PROGRAMME

10-12 MAY 2015 - FONTYS SCHOOL OF FINE AND PERFORMING ARTS, TILBURG
THE NETHERLANDS

ENACT LEARNING IN THROUGH THE ARTS

7th ELIA TEACHERS' ACADEMY 2015
Fontys School of Fine and Performing Arts and the European League of Institutes of the Arts – ELIA welcome the delegates of the 7th ELIA Teachers’ Academy 2015.

The ELIA Teachers’ Academy aims to create a platform for new ideas and innovative practices for educating the next generation of artists and contributes to the professional development of professors, teachers and researchers in higher arts education by facilitating their participation in – and engagement with – challenging experiences and debates set in an international context.

Making and teaching the arts are practices that intervene in a specific way, both in education and in society at large. The arts practice has its own knowledge base and logic; it evolves by creating and doing. The same can be said about education where learning environments are created by teachers and students in the work and on the spot. On the one hand we see how art educators bring artistic strategies into schools and higher arts institutions. This way of learning in/through the arts requires a distinct set of competences and habits of mind. On the other hand, we see how artists and designers introduce educational practices to their artistic work, be it in the studio, the museum, the public space or on stage.

The in-depth exchange of ideas at the ELIA Teachers’ Academy in Tilburg will provide a critical framework for informed discussions as well as professional networking.
SUNDAY

15H00 / 18H00 - REGISTRATION
Fontys School of Fine and Performing Arts Tilburg - Refter

17H00 WELCOME
Theatre De NWE Vorst

Karen Neervoort, President Fontys School of Fine and Performing Arts
Cecilie Broch Knudsen (Chair), Rector/President Oslo National Academy of the Arts

KEYNOTE BY SARA WOOKEY
Dancer, choreographer and consultant
Moving Through the City and Cultural Contexts: How engaging human movement and sensitivities to socio-spatial dynamics contribute to learning and understanding.

18H00 PECHA KUCHA DINNER

MC: Renske de Groot, Course director master of Education in Arts at Fontys School of Fine and Performing Arts & Barbara Revelli, Head of Communications and Membership, ELIA

STRAND A: TECHNOLOGY/E-LEARNING
Melanie Brown - The Great Editorial Race: The Serious Business of Play
Liese Stuer - Iris Bouche - Rethinking Bodies, Inclusive Dance and Movement Practice
Oliver Iredale Searle - TechnoPhonia

STRAND B: CREATIVITY
Chris Gribling - Monique Zijp - Problem Finding and Focused Creativity
Stacey Salazar - Liberating Constraints for Creative Thinking

STRAND C: PEDAGOGY
Dafne Maes - Pedagogical Tools and Methodologies for Dance Education/Mediation with Children and Youngsters
Steve Dutton - Towards an Office of Institutional Aesthetics

STRAND D: BEYOND ART
Ankelien Kindekens - Free de Backer - Jeltsen Peeters - Valerie Thomas - Koen Lombaerts - The Promotion of Secondary School Students’ Self-Regulated Learning through Arts Education
Pris Tatipikalawan - How the arts affect behaviour: executive functions in art education
MONDAY MORNING

8H30 - REGISTRATION & COFFEE
Fontys School of Fine and Performing Arts Tilburg - Refter

9H30 - OFFICIAL OPENING
Concert hall

Nienke Meijer, President Executive Board, Fontys University of Applied Sciences
Cecilie Broch Knudsen (Chair), Rector/President Oslo National Academy of the Arts

KEYNOTE BY EAMON O’KANE
Artist and Professor of Visual Art at Bergen Academy of Art and Design
Fröbel Studios: The Institute of Creativity – An introduction to Eamon O’Kane’s non-hierarchical and co-constructive interactive installations.

10H30 - 12H30 BREAK OUT: 4 PARALLEL SESSIONS

Learning Environment: 
Presentations
CS.04

TONI KAUPPILA - RIKU SAASTAMOINEN
School for Unforced Errors: Error - Shame - Creativity
MARK LUYTEN
This is not a Studio. A Space and Time to Un-work.
KAI VAN HASSELT
Design thinking @ artschool:
Implications for physical creative learning environments

Learning by Making:
Workshop
Kolommenzaal

BART VAN ROSMALEN - TET KOFFEMAN - FALK HÜBNER
Learning by making - opening up musical work forms between practice and reflection

Perspectives in Learning:
Presentations
Academietheater

KARIN ARINK
In A Manner Of Speaking - First Language presentations
JULIE MOREL
Variable Geographies
ANKA FALK
Cultural Spaces and Design – Reflections on Design Education

Learning and Researching as a Spatial Practice:
Workshop
Muziekzaal

JOCHEN KIEFER - THOMAS DREISSIGACKER - COLETTE BAUMGARTNER - Learning and Researching as a Spatial Practice.
MONDAY AFTERNOON

12H30 - 13H30 - LUNCH
Fontys School of Fine and Performing Arts Tilburg - De Muzentuin
With presentation of THE BIGGEST JUKEBOX OF THE WORLD - INGWIO D’HESPEEL

