs to help them achieve their academic potential and goals, but there is still a critical missing piece from the puzzle. Students with developmental disabilities more than often do not experience authentic social inclusion within their classrooms and school yards. They may always receive a welcoming hello from their teachers, but they crave for an invitation from a fellow student to play at recess. They need to be authentically included and have genuine friendships. Within my presentation, I will be sharing how puppetry can be fundamental in fostering inclusivity within the classroom and can promote the growth of genuine friendships between neuro-typical students and students with developmental disabilities. I am currently creating workshops designed for elementary teachers to reveal how the art of creating puppets and interacting through and with them can be the key to friendship. To highlight some key practices and learnings within my workshops, I will demonstrate puppetry practices that I created for elementary students, as well as ask the attendees to participate in some simple but effective puppetry activities to further their insight into the magic that awaits in a puppet. In addition, I would like to share how puppetry can be used today in virtual platforms to foster inclusivity within a virtual classroom. Every day I see my students longing to be social and connect with their fellow peers, but unmute buttons, unstable internet, and social distance can hinder their connections. In my presentation I will discuss how puppetry can extend beyond the screen and offer a sense of inclusivity and classroom community for all students. Inclusion in the Program The workshops I am creating for elementary teachers illuminate how the art of puppetry can help foster inclusivity and genuine friendships specifically between neuro-typical students and students with developmental disabilities.



Emily MacMillan / Canada

Emily is a graduate from Queen's Dan School of Drama and Music. She is currently a 1st year student in the Masters of Education Program at Queen's University in Ontario, Canada as well as a practicing virtual elementary teacher to a grade five class. Emily's research includes creating workshops for educators to show how the art of puppetry can be fundamental in fostering inclusivity within the classroom and can promote the growth of genuine friendships, especially between neuro-typical students and students with developmental disabilities. These workshops will be available online and in-person as puppetry can extend beyond the screen and offer a sense of inclusivity and classroom community for all students, no matter the platform. Today Emily will be speaking about The Magic within Puppetry for Inclusive Practices.

The Necessity of Cultural Representation in Music Classrooms: Practical Strategies and Their Implementation

Jiheon Hong-Park / USA

Associate Professor, Brigham Young University

Through the advancement of technology, the world is rapidly changing as we know it. As global artist-citizens and artist-educators, we have the responsibility to reflect the times that we live in through our artistry. In recent years, we have finally begun to make imperative efforts to address and understand the notions of diversity, equity, and inclusion in our society. To engage and build our future audience in Music, we must think creatively and inclusively. In other words, we must reimagine how we bring the notions of diversity and cultural representation into the classrooms and concert halls.

This paper presentation will explore the following questions: How can music act as a catalyst for social change? What can musicians do to inspire, foster, and support creative responses to the growing challenges of social diversity and equity? Why is diversity and cultural representation an essential component of arts education in the 21st century? What are the practical strategies and approaches that can be applied across the disciplines?

As a former lead teaching artist of the New York Philharmonic who has taught in New York City public schools for 15 years and current music educator in higher education, I have personally witnessed the power and necessity of cultural representation in arts education. I hope to engage the participants in this paper presentation by sharing personal experiences, literature review, helpful resources, and interviews with experts in the field.



Jiheon Hong-Park / USA

Korean American pianist Jiheon Hong Park enjoys a versatile and active career as a recitalist, educator, chamber musician, teaching artist, workshop presenter, and interdisciplinary arts collaborator. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge in England, Incheon Performing Arts Center in South Korea, and Komae Ecorma Hall and Niigata Performing Arts Center in Japan. Ms. Hong-Park currently holds the position of Associate Professor of Piano at Brigham Young University. Prior to her appointment at BYU, she taught on the piano faculty at The Juilliard School's Evening Division for 14 years and was a lead teaching artist at the New York Philharmonic. Through masterclasses, lectures, and chamber music instruction, she has worked with students from across the world. As an avid workshop facilitator, Ms. Hong-Park has presented at the International Teaching Artist Conference, College Music Society's National Conferences, Youth Orchestra of St. Luke's, and New York City Department of Education. Recently she has been invited to give presentations at the 2021 National Conference on Keyboard Pedagogy. Ms. Hong-Park received her B.M. and M.M. degrees at The Juilliard School.

Facilitating Student Voice and Collaboration with Digital Arts in 2020

Emily Wilson / Australia Lecturer, The University of Melbourne

Neryl Jeanneret / Australia Associate Professor, The University of Melbourne

The sudden shift to online learning and teaching as a result of the COVID-19 pandemic was challenging but it also provided unexpected opportunities and outcomes for tertiary arts educators. Using digital music technology tools for creating, which in addition to their growing popularity in schools in recent years, seem to have been efficacious during the pandemic to support student connection and collaboration during the social isolation. Story, Children and the Arts is an undergraduate subject available to all students at the University which focusses on the creation of a children's story as a multimedia presentation. Without access to face-to-face, practical instruction and the arts studios resources where we normally teach, all aspects of the teaching and project became digital. This research was conceived as a collaborative self-study project undertaken as tertiary music educators guided by the following question: How can we utilise digital tools to promote creativity and collaboration? We examine our 2020 experiences of team-teaching arts, and in particular, music, through a combination of synchronous and asynchronous activities in an undergraduate integrated- arts subject to students from a wide range of disciplines and backgrounds. We discuss four emergent themes: collaboration, inclusion, personal creativity and the global messages contained in the student projects. The level of enthusiasm and sheer joy from the students, in addition to the musical learning outcomes demonstrated in musical soundtracks were noteworthy. We argue for greater attention to student voice/choice and the affordances of digital collaborative music technology tools to promote positive outcomes for inexperienced musicians.



Emily Wilson / Australia

Emily Wilson is a lecturer in undergraduate and postgraduate music education. Her research interests include: music education pedagogy, student engagement, the confluence of informal and formal music learning, and one-to-one music pedagogy.



Neryl Jeanneret / Australia

Neryl Jeanneret is the network coordinator for UNITWIN Arts Education Research for Cultural Diversity And Sustainable Development and co-director of the UNESCO Observatory for the Arts at MCSE.

Session 6

15:10-16:40

Arts Engagement

In this session, we seek how arts and culture can help communities respond creatively and empower communities in the face of today's crisis.

Moderator

Hyesun Shin / Republic of Korea
Co-founder & Director, WECULTURE research and consulting.