13H30 - 15H00 BREAK OUT - 2 PARALLEL SESSIONS

Knowledge Lab 1
Muziekzaal
SUSAN ORR - JULIAN MCDougall - FRED MELLER
Towards a mirror: the learning and the work in a partnership of equals
ELISABETH BELGRANO - FREDRIC GUNVE
Madness and The Bastard in Motion: Learning/Teaching through Performance Studies
PAUL FIELDSEND-DANKS
Students as partners: Integrating undergraduate and postgraduate students in curriculum design

Knowledge Lab 2
Academietheater
NANY VANSIELEGHEM - MARC DEBLIECK - ROEL KERKHOFS - THOMAS STORME
The b-side of screen-learning. A MOOC to think with eyes and hands.
KIE WATKINS
Education Pedagogy for Artist Educators
SARAH ROWLES
Q-Art: a graduate run organization that works to break down barriers to art education and share student, graduate and staff practice across art schools.

15H00 - 15H30 COFFEE
Factorium

15H30 KEYNOTE BY JONAS DAHLBERG
Factorium
Architect and artist, Jonas Dahlberg Studio
The Architecture of Loss: the July 22 Memorials

NATIONAL TRAUMA
Andreas Berg-Martin Lundell, Oslo National Academy of the Arts
To address a national trauma in an art school course.

17H00 - 21H00 GARDEN LOUNGE
Fontys School of Fine and Performing Arts Tilburg - De Muzentuin
Artistic and culinary testing ground with artistic performances and culinary surprises.
To end the Monday programme amidst cultural ambience De Muzentuin will be transformed into an artistic testing ground where staggering interventions of students of Fontys School of Fine and Performing Arts Tilburg will emerge out of the blue and present themselves. Tonight, time is of no importance whatsoever. Sit down around the campfire, take a stroll through the garden, taste the tapas from the foodstand with a variety of appetizers, and immerse yourself in an atmosphere of artistic performances and culinary surprises.

Fontys School of Fine and Performing Arts Tilburg - De Muzentuin 17H00 - 21H00
**Tuesday Morning**

**9:30 - 10:30** Deep Water Between Art and Education Etc.

*Academietheater*

Pascal Gielen, Lector Arts in Society, Fontys School of Fine and Performing Arts
Barbara Bader, Professor for Art Education and Didactics, Stuttgart Academy of Fine Arts, Design and Architecture

**10:30 - 12:00** Didactic Lab

*Fontys School of Fine and Performing Arts Tilburg - De Muzentuin*

The kickoff is done by the presenter, who gives an introduction and opening statement to engender an open and transparent discussion about the topic among delegates. Delegates will have the opportunity to participate in at least two round table discussions of their choosing:

**Chloé Briggs** - *Instructions for a Drawing Class*
**Erik de Jong** - *The Didactics of Being Nowhere*
**Mo Throp** - *Understanding Practice as Research*
**Hans van Dijk / Maria Speth** - *Arts Education That Goes Beyond the Arts*
**Andrea Voets** - *Practical Music Philosophy - Fostering Curious, Critical Minds of Classical Musicians*
**Henrice Vonck** - *So You Want to Be a Good Musician? You Better Start Researching Now!*
**Zachery Scott** - *The Music Teaching Artist: How Can We Embody and Employ an Inclusive Pedagogy?*
**Herman van Hoogdalem** - *I Spy with My Little Eye… Portraying People with Dementia*
**Louise O’Boyle** - *Re-enact: Creating an Active Living Archive*

**12:00 - 13:00** Take Away Lunch & Bus Trip to Museum de Pont

*Fontys School of Fine and Performing Arts Tilburg - De Muzentuin*

**12:15 - 13:00** Busses Are Leaving

*Schouwburging*
TUESDAY AFTERNOON

13H00 - 14H30 ON TRIAL
*Museum De Pont - Auditorium*

Participatory trial claiming: ‘The “teaching” of art is an artistic practice in itself.’

Artists/Teachers have the potential to transform people and their lives.

Yet the ‘teaching’ of art remains marginalised within current discourse.

This participatory ‘trial’ will challenge the 21st century focus on artistic practice as ‘making’ by examining alternative paradigms.

Nelly van der Geest - Chrissie Tiller - Marjolein Brussaard - Mantautas Krukauskas - Loykie Lomine

14H30 - 15H00 CLOSING WITH PERFORMANCE
*Museum De Pont*

Cecilie Broch Knudsen (Chair), Rector/President Oslo National Academy of the Arts
Karen Neervoort, President Fontys School of Fine and Performing Arts
Carla Delfos, Executive Director European League of the Institutes of the Arts

PERFORMANCE

Fremdkörper Angels, dance: Students Dance Academy, with visuals of students
Academy for Art Communication & Design, Fontys School of Fine and Performing Arts

15H00 - 16H00 DRINKS & GUIDED TOURS
*Museum De Pont*

Students of Fontys School of Fine and Performing Arts give guided tours.
Free entry / registration required.

15H00 - 18H00 BUSTRIP TO FONTYS SCHOOL OF FINE AND PERFORMING ARTS TILBURG
(Pick up luggage)
ADDITIONAL PROGRAMME

APPRENTICE/MASTER

SUNDAY 15H30 : 16H30 - EXHIBITION GUIDED TOURS
Gallery Kunstpodium T - Noordstraat 105

The Apprentice/Master project matches graduating fine art students (BA or MA) from different art schools in Europe to renowned contemporary artists who connect with the work of the apprentices. During the project, groups of three or four apprentices work together and exhibit along with their master artist.

MUSEUM DE PONT

TUESDAY
15H00 - 17H00
EXHIBITION GUIDED TOURS BY STUDENTS
Wilhelminapark 1

De Pont is housed in a former woolspinning mill that has been transformed by Benthem Crouwel Architects into a space where contemporary art can be seen at its best. The vast, light main area of the monumental old factory and the intimate 'wool-storage rooms' constitute a beautiful environment for the many works of art that De Pont has collected since its opening to the public in September 1992.

Exhibitions: Isaac Julien / RIOT / Emma van der Put & Rincé Alien

Free entry / registration required
depont.nl

KUNSTPODIUM T

Kunstpodium T is a laboratory and platform for art students and contemporary artists. Kunstpodium T facilitates the development of the artists’ identity and cultural entrepreneurship for a new generation of artists. How do you create a bridge linking students graduating from art school to the professional field? How do you build a network as a young artist? Encounters, cooperation, networking and visibility for a new generation of artists are the points of focus of the Apprentice/Master project.

Free entry / registration required
apprentice-master.com
FONTYS SCHOOL OF FINE AND PERFORMING ARTS provides higher professional education on bachelor’s and master’s degree level in the field of art education and performing arts. The building is designed by Jo Coenen, former state architect. A 19th century monumental villa, the remains of a former monastery and a Visitation Gothic Revival chapel are part of the complex. The architecture reflects respect for history, while providing space for the future.

fontys.nl/Over-Fontys/Fontys-Hogeschool-voor-de-Kunsten

THE EUROPEAN LEAGUE OF INSTITUTES OF THE ARTS - ELIA is the primary independent network organisation for higher arts education. With over 300 members in 47 countries, it represents some 300,000 students in all art disciplines. ELIA advocates for the arts on the European level, creating new opportunities for its members and facilitating the exchange of best practices.

eliateachersacademy.org

Police or Medical Help: 112
Taxi: +31 (0) 13- 7777777
Conference Manager Marte Brinkman: +31 (0) 654917106

Wifi @ Fontys:
Password: Elia2015
SSID fontysEvenement
1. Registration
   Zwijserplein 1

2. Meetingpoint de Muzentuin

3. Entrance Concert Hall
   Louis Bouwmeesterplein 1

4. Factorium
   Koningsplein 11a

5. Theatre De NWE Vorst
   Willem II Straat 49

6. Apprentice/Master Exhibition
   Noordstraat 105 Kunstpodium T

7. Museum de Pont
   Wilhelminapark 1 / +15 min

A. Anvers - drinks + Wifi
   Oude Markt 8-10

B. Cafe Weemoed - Drinks
   Heuvel 12 / + 5 min

C. Buutvrij - Coffee + Wifi
   Stationsstraat 49

D. Spaarbank - drinks + Wifi
   Noordstraat 125

E. Central Station
   Spoorlaan 35
LOCATIONS
FONTY’S SCHOOL OF FINE AND PERFORMING ARTS

8 Registration / Refter
Louis Bouwmeesterplein 1

9 Muziekzaal

10 De Muzentuin / Meetingpoint

11 Kolommenzaal / Mediatheek

12 Academietheater

13 CS.04

14 Busstop

ENTRANCE ZWUSENPLEIN
SUNDAY - SARA WOOKEY

Sara Wookey is an American dancer, choreographer and consultant based in London on a Tier 1 Visa endorsed by Arts Council England. Prior to her move to the UK she was based in Los Angeles where she consulted for the Art Programme at the Los Angeles County Metropolitan Transportation Authority and, before that, in Amsterdam, the Netherlands where she established her company Wookey Works and taught at the Amsterdam School for the Arts. Her current projects include work with Tate on The Experience and Value of Live Art and Associate Role: Curating and Young People and mentoring for Dance UK. As a certified transmitter of Yvonne Rainer’s repertoire Sara recently performed in Yvonne Rainer: Dance Works at Raven Row gallery and is one of five certified transmitters of Rainer’s repertoire. She has presented her own choreographic work at the Hammer Museum, Museum of Contemporary Art San Diego, REDCAT, Perth Institute of Contemporary Art, Performance Space, Sydney, and the New Museum, NYC. Sara holds a Master of Fine Arts degree from the Department of World Arts and Cultures at the University of California, Los Angeles and has been recently published in The Ethics of Art: Ecological Turns in the Performing Arts (2014, Valiz Press). She also calls square dancing for public and private events.