Presenters

Rebecca Kan / Singapore
Vice-Dean, Nanyang Academy of Fine Arts
Foo Say Ming / Singapore
Head of Studies, Nanyang Academy of Fine Arts
Tan Jeng Suan / Singapore
BMus 4 Student Assistant, Nanyang Academy of Fine Arts

Hyeyoun Chung / Republic of Korea
Assistant Professor, Hongik University
Hyojin Sung / Republic of Korea
Master's candidate, Hongik University /
Exhibition Team, Kukje Gallery, Republic of Korea

Hwan Jung Jae / Republic of Korea
Guest Professor, Korea National University of Arts

Jeff Poulin / USA
Managing Director, Creative Generation

The 4th
UNESCO-UNITWIN
SYMPOSIUM

Moderator

Hyesun Shin / Republic of Korea
Co-founder & Director, WECULTURE research and consulting



As the director of WECULTURE research and consulting, she co-authored the book *Arts and Cultural Education in Korea: Resources and Network*, and published public-commissioned research reports on the topics of cultural policy, international cultural relations, and arts education. Previously, she also served as a senior researcher at Sookmyung Institute for Multicultural Studies and as an assistant editor of *OMNES: Journal of Multicultural Society* between 2017 and 2018. She was a visiting scholar at the Ohio State University's Department of Arts Administration, Education, and Policy where she received her PhD in Arts Policy and Administration in 2015.

Her current research interests include arts education, cultural diversity, international cultural relations, and cultural policy. Shin's articles have been published in *Journal of Arts Management, Law and Society*, *Journal of Cultural Policy*, *Korean Journal of Culture and Arts Education Studies*, and more.

Narratives of Service Learning: a Case Study at Nanyang Academy of Fine Arts

Rebecca Kan / Singapore Vice-Dean, Nanyang Academy of Fine Arts
Foo Say Ming / Singapore Head of Studies, Nanyang Academy of Fine Arts
Tan Jeng Suan / Singapore BMus 4 Student Assistant, Nanyang Academy of Fine Arts

As a form of experiential education, service learning integrates meaningful community service to the curriculum (Preradovic, 2015). This study seeks to understand how student professionals in higher music education engage in such learning experiences outside of studio spaces, to benefit the community. Kaye's (2004) model of investigation, preparation, action, reflection and demonstration is operationalised through a joint project between Nanyang Academy of Fine Arts in Singapore and the Jesselton Philharmonic Orchestra in Sabah, Kota Kinabalu.

The research proposes an arts-based model for experiential learning, where mutual partnership by multiple stakeholders become valuable resources for indigenous communities (Burton and Reynolds, 2009). Grounded in qualitative inquiry of pre- and post-surveys and student reflections, this paper unpacks how such partnerships encourage reflective practice, habits of inquiry, and reciprocity through open dialogues.

Findings attest to student involvement in specialist instrumental teaching, inter-national community collaboration, and informal learning opportunities. The research suggests that students generally experience growth in personal skills, civic responsibility and contribution to the community. While there are mutual gains for both the beneficiary and benefactors, it is evident that service learning participation augments the heart to serve and give back, advocates music to places where people have remote access, and amplifies the role of communities to think about learning through a profession in the arts. Implications for further research include a continued exploration of how a service learning framework can be developed for the arts, and specific areas for growing in professional learning, giving to the community, and gathering of diverse communities to resolve social and cultural challenges in the post-pandemic era.



Rebecca Kan / Singapore

Rebecca is passionate about teaching and learning of the arts, specifically in professional education, signature pedagogies, and everything that lies in-between. In her capacity as Vice-Dean of Pedagogy and Research Unit, she spearheads research projects and partnerships that enhance the quality of higher arts education. She is also a Senior Lecturer with the School of Music, and an Adjunct Lecturer at Singapore University of Social Sciences (SUSS), where she curates the art of appreciating musical milestones with adult learners.



Foo Say Ming / Singapore

Foo Say Ming is an active musician in the local music scene. Apart from his work in the Singapore Symphony Orchestra as a 1st violinist, he is also heading the String Faculty at the Nanyang Academy of Fine Arts, which offers degree courses in music performance and music education with the Royal College of Music (RCM), London.



Tan Jeng Suan / Singapore

Tan Jeng Suan is a final-year undergraduate student at the Nanyang Academy of Fine Arts, majoring in piano performance. As a student research assistant, she has been involved in various research projects with the Pedagogy and Research Unit, Office of Academic Affairs. Her research project sought to explore possibilities for sociocultural learning as a complementary learning method to the traditional conservatory system. Her other research interests are in music education for young children.

Development of Museum / Art Museum Education Programs for Participation and sharing in the Era of Online Viewing

Hyeyoun Chung / Republic of Korea Assistant professor, Hongik University

Hyojin Sung / Republic of Korea Master's candidate, Hongik University / Exhibition Team, Kukje Gallery, Republic of Korea

Due to COVID-19 majority of the museums around the world faced unprecedented situation where physical access to museums were either banned or limited, having to open exhibitions online or through applications throughout 2020. As a result, middle- to large-scale museums witnessed five times more online visitors than in the past, while the Louvre witnessed over ten times more online visitors than before (Grant, 2020). A significant portion of the rapidly produced online contents include re-production of previous exhibitions or a curator's tour of classical works by masters, guiding viewers to absorb knowledge or gain primary, sensory experiences. The online education thus fail to convey the aura of museum artifacts, especially art works, and online broadcasting often fail to go beyond basic forms of engagement, inviting audiences to engage simply by writing "hashtags" and clicking "likes".

Just like offline activities, online education activities should recognize participating audiences as a community which transforms according to current circumstances, and seek to generate meaningful activities. In other words, museums should recognize that many visitors seek social interaction on institutions' online platforms and provide them a chance to understand and communicate. Visitors should be able to generate diverse narrative-based understanding of the collections, and these diverse perspectives should be shared amongst local societies or small-scale communities (Harris and McGiven, 2020). Museum staffs should acknowledge that these forms of sharing and participation are not formed on their own, instead they should produce online activities with an understanding that museums are participatory cultural institutions whereby online contents invite visitors to generate their own meanings and share thoughts.

This presentation is based on a study on the production of online education activities related to previous or current exhibitions, carried out as part of H University's Museum Studies Course 2 in the second semester. Drawing on theories and case studies dealt during the Museum Studies Course 2, this research will present cases whereby pre/current educators developed online education programs. The basis for constructing museums participatory online education activities and the actual process of producing them will be examined.