SUNDAY  17H00  Theatre De NWE Vorst
Eamon O’Kane has exhibited widely and is the recipient of many awards and scholarships including the Taylor Art Award, The Tony O’Malley Award and a Fulbright Award. He has shown in exhibitions curated by Dan Cameron, Lynne Cooke, Klaus Ottman, Salah M. Hassan, Jeremy Millar, Mike Fitzpatrick, Sarah Pierce, Jeanne Greenberg-Rohatyn, Angelika Nollert, Yilmaz Dziewior and Apinan Poshyananda. He has taken part in EV+A, Limerick, Ireland seven times including 2005 when he received an EV+A open award from Dan Cameron. In 2006 he was short-listed for the AIB Prize and received a Pollock Krasner foundation grant. O’Kane has had over forty solo exhibitions including shows in Berlin, Frankfurt, Dublin, Zurich, New York, London and Copenhagen. He was short-listed for the Jerwood Drawing Prize in London in 2007. His artwork is in numerous public and private collections worldwide including Deutsche Bank; Burda Museum, Baden Baden, Germany; Sammlung Südhausbau, Munich; Limerick City Gallery; FORTIS; DUBLIN 98FM Radio Station; Microsoft; Bank of Ireland Collection; Irish Contemporary Arts Society; Country Bank, New York; Office of Public Works; P.M.P.A. and Guardian Insurance; Donegal County Library; UNIBANK, Denmark; NKT Denmark; HK, Denmark; Den Danske Bank, Denmark; Sammlung Strack, Cologne, Germany; Letterkenny Institute of Technology; University Of Ulster, Belfast; Sammlung Winzer, Coburg, Germany; British American Tobacco, Bayreuth, Germany; Aspen RE, London; Rugby Art Gallery and Museum Collection. Eamon completed a three month residency at Centre Culturel Irlandais in Paris in 2008. O’Kane is Professor of Visual Art at Bergen Academy of the Art and Design, Norway.

MONDAY 9H30  Concert Hall
Jonas Dahlberg lives and works in Stockholm, Sweden. He studied architecture at Lunds Technical High School from 1993 to 1995. From 1995 to 2000 he studied art at Malmö Art Academy where he received his M.F.A. in 2000. Since 2000 he has developed a series of videos that primarily consist of slow movements through architectural spaces. The videos are created by building miniaturized architectural sets that are filmed through experimental methods.

In addition to video and video installation, his practice includes public art works, sculptures, commissions, book projects and photography. In June 2012, Dahlberg’s concept and set design for an opera production of Guiseppe Verdi’s *Macbeth* debuted at the Grand Theatre in Geneva.

Through his installations, be they video or otherwise, Jonas Dahlberg works with space. Architecture is addressed as a political place that influences how we understand ourselves, and how the body and mind experience the outside world.


Lectures/workshops/studio talks include venues such as Architecture Association London, École Polytechnique Fédérale de Lausanne, Bergen Academy of Art and Design, KTH School of Architecture Stockholm, University College of Arts, Crafts and Design Stockholm, The Royal Institute of Art Stockholm, Valand School of fine Art University of Gotheburg and Beckmans college of Design Stockholm.
KARIN ARINK
WORKSHOP / MO / 10.30-12.30
Academietheater

IN A MANNER OF SPEAKING - FIRST LANGUAGE PRESENTATIONS
Willem de Kooning Academie Hogeschool Rotterdam, The Netherlands

In A Manner Of Speaking - First Language presentations is an educational setting, a group experience, in which students with different backgrounds talk to each other (and a few teachers) in their first language. As identity is in part manifested in/through language, it is important for students to formulate their ideas freely - and it is fine not to understand (Rancière). In response, all present can make notes in a sign system they invent/experiment with for this purpose.

COLETTE BAUMGARTNER
THOMAS DREISSIGACKER
JOCHEN KIEFER
WORKSHOP / MO / 10.30-12.30
Muziekzaal

LEARNING AND RESEARCHING AS A SPATIAL PRACTICE
Zurich University of the Arts, Switzerland

Our workshop would like to offer the possibility to experiment in the field of articulation and negotiation within a research process not only by words. On the basis of a common experience at the beginning of the workshop, the participants are modelling spatial/scenic situations in specific frames by using the objects and the space where the workshop takes place. In a second part of the workshop we research and transform the spatial dimensions of a literally text in kind of a spatial art practice. The aim is to discuss about the chances, potential and risks of these kind of transformations to express the states within a research process.
Chloe Briggs

DIDACTIC LAB / TU / 10.30-12.00
De Muzentuin

This presentation will focus on the results of collaboration with fine art students at Paris College of Art. In class, each student offered a frank description of a ‘problem’ they had with drawing, these individual dilemmas were sent to selected artists internationally who responded by offering a set of personal instructions for a drawing assignment.

Fredric Gunve

WORKSHOP / MO / 13.30-15.00
Muziekzaal

MADNESS AND THE BASTARD IN MOTION: LEARNING/TEACHING THROUGH PERFORMANCE STUDIES.

School of Design and Crafts, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Sweden

This paper performs an encounter between Madness and The Bastard. FORCE-fully they move through frames/FORMS of time, diffracting microscopic moments of teaching and learning. The outcome is the performative encounter in itself. An ornamenting ‘becoming’ based on the indeterminable and affinity. A potential model for teaching and learning in higher arts education.

Elisabeth Belgrano

WORKSHOP / MO / 13.30-15.00
Muziekzaal

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Chloe Briggs

DIDACTIC LAB / TU / 10.30-12.00
De Muzentuin

INSTRUCTIONS FOR A DRAWING CLASS

Paris College of Art, France

This presentation will focus on the results of collaboration with fine art students at Paris College of Art. In class, each student offered a frank description of a ‘problem’ they had with drawing, these individual dilemmas were sent to selected artists internationally who responded by offering a set of personal instructions for a drawing assignment.

Mel Brown

PECHA KUCHA / SU / 18.00-22.00
Theatre de NWE Vorst

THE GREAT EDITORIAL RACE: THE SERIOUS BUSINESS OF PLAY

Plymouth College of Art, United Kingdom

In the second year of the BA(Hons) Illustration programme at Plymouth College of Art, the Great Editorial Race is a 21 day game that develops the skills that lie at the heart of Illustration - the requirement to work to commission for a client, visually interpreting a message that needs to be conveyed to a particular audience in a given context.
ARTS EDUCATION THAT GOES BEYOND THE ARTS
Fontys Academy for Dance Education, The Netherlands

An important aim of the Fontys Academy for Dance Education is to mesh training with practice in the field. Furthermore, the conviction of the necessity to experience and understand the relationship between art and cultural education from numerous perspectives leads to developing a curriculum with close ties between the theoretical and practical components of said education. This results in weaving theory and practice into the classes given by our students in secondary school internships. This held not only for the arts such as dance, visual arts, music and literature but also for the social, political and cultural aspects associated with the era in focus.

Creating new teaching materials needs to extend beyond offering the separate basic facts concerning a discipline, style or period of time. This design strives integration of our world, art and culture in the broadest sense of the word and how dance can augment depth to this process.

THE BIGGEST JUKEBOX OF THE WORLD
LUCA School of Art, Digital Design Studio, Gent, Belgium

The carillon used to be the ‘City Radio’, and even until today remains an essential element of a city’s soundscape. Digital Design students and the carillonneur community collaborated to ideate and prototype a playful app that brings this immaterial cultural heritage closer to the public. People sipping on a beer at a sunny terrace under the carillon tower can request a song. A little later their tune will be heard one the Biggest Jukebox of the World.
Anka Falk

WORKSHOP / MO / 10.30-12.30
Academietheater

CULTURAL SPACES AND DESIGN – REFLECTIONS ON DESIGN
Education Fachhochschule Nordwestschweiz, Hochschule für Gestaltung und Kunst, Institut HyperWerk, Switzerland

As a starting point, this presentation explores and discusses issues related to inquiries of process design students who made significant experiences of cultural difference. It deals with questions such as how cultural implications can be taken up in supervision with the overall intention to foster reflections on cultural diversity and the impact of global developments.

Paul Fieldsend

KNOWLEDGELAB 1 / MO / 13.30-15.00
Muziekzaal

STUDENTS AS PARTNERS: INTEGRATING UNDERGRADUATE AND POSTGRADUATE STUDENTS IN CURRICULUM DESIGN
Norwich University of the Arts, United Kingdom

This paper will explore the notion of ‘students as partners’ within the learning discourse. Dialogues 2014: Place, Space and Negotiated Territories was the fifth iteration in a series of annual interdisciplinary symposiums, developed through an innovative partnership between undergraduate and postgraduate Fine Art students and staff at Norwich University of the Arts (UK).
NELLY VAN DER GEEST  
CHRIS TILLER  
MARJOLEIN BRUSSAARD  
MANTAUTAS KRUCAUSKAS  
LOYKIE LOMINE

ON TRIAL / TU / 13.00-14.30  
Museum De Pont - Auditorium

PARTICIPATORY TRIAL CLAIMING: ‘THE “TEACHING” OF ART IS AN ARTISTIC PRACTICE IN ITSELF’.
Utrecht University of the Arts (HKU), the Netherlands
Goldsmiths London, College of Art and Design
Nottingham Trent, University of Winchester, United Kingdom, Lithuanian Academy of Music and Theatre, Lithuania

Artist/teachers have the potential to transform people and their lives. Yet, the ‘teaching’ of art remains marginalised within current discourse. This participatory ‘trial’ will challenge the 21st century focus on artistic practice as ‘making’ by examining alternative paradigms.

CHRIS GRIBLING  
MONIQUE ZIJP

PECHA KUCHA / SU / 18.00-22.00  
Theatre de NWE Vorst

PROBLEM FINDING AND FOCUSED CREATIVITY
Fontys School of Fine and Performing Arts in partnership with Fontys Academy of Creative Industries, The Netherlands

Contemporary professional practices are diverse and changing at a high pace. This asks for professionals who are able to ‘re-invent’ themselves constantly in order to apply their personal creative skills to a new professional context again and again. To become an outstanding and long lasting creative professional a clear personal style is essential. This workshop offers techniques to focus on creating authentic work, to apply personal values and style, in short to deepen expertise in problem finding.