Hyeyoun Chung / Republic of Korea

Hyeyoun Chung is a professor in art education of Hongik University who currently teaches Museum education Issues for this study. She graduated Hongik University and graduate school majored in painting and got master's degree of arts administration and doctoral degree of art education in Columbia University. She works for adversary member in many museums of Korea.



Hyojin Sung / Republic of Korea

As a participant in "Museum and Art Museum Education Research 2", she majored English Literature at Sogang University and is currently enrolled in the Department of Art Education at Hongik University's Graduate School. She served as supporter of the education team at National Museum of Modern and Contemporary Art, Gwancheon, and is working at exhibition team of Kukje Gallery after going through the K-Auction, an art auction house. From art museum to commercial gallery, she has experienced various fields of art and is actively researching the public's art engagement.

Renegotiating Identities: How Does the Online Arts Education Affect the Identities of Teaching Artists?

Hwan Jung Jae / Republic of Korea

Guest Professor, Korea National University of Arts

After the Pandemic, most of arts education programs in Korea were converted online, and this rapid transition greatly affected the practices, roles and identities of teaching artists. This presentation addresses the following questions:

First, how do teaching artists reconfigure the 'liveness' of arts education online? Second, how do the materials (e.g. artists' box) designed to help the interactions in the online practices affect the participants' decision makings and teaching artist's identities? Third, how digital citizenship is being implemented in online arts education?



Hwan Jung Jae / Republic of Korea

With the belief that "all humans are dancers," she works as a teaching artist, writer, and choreographer in schools, hospitals, and art companies. She received Ph.D from Temple University and was awarded a citation by the Minister of Culture, Sports and Tourism.

The Creative Generation and Arts Education Innovations through the Crises of 2020

Jeff Poulin / USA

Managing Director, Creative Generation

Throughout 2019-20, a body of research documented the practices of youth-led, arts-based, community programs focused on social change through arts and culture. These young creatives - coined the Creative Generation - engage with arts and cultural education programs which faced unprecedented challenges throughout 2020. Two studies, which occurred in March - May and July - November respectively, documented the rapid changes and strategic innovations of U.S. arts education programs to sustain the cultivation of youth creativity through a global health pandemic, economic recession, and civil uprising due to violence against Black communities. This paper will provide a working language of the "Creative Generation" through which it will weave together the findings from both studies to articulate eight pathways toward innovation through crisis. The paper will utilize an educational futures approach to draw conclusions about potential opportunities for organizations to better prepare for future crises, while centering young people and goals of community development and social inclusion.

Attendees will gain:

- A conceptual understanding of the creative generation and the programs which support the socially-focused creative development of young people;
- Insights into responses of arts education programs to the multiple crises of 2020 in the U.S. context;
- An interrogation of potential futures for the arts and cultural field based on observations from 2020 to prepare for future crises, while maintaining a core set of values.



Jeff Poulin / USA

Jeff M. Poulin is an American educator, non-profit administrator, and social entrepreneur whose work takes a justice approach towards uncovering local solutions for global challenges. In 2019, he founded Creative Generation, which works to inspire, connect, and amplify the social change work of young creatives and those dedicated to cultivating their creativity.

With a decade of experience as a performer, teaching artist, education researcher, policy work, and arts administrator, Jeff led cultural policy and education initiatives in the U.S. and abroad, with organizations like the World Alliance for Arts Education/UNESCO, LiveNation, ArtPlace America, Americans for the Arts, the Irish Departments of Arts and Education, political campaigns, foundations, and local nonprofits.

As a recognized leader, Jeff is widely published, serves as a reviewer for grant and research panels. He frequently speaks to diverse audiences at global and regional conferences like the World Youth Forum, the World Summit on Arts & Culture, U.S. Department of Education, American Educational Research Association, and 300+ national arts and education convenings in 25+ countries.

Jeff hails from Portland, Maine and has earned degrees in arts management, cultural policy, and education at Oklahoma City University, University College Dublin, and the University of Glasgow.

Session 7

15:10-16:40

Diversity & Cultural Representation

Through arts and culture, we reveal the subjects who are alienated from society and discover their voices and seek the process of making society a more diverse and inclusive community.

Moderator

Chee-Hoo Lum / Singapore
Associate Professor, Nanyang Technological University

Presenters

Ruth Rentschler / Australia
Professor, University of South Australia Business School

Ji-young Shim / Republic of Korea
Assistant Professor, Hongik University

Yuri Kim / Republic of Korea
Ph.D. candidate, Ewha Woman's University

Sojung Park / Republic of Korea
Assistant Professor, Ewha Woman's University

Sean Corcoran / Canada
Ph.D. candidate, Queen's University

Benjamin Bolden / Canada
Associate Professor, Queen's University

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Moderator

Chee-Hoo Lum / Singapore

Associate Professor, Nanyang Technological University



Chee-Hoo Lum is associate professor of music education with the Visual & Performing Academic Group at the National Institute of Education (NIE), Nanyang Technological University, Singapore. He is the Co-ordinator of NIE Centre for Arts Research in Education (CARE) and a member of the UNESCO UNITWIN Arts Education Research for Cultural Diversity and Sustainable Development. Chee-Hoo's research interests include issues towards identity, cultural diversity and multiculturalism, technology and globalization in music education; children's musical cultures, creativity and improvisation; and elementary music methods. He is currently on the editorial board of JRME (Journal of Research in Music Education), RSME (Research Studies in Music Education) and IJMEC (International Journal of Music for Early Childhood).