KAI VAN HASSELT

WORKSHOP / MO / 10.30-12.30  
CS.04

DESIGN THINKING @ ARTSCHOOL: IMPLICATIONS FOR PHYSICAL CREATIVE LEARNING ENVIRONMENTS
Fontys School of Fine and Performing Arts in partnership with Fontys Academy of Creative Industries, Tilburg, The Netherlands

The presentation will compare a number of physical environments that foster creative learning and relate its implications to the research into design thinking and arts educations at Fontys Academy for Art and Design.
I SPY WITH MY LITTLE EYE: PORTRAYING PEOPLE WITH DEMENTIA
Academy Minerva, Groningen, The Netherlands

In the research module I spy with my little eye, ten art academy students from Academy Minerva made contact with ten people with dementia from care home Blauwbörgje about making a portrait. From the start of the project all participants knew that this module focused on the social process of portraying and not on the artistic result, and that it asked questions about the social impact of this ‘artistic strategy’. What does portraying mean when it concerns portraying people with dementia? How are family and carers involved in the process? What kind of meetings took place? And how did this assignment influence the artistic practice of the students? By placing the making of portraits in such a delicate social context, we learned a lot about it. The research has resulted in a special exhibition, one which doesn’t focus on artistic quality but on the representative quality of images, texts, quotes and even music to communicate process and result.

OLIVER IREDALE SEARL

TECHNOPHONIA
Royal Conservatoire of Scotland, Drake Music Scotland, United Kingdom

Technophonia was a collaborative project between composer/educator Oliver Searle, and Drake Music Scotland, which facilitated the creation of a new course component at the Royal Conservatoire of Scotland, allowing students to build the skills required to lead workshops and incorporate technologies when working with individuals with additional support needs.
THE DIDACTICS OF BEING NOWHERE
Maastricht Academy of Fine Art & Design, The Netherlands

The sensitivity to the creation of value is what determines the insight received at the moment that ‘nothing’ transitions into ‘something’, the moment that ‘nowhere’ transitions into ‘somewhere’. Something that will resonate and possibly evolve into a next moment of transition in which art and learning become one.

MARK LUYTEN
WORKSHOP / MO / 10.30-12.30
CS.04

THIS IS NOT A STUDIO. A SPACE AND TIME TO UNWORK.
Sint Lucas University College of Art & Design Antwerp, Belgium

Is the studio still the site and condition par excellence for artistic production and research? How should the contemporary ‘workspace’ be (re)defined? And what are the consequences for the art school? Is an art school a building or an ever-changing set of situations and conditions?

TONI KAUPPILA
RIKU SAASTAMOINEN
WORKSHOP / MO / 10.30-12.30
CS.04

SCHOOL FOR UNFORCED ERRORS: ERROR – SHAME – CREATIVITY ARTISTIC-PEDAGOGIC LIVE-INSTALLATION ABOUT DIALOGICAL LEARNING.
Spatial and Furniture Design, Oslo National Academy of the Arts, Norway
Theatre Academy Helsinki, University of the Arts Helsinki, Finland

What happens when two art-pedagogues, an architect and a theatre director bring their practice as part of the conference for a day?
Ankeliën Kindekens
Free de Backer
Jeltsen Peeters
Valerie Thomas
Koen Lobaerts

Workshop / Mo / 10.30-12.30
Academietheater

In most cases, it seems that in French art schools, research and teaching are two separated streams when really they are two sides of the same entity, or should at least benefit one another. Through the Géographies variables project, a concrete and on-going experience, this presentation aims to share and discuss how a research project within an art school can be at the center of pedagogy.

Ankeliën Kindekens
Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences, Department of Educational Sciences, Belgium

Well-developed self-regulatory behaviour - involving responsibility over the learning process, personal goal setting, selection of learning strategies, etc. - is proven to be crucial for students’ learning in and beyond school. Ankeliën Kindekens presents how and to what extent arts educators that introduce arts into secondary schools foster self-regulated learning with their students.

Dancing Dances aims to inspire, excite and motivate (dance)tutors to look at dance in relation to a variety of subjects and themes, to reflect on these and try out ideas with young people in various contexts (such as culture and education). The dance educational website is a direct, hands on result of the theoretical study.

Dancing Dances
Artesis University College Antwerp, The Royal Conservatoire, Belgium

In this Pecha Kucha Dafne Maes elucidates her theoretical research about competences and methodologies for dance education/mediation and introduces her website www.dancingdances.com. Dancing dances aims to inspire, excite and motivate (dance)tutors to look at dance in relation to a variety of subjects and themes, to reflect on these and try out ideas with young people in various contexts (such as culture and education). The dance educational website is a direct, hands on result of the theoretical study.

Dafne Maes
Artesis University College Antwerp, The Royal Conservatoire, Belgium

Julie Morel
École Européenne Supérieure d’Art de Bretagne - EESAB, France

In most cases, it seems that in French art schools, research and teaching are two separated streams when really they are two sides of the same entity, or should at least benefit one another. Through the Géographies variables project, a concrete and on-going experience, this presentation aims to share and discuss how a research project within an art school can be at the center of pedagogy.
LOUISE O’BOYLE

RE-ENACT: CREATING AN ACTIVE LIVING ARCHIVE
Belfast School of Art, University of Ulster, United Kingdom

The compilation of archives and collections by and held within tertiary educational institutions is not uncommon. Their value as records of past practices and outputs to current and future audiences both inside and outside of those institutions is clear - or is it? This paper will discuss the journey and experience of creating an online archive of students work at Belfast School of Art, University of Ulster, United Kingdom. The rationale for such a project was to initiate a process whereby the students became active participants and collectors for the archive. An archive that would also reflect more holistically the contexts in which works were created, including the students, their environment, the surrounding sounds and visual markers of the time. Possibly the antithesis of the ahistorical strategy of museum collecting and installations proposed by Rudi Fuchs, Jan Hoet and Harald Szeemann (1970s, 1980s) this project moves akin to the monographic strategy of collecting works over a time period to gain a deeper insight into students artistic evolution. The paper will discuss the possibilities of the student as documenter, collecting strategies and the use of the archive as enhancements to the learning experience. The archive acts as a living ‘document’ for self and peer reflection and development.