Arts in Time of Crisis: The Case of Inequality

Ruth Rentschler / Australia

Professor, University of South Australia Business School

What is the role of arts education in times of crisis in giving voice to marginalised groups? COVID-19 has decimated the creative industries and damaged public perceptions of marginalised groups and their artistic contributions to the community. Examples abound from Chinese-Australians suffering from perceptions that China is the source of COVID-19; to artists with disability suffering additional health problems from long lockdowns in different locations in Australia, causing mental health issues exacerbated as their jobs disappear due to the lockdowns. Due to persistent under-representation of marginalised groups in the arts, their precarious employment in project-based and contract employment made worse in the global pandemic, has seen the urgent and important need for marginalised groups to build career pathways for a radically changing world, through tailored education programs. Such programs build on the key priority area of artists with disability for peak bodies, for example, such as the Australia Council for the Arts, and the Cultural Ministers' Council. Here, artists with disability have been profiled as 'vital contributors to Australia's arts and culture' due to their 'unique perspectives and lived experience' contributing to 'layers of powerful expression, creativity and storytelling' in *Creating Pathways: Insights for artists with a disability* (Commonwealth of Australia 2018, p. 2). Yet less than one percent of Australia Council for the Arts funding is allocated to them, illustrating their marginal nature in the policy framework and the need for action through education programs in the arts. This project examines arts education programs, tailored to individual ability, available face-to-face and online, to enable people in the arts with disability to be job-ready for a new and radically changed future, where the arts have to be delivered differently and artistic careers have to follow different pathways. Conducted in partnership with university academics, and professionals working in arts and disability, the project has a team jointly develop programs for artists with disability to develop their career paths in a time of crisis.



Ruth Rentschler / Australia

Professor Ruth Rentschler OAM (BA Hons Melbourne; PhD Monash) is located in UNISA Business, University of South Australia. She is a management scholar in the context of arts and culture, with a history of research excellence demonstrated by her quality national and international grants, quality journal publications and leading of national and international research team, while developing an international profile as a researcher. She is Deputy Chair of the board of Australian Dance Theatre and Chair of the board of No Strings Attached, Theatre of Disability. She has received various honours and awards, such as Vice-Chancellor's Award for Service to the Community, Baed Doctoral Supervisor Award, Cutting Red Tape Award, and an Order of Australia for services to education, the arts and the community.

Museums Making A Case for LGBTQ History

Ji-young Shim / Republic of Korea

Assistant Professor, Hongik University

A new level of attention has been focused on Korean attitudes on the LGBTQ community and progressive LGBTQ artists and groups in South Korea have voiced their rights and convictions against the moral entrepreneurs. Although, however, LGBTQ history is an umbrella term that captures the stories of power and struggle of diverse individuals and cultures, 'mainstream' museums and art scene in Korea have not taken a step forward toward LGBTQ issues because it is much more difficult to consider controversial issues than to tackle mainstream issues, especially in the cases of historically and religiously deep-rooted ideologies. Therefore, in this research, I examine how American mainstream museums handle different perspectives on mainly LGBTQ-themed exhibitions by resisting safe and a 'making-nice' exhibitions that only appeal to the 'mainstream' audience through analyzing high-profile representative examples as they have a long history of LGBTQ issues in museum world while specific controversies erupted in some places but not in others. The cases gained prominence in local and national presses, drawing concern among scholars and the public about the exhibitions themselves, and encouraged increasingly public dialogue over religious and political entities and control. While examining some of the challenges museums have faced in hosting the controversial exhibitions, this research puts forth several reconceptualized roles of museums in association with the notion of pedagogical controversy. In so doing, this research will be a roadmap for mainstream art scenes in Korea to become aware of their position as a place to ignite creative and interactive dialogue to inform the public that there are numerous unknown perspectives to understand and to educate people through new approaches while avoiding a crude attempt and a clumsy approach to the sensitive issue that worsens tensions that already exist between different cultures.



Ji-young Shim / Republic of Korea

Dr. Ji-young Shim is working as assistant professor, Dept. of Art Education, Hongik University, Seoul, South Korea. She has served as an executive member of the Korea Society for Culture and Arts Education Studies, Korean Society for Education through Art, the Tourism Science Society of Korea, and so on. She has working experience of with various art institutions as chief curator, chief manager, and educator. She earned her B.A. in Art History, B.F.A. and M.F.A. in Western Painting at Ewha Womans University, M.A. in Arts Administration at Columbia University, and Ph.D. at the Pennsylvania State University. Dr. Shim's research interests include public pedagogy through radical modern art, and controversial visual culture associated with manipulatively constructed concept of freedom of expression in relation to ontology of knowledge and citizenship. She has also offered looked-in-art world broader perspectives based on revisited dialectic and critical thinking.

A Phenomenological Study of Community-based Art Project for the Coexistence between South Korean Youth and Young North Korean Defectors

Yuri Kim / Republic of Korea Ph.D. candidate, Ewha Woman's University

Sojung Park / Republic of Korea Assistant Professor, Ewha Woman's University

The existentialist philosopher Martin Buber argued that the essence of 'relations,' such as I, Thou, and We, are all organically connected, and that coexistence is necessary for authentic existence. However, coexisting with others entails some challenges, especially when there are tremendous cultural differences between individuals or groups. More than ever, we live in a period where the problem of coexistence must be solved internationally and domestically. The aim of this study is to explore how the South Korean youth and young North Korean defectors from conflicting historical and cultural backgrounds can co-exist through a community-based art project, and to analyze the phenomena from a therapeutic standpoint. The students who participated in the project were two South Korean teenagers and six teenager North Korean defectors. Together, they completed the symbolic collaborative artwork called 'Village Making Project' over a semester in an afterschool program in Seoul, Korea. As a result, the three main themes were derived from the project: 'looking at the familiar self from a new perspective', 'understanding others by defining myself', and 'developing 'We' through coordination and reconciliation.' This presentation will help conference attendees, including artists, teaching artists, art therapists, and other related professionals—by providing (a) a vivid example of how art contributes to human coexistence and (b) an opportunity to re-evaluate the therapeutic role of community-based arts. The meaning of community will also be discussed from an existential perspective.



Yuri Kim / Republic of Korea

Yuri Kim is a Ph.D. student for integrated art therapy at Ewha Womans University. Her work is based on ten years of experience teaching art to children. While working as an arts educator, she became an art therapist with certainty in the therapeutic potential of art. Art therapy activities include art therapy projects for the coexistence of South Korean youth and North Korean defectors, culture and arts therapy projects for the general public at the Korean Culture and Arts Education Promotion Agency, art therapy projects for youth raised in children's homes, multicultural families, and art therapy for children from single-parent families.



Sojung Park / Republic of Korea

Sojung Park, Ph.D., ATR-BC, LCAT, is an assistant professor in the Graduate School of Education, Art Therapy Major, at the Ewha Womans University in Seoul, Korea. Dr. Park earned her master's degree in art therapy at the School of Visual Arts in New York, NY, and the doctorate in Expressive Therapies at Lesley University, Cambridge, MA. She has years of experience working with individuals with mental illnesses and addiction in the United States.

Silent Stages: Canadian El Sistema Programs' Response to the COVID-19 pandemic

Sean Corcoran / Canada Ph.D. candidate, Queen's University

Benjamin Bolden / Canada Associate Professor, Queen's University

Over the past decade, El Sistema and El Sistema-inspired programs have become increasingly popular community music education and social welfare initiatives that aim to benefit socially and economically disadvantaged youth (Corcoran, 2021; Govias, 2014; Morin, 2014). Proponents of the programs frequently cite research that shows increases in social and emotional growth (Alemán et al., 2017), community building and sense of belonging (Merati et al., 2019), and academic and cognitive growth (Habibi et al., 2017). Early reports about the impact of the COVID-19 pandemic have revealed that socially and economically disadvantaged youth seem to face greater challenges accessing remote instruction (UNESCO, 2020). El Sistema programs have seen similar declines in engagement with these vulnerable populations, and the remote delivery of music education has met with significant challenges (Shaw, 2020).

This research explored how Canadian El Sistema and El Sistema-inspired programs responded and adapted programming during the pandemic, and to what extent instructors and administrators felt they were effective in meeting the needs of socially and economically disadvantaged youth. It was guided by the following research question: How has the experience of the pandemic influenced El Sistema programming?

This question was addressed through a qualitative multiple-case study of 12 El Sistema and El Sistema-inspired music programs. Data were gathered through interviews with one teacher and one administrator of each program, for a total of 24 interviews.

Findings highlight themes of shifting musical pedagogy, emphasized social curriculum, reconceptualized community building, and a focus on anti-racism. The pandemic seems to have sparked organizational re-evaluation among Canadian El Sistema programs. Issues related to anti-racism and decolonization, considered within the context of El Sistema's historical method of using Western art music as a means for social change, have spurred difficult conversations regarding colonialism, white and Western supremacy, and musical "excellence."

Brief description: El Sistema music programs have been significantly challenged during the COVID-19 pandemic. This research explores Canadian El Sistema programs' adaptations to the pandemic through interviews with program teachers and administrators.



Sean Corcoran / Canada

Sean is a PhD student at Queen's University who is interested in improvisation, music education, and creating opportunity for all students to engage in meaningful art practices. As an artist, Sean explores the nature of connection, among performers, to audience, and to setting. Recently Sean has been inspired by the works of Alonzo King and the LINES ballet company, Lido Pimenta, and Vladimir Guerrero Jr.



Benjamin Bolden / Canada

Dr. Benjamin Bolden, music educator and composer, is an associate professor and UNESCO Chair of Arts and Learning in the Faculty of Education at Queen's University, Canada. His research interests include arts education, music education, the learning and teaching of composing, creativity, arts-based research, teacher education, teacher knowledge, and teachers' professional learning. His research has been published in journals including *Review of Education, Teaching and Teacher Education, Music Education Research, and Music Educators Journal*. As a teacher, Ben has worked with pre-school, elementary, secondary, and university students in Canada, England and Taiwan. Ben is an associate composer of the Canadian Music Centre and his compositions have been performed by a variety of professional and amateur performing ensembles.

Session 8

16:40-18:25

Arts and Education in the Field 2

In this session, we seek ways to creatively break through the crisis with practices of Korean arts and culture education and to suggest alternatives to solving the social crisis.

Moderator

Yujin Hong / Republic of Korea
Director of Educational Resources Division,
Korea Arts & Culture Education Service

Presenters

Soohye Jang / Republic of Korea
Founding Director, Chaeknuna Project

Yunji Gong / Republic of Korea
Freelance Teaching Artist

Hyunjung Lee / Republic of Korea
Director, Art & Culture Community G.A.Garden / Ph.D. candidate,
Ewha Woman's University

Sungjong Bae / Republic of Korea
Teaching Artist

Younghee Choi / Republic of Korea
Head of Creative School Team,
Korea Arts & Culture Education Service

Moderator

Yujin Hong / Republic of Korea
Director of Educational Resources Division,
Korea Arts & Culture Education Service



Yujin Hong has been conducting policy research and strategy analysis to establish the policies of arts and culture education at Korea Arts & Culture Education Service (KACES) under the Ministry of Culture, Sports and Tourism of Korea. She received her Ph.D. in cultural sociology (cultural policy) from Ewha Womans University and has previously worked on various projects including cultural contents industry policy at Korea Creative Content Agency (KOCCA). Currently, she oversees the research, the evaluation, the public/international relations, and the training programs as the director of Educational Resources Division and she is also the TF team leader of online arts and culture education at KACES.

A Practice of Inclusive Arts Education: Focusing on a Case Study of Climate Crisis Class by Chaeknuna Project

Soohe Jang / Republic of Korea

Founding Director, Chaeknuna Project

As the pandemic reveals the blind spot in arts and culture education, there is a strong need for inclusive arts education, which is practiced in the perspective of social exclusion and inclusion. This paper examines the concepts and tasks of inclusive arts education through a literature review and analyzes the case study of a class operated by the non-profit book and arts education organization, Chaeknuna Project about the issue of 'climate crisis' in cooperation with a local child community center in Seoul, Korea. This paper aims to draw results through comprehensive literature reviews, video recordings, and stakeholder interviews to assist in future comparative researches, foundational process of planning post-COVID-19 social arts and cultural education for better improvements.



Soohe Jang / Republic of Korea

Soohe Jang is a founding director of Chaeknuna Project, a nonprofit organization for book and arts education, an independent performing arts producer, and a researcher based in Seoul, Korea. Since 2013, she has been creating inclusive and creative classes using picture books in libraries, schools, and social welfare centers along with a group of volunteers and teaching artists across the country. She earned her MFA in Arts Leadership at Seattle University and is a current Ph.D. candidate of Culture and Arts Management at Hangeul University.

Asking Questions to Youth with Picture Books Who are Living in New-normal days

Yunji Gong / Republic of Korea

Freelance Teaching Artist

In an era when everything stops, teenagers still grow up and need someone to ask them questions. Arts education is a class that asks, reflects, and expresses questions. Arts education is needed for teenagers who go through the process of developing the power to express and reflect on themselves. The media called "picture books" implicitly organizes complex questions and tells stories to the other person. Many senses are limited in non-face-to-face education environments, where offline space has disappeared. Because the physical connection that can be expected in the field is lost, in the digital environment, it is inevitable to educate mainly through sight and hearing. Thus, in digital settings, picture books are suitable as art education media with visual, auditory, and literal elements. Through the actual program case, we share the story of an art educator who asks questions to New Normal teenagers with picture books.