SUSAN ORR
JULIAN MCDougALL
FRED MELLER

TOWARDS A MIRROR: THE LEARNING AND THE WORK IN A PARTNERSHIP OF EQUALS
University of the Arts London, United Kingdom

In this presentation we draw out the parallels between creative practice and teaching practice to map connections between the roles of artist and educator.
LEARNING BY MAKING - OPENING UP MUSICAL WORK FORMS BETWEEN PRACTICE AND REFLECTION

University of the Arts Utrecht (HKU), The Netherlands

*Learning by Making* is developed in the international seminars of the Innovative Conservatoire, a network of European conservatoires for teacher development. It became also an active practice in the music study Musician 3.0 at the Utrecht Conservatory (HKU). Recently HKU started a research group on 'muzische professionalisering' (art in professional development) that elaborates further on these forms on the edge of theory and practice. This research group closely collaborates with centre for leadership and entrepreneurship ‘De Baak’. The shared purpose of all these practices is the education and professionalisation of reflective practitioners. The point of departure for these work forms is a shared fascination for the participant’s ownership within a learning process. We like to share a number of forms with a strong artistic signature, in which artistry and creatorship play an essential role.

Q-ART: A GRADUATE RUN ORGANISATION THAT WORKS TO BREAK DOWN BARRIERS TO ART EDUCATION AND SHARE STUDENT, GRADUATE AND STAFF PRACTICE ACROSS ART SCHOOLS.

Director Q-Art and PhD Candidate The Glasgow School of Art, United Kingdom

Q-Art is an independent graduate run organisation. Through open crits, books, workshops and panel discussions Q-Art works to share staff, student and graduate practice across UK art colleges and support people into, through and beyond art education. Since the organisation was set up in 2008 it has attracted participation from over 3,000 students and staff and has sold over 2,000 books. Mapped against the wider context of art education in the UK, this presentation will explore the origins, activity and ambitions of the organisation.
STACEY SALAZAR

STACEY SALAZAR
LIBERATING CONSTRAINTS FOR CREATIVE THINKING
Center for Art Education, Maryland Institute College of Art,
United States

In this Pecha Kucha session Salazar will highlight the ways in which liberating constraints maximise creative thinking and meaning-making, by sharing some of her work with K-12 art educators, pre-professional designers, and practicing artist-teachers. Salazar focuses on liberating constraints that incorporate elements of chance, play, individual reflection, materials exploration, collaborative interaction, and personal narrative. Attendees will see examples of how the artistic strategy of choosing constraints might liberate creative thinking in educational settings.

THE MUSIC TEACHING ARTIST: HOW CAN WE EMBODY AND EMPLOY AN INCLUSIVE PEDAGOGY?
The Royal Conservatoire of Scotland, United Kingdom

What is Inclusion? What is a Music Teaching Artist? What do they look like? What do they believe in? What are the right conditions necessary for art and music to flourish?

Musicians’ teaching practices and involvement in education is changing rapidly, both in the formal and informal sector. This discussion will assess different perspectives surrounding the term inclusion and suggests strategies to employ that adopt a creative approach to teaching music to people of all abilities. It will clarify the values that are sought for inclusive teaching practice, how this pedagogy can be sustained and possible routes for its evolution.
RETHINKING BODIES, INCLUSIVE DANCE AND MOVEMENT PRACTICE
Artesis Plantijn Hogeschool Antwerpen, the Royal Conservatoire, Belgium

How do we prepare the dancer of the future? Which skills does a dance artist need to take up a role in society? These are questions that the dance programmes of the Royal Conservatoire of Antwerp, Duncan Conservatoire and Fontys Dance Academy would like to investigate during their Erasmus+ project ‘Inclusive Dance and Movement practice, the transferable skills of the dance artist’. We look back at our first intensive study program about inclusive dance and share our results and upcoming activities.

Liese Stuer
Iris Bouche
PECHA KUCHA / SU / 18.00-22.00
Theatre de NWE Vorst

HOW THE ARTS AFFECT BEHAVIOUR: EXECUTIVE FUNCTIONS IN ART EDUCATION.
Utrecht University, Department of Pedagogical and Educational Sciences, the Netherlands

Executive functions are a set of processes that all have to do with managing oneself and one’s resources in order to achieve a goal. It is an umbrella term for the neurologically-based skills involving mental control and self-regulation. (Cooper-Kahn and Dietzel, 2008)

Pris has been an artist and an art teacher for over 25 years. From her own experiences as a professional visual artist and a hobby musician and dancer, she came to an understanding of the omnicompetence of the arts. From a teachers perspective, she researched how the arts can be applied to address behavioural problems, which find its roots in executive dysfunctioning.