Yunji Gong / Republic of Korea

Yunji Gong is interested in the social interaction process between learners and in the arts education field. As a teaching artist, she provides humanities and arts education based on the spirit of creators' culture and picture books. She is also a picturebook artist herself. She majored in Interaction Design at the Korea National University of Arts, and studied Wordless Picturebooks at Picturebook Imagination (www.imagination.kr). Since 2009, she has been carrying out art education and educational research at the National Theater, Seoul Foundation for Arts and Culture, Korea Creative Content Agency, Korea Arts and Culture Education Service, and Seoul Design Foundation. She has also created a book called, <The Hummingbird Has Spoken>, a Global Citizenship Education (GCE) picturebook based on Wangari Maatai's table to promote environmental sensitivity. Currently, this book has been uploaded to the Let's Read e-book library of the Asian Foundation (letswarad.asia.org) and offers free English and Bahasa Indonesian versions.

I Cov You

Hyunjung Lee / Republic of Korea

Director, Art & Culture Community G.A Garden / Ph.D. candidate, Ewha Womans' University

Whenever an infectious disease circulated, rumors would circulate that someone had poisoned the well. Then a massacre would begin. Our society is repeating its efforts that are futile in preventing infectious diseases. As an infectious disease spread, we began hating foreigners and immigrants, condemned certain religions and regions, and stigmatized sexual minorities. We kept an eye on each other as if it were an obligation and eventually became suspicious of our neighbors, our family, and ourselves. Emotional violence spread faster than the infectious disease and left even deeper scars.

The arts for healing program "I Cov You" allows one to recount the feelings of violence that they have inflicted on others. A society which should prioritize the safety of its members is treating those who need care as those that need to be quarantined. Disgust, exclusion, prejudice, discrimination, condemnation, and stigma toward the confirmed patients are considered legitimate prices that they deserve to pay. However, the random nature of the virus has confirmed that everyone is a potential confirmed patient. Thus, "I Cov You" is a task that allows one to face the anxiety and fear that feelings of violence will eventually aim back at themselves.

This study tracked the feelings associated with the coronavirus (CoV) between oneself and another. Through four art sessions, eight participants expressed feelings of violence, compassion, anxiety, and recovery, which had spread through the network of relationships between "they", "you", "me", and "us". Martin Niemöller's poem shows how one who neglects violence against minorities eventually ends up paying its price. The pain of others is not collateral damage, but a sign that it will happen to me. Therefore, this study is an artistic practice of the belief that crises can be overcome through the recovery of horizontal trust, mutual respect, and solidarity.



Hyunjung Lee / Republic of Korea

The Director of Art & Culture Community G.A Garden. She is a teaching artist, art therapist, and researcher. She takes an educational and therapeutic approach of art to improving the public space in the community. She is a doctoral student of integrated art therapy at Ewha Womans University, and wants to create a link between art and life to convey the richness of art to life and to express the depth and reflection of life as art.

Introducing a New Genre of Arts Education Born in Crisis

Sungjong Bae / Republic of Korea

Teaching Artist

In the 2020 Seoul Metropolitan Office of Education's "Artist in School Uniform" project, he attempted experimental non-face-to-face theater classes with teenagers. The class model was designed under the theme of "How to Collaborate, the core of theater classes, even in non-face-to-face situations." It introduces the entire course of the class, which gives children roles by dividing them into plays, actors, art, media, music, and editing, and creates new forms of co-creation in situations where they cannot meet at home. I want to share the educational value of art classes in new genres, not theater or film.



Sungjong Bae / Republic of Korea

After becoming an adult, he went on to major in theater, and he lived a long time in his imagination. Then, as he faces reality, his colorful ego becomes smaller and he experiences a simple life like achronatic. He is now working at school to take out himself from the past, introduce the colors of curiosity and imagination to children, and encourage them to draw them together. In the future, he wants to be with a friend called art who has various appearances.

Bridge the Transition: How Arts Education Can Help Youths in Transition to Adulthood

Younghee Choi / Republic of Korea

Head of Creative School Team, Korea Arts & Culture Education Service

1. Youths in Korea

- 1) Harsh competition
- 2) Knowledge driven - Lack of emotional support
 - > high rate of depression
 - > Low rate of sleep

2. Art Education program "2020 Sangsangmangae from KACES" for grade 12 students: after the university entrance exam

- 1) Purpose
- 2) Objectives
- 3) Priorities
- 4) Program: on-line, individual
- 5) When, Where, Who, How

3. Results & Findings

- 1) Helped me looking inside
- 2) Helped me looking back on the past

4. Implication

Arts and culture for youths in transition effective since they are emotionally weak. By filling in the hole with art education they can be empowered to stand up again and run toward adulthood. Think of those periods we all experienced. We were excited, but we also were worried, exhausted, and discouraged. Art education is there to bridge the transition and give the steppingstone to walk on and walk over.



Younghee Choi / Republic of Korea

Younghee Choi is who wants to share the value of art education with others. Currently, Younghee supports arts and culture education sites with her colleagues at the Korea Arts & Culture Education Service and tries to make various attempts.

Closing Ceremony

18:25-19:25

Korean researchers and UNITWIN members gather to review the symposium sessions and discuss the way forward of arts and culture education.

Moderator **WoongJo Chang** / Republic of Korea
Associate Professor, Hongik University

Panel **Shin-Eui Park** / Republic of Korea
Chairperson, Korea Arts & Culture Education Service

Yujin Hong / Republic of Korea
Director of Educational Resources Division,
Korea Arts & Culture Education Service

InSul Kim / Republic of Korea
Associate Professor, The Catholic University of Korea

Hyesun Shin / Republic of Korea
Co-founder & Director, WECLTURE research and consulting

Shifra Schonmann / Israel
Professor Emerita, University of Haifa

Bo-Wah Leung / Hong Kong
Professor, The Education University of Hong Kong

Emily Achieng' Akuno / Kenya
Professor, The Technical University of Kenya

Ralph Buck / New Zealand
Head of Department, University of Auckland

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WoongJo Chang / Republic of Korea

Associate Professor, Hongik University

WoongJo Chang, Ph.D. is an Associate Professor in the Department of Arts and Cultural Management at Hongik University, Seoul, Korea. Before coming to Hongik University, he taught in the Arts Leadership Program at Seattle University, Washington, USA. He studied performing arts at Seoul National University and earned a Ph.D. in Cultural Policy and Arts Administration from the Ohio State University. His research focuses on small arts organizations' entrepreneurial practices and ways of supporting them. His recent works have appeared in books and journals, including Arts and Cultural Management: Critical and Primary Sources, International Journal of Cultural Policy, Journal of Arts Management, and Law and Society, of which he is currently serving as a consulting editor. Chang is also a co-chair of scientific committee of Korean Society of Arts and Cultural Management.