Pris Tatipikalawan
PECHA KUCHA / SU / 18.00-22.00
Theatre de NWE Vorst
In the Pecha Kucha presentation she will lay out the operatives that effectively worked to target executive functions through art education on students who have been found guilty of violence, drugs abuse, racism and worse. In the art projects they found new values for themselves as human beings, and learned to appreciated the same values in others. By targeting the executive functions to create the best piece of art possible, human values were restored.

UNDERSTANDING PRACTICE AS RESEARCH
CCW Graduate School, Chelsea College of Arts, University of the Arts London, United Kingdom

How addressing and understanding the artwork as embodying and evidencing its research, its processes and research methodologies, has allowed a more dialogic relationship between the studio practice and the written component for PhD practice based students.
PRACTICAL MUSIC PHILOSOPHY - FOSTERING CURIOUS, CRITICAL MINDS OF CLASSICAL MUSICIANS
Hochschule für Musik Hanns Eisler, independent artist, Germany

Professional classical musicians spend a lot of time in isolated practice rooms, which makes it easy to overlook that they remain artists, who need extra-musical inspiration to develop their artistry. Many music students express the desire to get a solid introduction to music philosophy, to strengthen their ability to reflect on their own work in a diverse and critical way: an important skill in the swiftly changing cultural field. Unfortunately, the scholarly way of teaching philosophy is not cut out for, nor relevant to the professional practice of musicians.

THE B-SIDE OF SCREEN-LEARNING.
A MOOC TO THINK WITH EYES AND HANDS.
LUCA School of Arts, Gent, Belgium

Apart from sharing knowledge and information and making it accessible for everyone, art education also involves the educational experience of exposure with aspects of curiosity, imagination and materiality. The creation of a space of exposure and exposition is what constitutes the core of the artistic educational practice. With this point in mind, we explore how to bring in artistic elements into a MOOC. Our starting point is thus to find out how the screen can foster educational experiences of exposure and exposition. In short, we explore how we can turn the screen into a space that makes us think with eyes and hands. We want to open up the artistic potentiality of screen-based learning by highlighting the b-side of the MOOC (bMOOC).

KNOWLEDGELAB 2 / MO / 13.30-15.00
Muziekzaal

ANDREA VOETS

DIDACTIC LAB / TU / 10.30-12.00
De Muzentuin

NANCY VANSIELEGHEM
MARC DEBLIECK
ROEL KERKHOFS
THOMAS STORME

KNOWLEDGELAB 2 / MO / 13.30-15.00
Muziekzaal
EDUCATION PEDAGOGY FOR ARTIST EDUCATORS
LASALLE College of the Arts, Singapore

As professional artists increasingly perform roles of a pedagogic nature in schools, it has become apparent that they find themselves ill equipped to do so from a theoretical perspective. This presentation explores the effectiveness of a newly devised approach at LASALLE College of the Arts in Singapore that is used in training artists who spend a significant amount of their working time in educational institutions and yet do not perform traditional classroom teaching roles.
STEERING GROUP

Cecilie Broch Knudsen (Chair), Rector Oslo National Academy of the Arts, Norway
Barbara Bader, Professor for Art Education and Didactics, Stuttgart Academy of Fine Arts, Design and Architecture
Carla Delfos, Executive Director ELIA - European League of the Institutes of the Arts, The Netherlands
Pascal Gielen, Lector Arts in Society, Fontys School of Fine and Performing Arts, The Netherlands
Thera Jonker, Director Expertise Centre for Education Utrecht University of the Arts (HKU), The Netherlands
Herma Tuunler, Director Dance Fontys School of Fine and Performing Arts, The Netherlands

SELECTION PANEL MEMBERS

Andrea B. Braidt, Vice-Rector for Art and Research, Academy of Fine Arts Vienna, Austria
Kieran Corcoran, Head School of Art, Design and Printing, Dublin Institute of Technology, Ireland
Nancy de Freitas, Associate Professor, Postgraduate Studies Programme Leader, Master of Arts Management, Editor-in-Chief, Studies in Material Thinking Auckland University of Technology, Faculty of Design and Creative Technologies, New Zealand
Ana García-López, Vice-Dean for Institutional Relationships and Research at the Faculty of Fine Arts University of Granada, Spain
Bogdan Iacob, Director of the Department for Theoretical and Pedagogical Disciplines University of Art and Design Cluj-Napoca, Romania
Maggie Kinloch, Deputy Principal Royal Conservatoire of Scotland
Ljiljana Mrkic Popovic, Rector, University of Arts in Belgrade, Serbia
Andrzej Syska, Vice-Rector University of Arts in Poznan, Poland
Mai Tran, Research Coordinator and Editorial Director, Ecole supérieure des Beaux-Arts de Nantes Métropole, France

CONFERENCE ORGANISERS

Marte Brinkman, Conference Manager, ELIA - The European League of Institutes of the Arts
Veerle Devreese and Sophie van Rijswijk, Concept & Design Development - Cornelis Serveert
Annemarie Pijnappel, Project Manager, Fontys School of Fine and Performing Arts