Moderator

Panel



Shin-Eui Park / Republic of Korea

Chairperson, Korea Arts & Culture Education Service

Shin-Eui Park is a professor of Arts and Cultural Management at Kyunghee University, Graduate School of Business, and Chairperson of the Korea Arts and Culture Education Service. Her major research topics include "Social Impact of the Arts", "Arts for Healing", "Arts Entrepreneurship", "Museum Management" and "Cultural Policy".



Yujin Hong / Republic of Korea

Director of Educational Resources Division, Korea Arts & Culture Education Service

Yujin Hong has been conducting policy research and strategy analysis to establish the policies of arts and culture education at Korea Arts & Culture Education Service (KACES) under the Ministry of Culture, Sports and Tourism of Korea. She received her Ph.D. in cultural sociology (cultural policy) from Ewha Womans University and has previously worked on various projects including cultural contents industry policy at Korea Creative Content Agency (KOCCA). Currently, she oversees the research, the evaluation, the public/international relations, and the training programs as the director of Educational Resources Division and she is also the TF team leader of online arts and culture education at KACES.



InSul Kim / Republic of Korea

Associate Professor, The Catholic University of Korea

InSul Kim is a professor at the Department of Performing Arts & Culture in the Catholic University of Korea. She is interested in how arts can be used as an alternative form to reflect social problems, initiate civic engagement, and produce social capital. Her research topics are cultural policy and governance, arts education, therapeutic arts, digital arts, cultural welfare, and community arts that are related to the subject of the social impacts of the arts. Dr. Kim also serves as an editorial member of academic journals in cultural policy, arts management, and arts education, as well as a consultant for National Research Foundation of Korea, Korea Arts & Culture Education Service, and Ministry of Culture, Tourism & Sports including other national arts and cultural agencies.



Hyesun Shin / Republic of Korea

Co-founder & Director, WECULTURE research and consulting

As the director of WECULTURE research and consulting, she co-authored the book, Arts and Cultural Education in Korea: Resources and Network, and published public-commissioned research reports on the topics of cultural policy, international cultural relations, and arts education. Previously, she also served as a senior researcher at Soekmyung Institute for Multicultural Studies and as an assistant editor of OMNES: Journal of Multicultural Society between 2017 and 2018. She was a visiting scholar at the Ohio State University's Department of Arts Administration, Education, and Policy where she received her Ph.D. in Arts Policy and Administration in 2015. Her current research interests include arts education, cultural diversity, international cultural relations, and cultural policy. Shin's articles have been published in Journal of Arts Management, Law and Society, Journal of Cultural Policy, Korean Journal of Culture and Arts Education Studies, and more.

The 4th UNESCO UNITWIN Symposium

Panel



Shifra Schonmann / Israel
Professor Emerita, University of Haifa

Dr. Shifra Schonmann is Professor Emerita, holder of Bar-Netzer Chair of Education, Society and Theatre for Young People at the University of Haifa, Israel. She also runs the Laboratory for Research in Theatre-Drama Education at the Faculty of Education. The continuing areas of her research are: aesthetics, theatre-drama education, theatre for young people, arts education, curriculum, and teacher education. She has published numerous articles on the above issues, as well as books, including: *Theatre as a Medium for Children and Young People: Images and Observations* (Springer), and *Ed: Wisdom of the Many: International Yearbook for Research in Arts Education* (Waxmann). She has been a visiting and research professor at a number of significant universities such as NYU, Stanford, S.F.U. Canada, Reading University England, University of Melbourne, Doshisha University, Kyoto, Japan, and University of London, Central School of Speech & Drama. She is an invited speaker in international conferences, acts as a member of Editorial Board of several leading journals and serves as an advisor of UNESCO Arts Education Observatory for Research in Local Cultures and Creativity in Education, Hong Kong. She is currently engaged in an extensive international research in theatre for young people (TYP). She serves on various academic committees, and was also a member of INRAE's steering committee and now a member of UNITWIN.



Bo-Wah Leung / Hong Kong
Professor, The Education University of Hong Kong

Professor Bo-Wah LEUNG is currently Professor of Cultural and Creative Arts and Director of Research Centre for Transmission of Cantonese Opera at The Education University of Hong Kong (EdUHK). He received the prestigious Musical Rights Award from the International Music Council in 2011 as well as the Knowledge Transfer Award from the HKIEA in 2012 for his leadership in a research project entitled "Collaborative Project on Teaching Cantonese Opera in Primary and Secondary Schools". Professor Leung is currently President-Elect of International Society for Music Education (ISME), Chair of Board of Asia-Pacific Symposium for Music Education Research (APSMER), Adjunct Professor of Music at the Northeast Normal University, Guangzhou University and South China Normal University, China, and Chief Editor of Asia-Pacific Journal for Arts Education.



Emily Achieng' Akuno / Kenya
Professor, The Technical University of Kenya

Emily Achieng' Akuno from Kenya trained as a music performer-educator in Kenya, the USA and UK. She has worked in that capacity in Kenya and Republic of South Africa, with a research emphasis on cultural relevance in and through music education. Her ongoing research is a study of creativity as a means of empowering youth towards community development, a project funded by Kenya's National Research Fund. Emily is past President of the International Music Council (IMC) and currently serves as President of the International Society for Music Education (ISME). Her publications include *Music Education in Africa: Concept, practice and processes* (2019), an edited book on the teaching of music in Africa authored by African scholars and published by Routledge.



Ralph Buck / New Zealand
Head of Department, University of Auckland

Associate Professor Ralph Buck (PhD) is Head of Dance Studies, and Associate Dean International, University of Auckland, New Zealand. His research and teaching focuses on dance education, curriculum, dance pedagogy and community dance. Ralph is the UNESCO Chair on Dance and Social Inclusion, and currently working within several international dance research and service organisations such as World Alliance for Arts Education (WAAE). Ralph's teaching and leadership has been recognised by The University of Auckland Distinguished Teaching Award, 2008, Award for Leadership, 2010; Excellence Award for Equal Opportunities 2006, Creative Arts and Industries Research Excellence Award, 2016. Ralph has several international academic appointments including Visiting Professorships at Northwest Normal University and Beijing Dance Academy. His research in dance education is published in international journals and he has delivered invited key notes and master classes in China, Australia, Columbia, Sweden, Finland, Singapore, Denmark, New Zealand and Fiji.

The 4th UNESCO-UNITWIN
Symposium

28 MAY -
5 JUNE

Online Seminars with Arts and Culture Education Academic Associations

Association	Theme	Time Seoul (KST)	Streaming Method
Korea Association of Arts Education	Performance as Remote Teaching in Arts Education	28 MAY 13:30 – 16:30	Upload after pre-recording www.artsedu.co.kr/
The Korean Society for Culture Arts Education Studies	How will Arts and Culture Education Respond to the Crisis of the Future Society?	29 MAY 9:30-13:00	Upload after pre-recording www.caes.or.kr/
Korean Society for Education through Art	Arts and Culture Education as Social Engagement and Communication in the Post-pandemic Era	29 MAY 9:30-13:15	Upload after pre-recording www.kosea-artedu.or.kr/
Society for Art Education of Korea	Arts Education and Connection: Case Studies of Online Art Classes during the COVID-19 Pandemic	29 MAY 9:30-17:00	Livestream (Youtube) upload after pre-recording www.sae.or.kr/
The Korean Association of Culture Arts Education	Arts Education and Activism in Times of Crisis	29 MAY 10:00-18:00	Livestream (Cisco, Webex) www.kasae.org/
Korea Association for Photography Education, Modern Photo Video Association	Arts and Culture Education in Times of Transformation and Crisis	29 MAY 13:00-15:00	Livestream (Youtube) upload after pre-recording www.photoedu.co.kr/ www.hdphotojams.or.kr/
Korean Society of Music Educational Technology	Opportunities in Music Education in Times of Crisis	29 MAY 14:00-17:30	Livestream (Youtube) www.kmet.kr/
Popular Music Contents Society	The Vision and Future of Remote Education in Music and Arts Education	2 JUNE 14:00-17:00	Livestream (Youtube, Zoom) www.pmcikorea.org/
The Korean Society of Dance Studies	Questioning the Future of Dancers in Times of Transition	5 JUNE 10:00-13:30	Livestream (Zoom) www.koedance.or.kr/

Korea Association of Arts Education

<http://artsedu.co.kr/>

This seminar aims at developing research capabilities of society members and researchers and propose new online education paradigms in times of crisis. In addition, it also addresses issues related to the future of arts education including AI, performance and VR. It will also suggest means for training, online communication and learning solutions for the expansion and development of remote and convergent arts education, through which we can create an educational environment converging art and culture that meets the age of the Fourth Industrial Revolution demands.

The Korean Society for Culture Arts Education Studies

<http://www.caes.or.kr/>

This seminar will discuss the rapidly changing elements that constitute the future society and extracts capabilities essential for people. Moreover, it aims to suggest methodologies of arts and culture education to equip people with such abilities.

Korean Society for Education through Art

<http://www.kosea-artedu.or.kr/>

This online seminar aims at sharing domestic and international artistic endeavors that have been made in response to the unprecedented global pandemic and discuss imminent issues and suggestions that can be applied to the field.

Online Seminars with Arts and Culture Education Academic Associations

Society for Art Education of Korea

www.soet.or.kr/

The pandemic has brought about significant changes and threats to the world we live in. The sweeping changes of this era are transforming the trivial lives of the humans. Arts education programs that were usually done in-person were quickly turned into online-based formats, but the connection between humans, as it has been replaced by technology, is now requesting diversification in the modes of communication. This seminar shares case studies of online classes that were given in public educational institutions and social educational institutions during the pandemic. It will address in detail the advantages, problems and student engagement and feedback of online art classes during the last year that were made possible through technological advancements, seeking ways for further improvement. Through the Arts and Culture Education Online Seminar, teachers from elementary, middle and high schools as well as art educators from various backgrounds such as museums, art museums and pre-service teacher education institutions, will share field case studies and discuss how art education should transform in the future.

Arts Education and Activism in Times of Crisis

www.kasae.org/

With the outbreak of COVID-19, the whole society is suffering from fatigue and prolonged structural confusion. This is why we need to discuss and diagnose the role of arts education. The seminar offers an opportunity to discuss the timely topic of arts education and its direction.

Korea Association for Photography Education

www.photoedu.co.kr/

Modern Photo Video Association <https://hdphoto.jams.or.kr/co/main/jmMain.kci>

The seminar addresses various issues the humanity faces in environmental, social, artistic and educational contexts, focusing on the question: how does art respond to crisis? Major topics will include the climate crisis and environment, hatred and discrimination, pandemic and distance learning, the role and direction of art and museum education. Reimagining the role and future of art education, the seminar will offer guidance and instructions. Also, the seminar and its discussions expand the discourse on the ways arts education can be practiced at different fields; and through research participation of pre-arts and culture educators, we can begin to prepare for the future of arts and culture education.

Korean Society of Music Educational Technology

<http://kmet.kr/>

Crisis and opportunity always come together like the two sides of a coin. On 5th October, 2020, the Ministry of Education proposed '10 Policy Issues for the Transition of Future Education' based on the idea that we should use the changing educational environment and response to the pandemic as stepping stones and opportunities for the future of education. In line with this, the seminar looks into new opportunities in the context of museum education and music education engineering.

Popular Music Contents Society

<http://pmcskorea.org/>

Where is remote musical arts education, its new visions and direction, heading? Through the seminar we consider the problems of remote musical arts education and figure out ways of overcoming them. As a result, we hope to lay the groundwork for online arts education-related policies, and produce reference materials, so that educators can have meaningful conversations required to generate higher level of educational contents.

The Korean Society of Dance Studies

<http://www.kaadance.or.kr/>

Transition accompanies dynamic changes. We delve into the lives of dancers at the center of this transitional time to share and capture imminent issues in the field of dance brought about by the changes in the social environment. Based on these discussions, the future and challenges of the art of dance will be suggested.