

AEC 2013

The 5th International Art in
Early Childhood Conference

Art: Identities, Places, Communities

June 07 – 09, 2013, Nicosia Cyprus

CONFERENCE HANDBOOK

WELCOME

On behalf of the conference organising committee we would like to offer you a warm welcome to the 5th International Art in Early Childhood Conference at the Department of Education, University of Cyprus.

Art can do many things, but it's certainly significant for giving meaning to our lives. The conference theme "Identities, Places and Communities" is based on the premise that art in early childhood education is essential for constructing identities, meaning, and learning through connections to places and the community locally and globally. Questions posed by the scientific committee aim to open a dialogue on how art in early childhood education can develop our sense of being, belonging and promote community building.

Focusing on vital issues and challenges of early childhood art education, the scientific and artistic programme of the conference will serve as a platform for discussion and exchange of ideas, creating new avenues for research and practice in the field. We hope that the programme of the conference will offer you opportunities for a personal, professional and artistically journey with many new experiences and we wish you a pleasant stay in Cyprus.

Andri Savva, Ph.D., Sophia Rossidou, Nopi Telemachou, Ph.D.

TABLE OF CONTENTS

COMMITTEES	1
ORGANIZING COMMITTEE	1
SCIENTIFIC COMMITTEE	1
KEYNOTE SPEAKERS	3
DR. DOROTHY FAULKNER.....	3
PROF. ELI TRIMIS.....	3
MR. HAMBIS TSAGGARIS	4
CONFERENCE PROGRAM.....	5
FRIDAY, 7 JUNE 2013	5
SATURDAY, 8 JUNE 2013.....	6
SUNDAY, 9 JUNE 2013.....	10
WORKSHOPS PROGRAM	13
NON-STOP WORKSHOPS PROGRAM.....	16
UNIVERSITY OF CYPRUS ROOMS MAP.....	17
ABSTRACTS.....	20
KEYNOTE PRESENTATIONS	20
PAPER PRESENTATIONS.....	24
WORKSHOPS	62
NON-STOP WORKSHOPS IN COLLABORATION WITH ARTISTS	68
SOCIAL EVENTS.....	70
WELCOME COCKTAIL.....	70
EVENING WALK.....	70
CONFERENCE DINNER.....	70
TRAVEL INFORMATION.....	72
TRAVELLING AROUND NICOSIA	72
NICOSIA ROUTE MAP	73
GETTING BACK TO THE AIRPORT.....	74
USEFUL CONTACT NUMBERS	75
EMERGENCY NUMBERS.....	75
OTHER USEFUL CONTACT NUMBERS.....	75
VENUE AND HOTELS MAP	77

COMMITTEES

The conference committee would like to thank the University of Cyprus and Professor Mary Koutsellini, Chair of the Department of Education; Cyprus Tourist Organisation; Foundation of Lito Papahristoforou and Hambis Printmaking Museum for their support.

Organizing Committee

Conference Chairs

- Andri Savva, Ph.D.
- Nopi Telemachou, Ph.D.
- Sofia Rossidou

Members

- Maria Chatzioannou
- Marina Chatzicharalambous
- Andri Chaili
- Popi Fountouli
- Elena Chalkiadaki
- Niki Siekeri
- Dr Eleni Loizou
- Maro Kaspari
- Elena Xenii
- Elena Kyriakidou
- Rodulla Karapataki
- Kostantia Vasiliou
- Stella Michaelidou
- Elena Mavrogenous
- Anna Georgiou
- Christina Christofi
- Christos Lissiotis
- Nicoleta Avgusti
- Maro Michaelidou
- Elena Christodoulidou

Scientific Committee

- Dr Andri Savva, University of Cyprus, Cyprus
- Dr Margaret Brooks, University of New England, Australia
- Dr Nopi Telamachou, University of Cyprus, Cyprus
- Dr Eleni Loizou, University of Cyprus, Cyprus
- Dr Wong kit Mei, The Hong Kong Institute of Education, Hong Kong
- Dr Eliza Pitri, University of Nicosia, Cyprus
- Dr Elena Stylianou, European University, Cyprus
- Dr Elena Ioannidou, University of Cyprus, Cyprus
- Dr Tsangaridou Niki, University of Cyprus, Cyprus
- Dr Christalla Papadimitri, European University, Cyprus
- Dr Stavroulla Phillippou, University of Cyprus, Cyprus

COMMITTEES

- Dr Nikoleta Christodoulou, Frederick University, Cyprus
- Dr Rania Neokleous, European University, Cyprus
- Dr Aravella Zachariou, Pedagogical Institute, Cyprus
- Dr klea Hatzistephanou, University of Cyprus, Cyprus
- Persephoni Krasidou, Teacher/Artist/Art Therapist . Ministry of Education and Culture, Cyprus
- Sofia Rossidou, Teacher, Ministry of Education and Culture, Cyprus

Other collaborations:

Drawings on conference bags have been made by children in Pernerá Public Kindergarden, Latsia A' Public Kindergarden and Lito Papachristoforou Kindergarden.

The logo has been designed by Ero Rossidou.

Gabriella Pantela offered to guide us to places of interest in the historic old city. A guided tour to the Nicosia Municipal Arts Center that organizes Terra Mediterranea - In Crisis exhibition is provided by Mrs Evi Tselika.

The poster has been made with the contribution of individual teachers (Maria Chatzioannou, Popi Fountouli, Elena Chalkiadaki, Niki Siekeri, Maro Kaspari, Maro Michaelidou, Konstantia Vasiliou, Stella Michaelidou, Elena Mavrogenous, Sophia Rossidou) and schools (Engomi B, Pernerá, Phaneromeni, Stavros, Lakatamia B, Pefkios Georgiades, Kaimakli, Sia and Apostolos Varnavas Public Kindergardens).

Workshops are presented by the artists Christina Christofi, Christos Lyssiotis, Elena Christodoulidou with the support of student-teachers Kypros Georgiou, Anastasia Ioannou, Evi Oikonomidou, Agathi Telemachou, Michael Panayiotounakos, Anna Fiakkou, Maria Demetriou, Revecca Paraskeva and others who offered voluntarily their time.

The opening ceremony is organized with the contribution of Elena Christodoulidou choreographer/dancer/writer, Dr Nopi Telemachou and student teachers Natali Malaktou, Manto Olympiou, Rafaella Loizou, Anna Maria Evagorou, Xenia Klitou, Maria Pavlou, Popi Christodoulou.

KEYNOTE SPEAKERS

Dr. Dorothy Faulkner

Dr. Dorothy Faulkner completed her PhD at the University of Oxford in 1983. She has held lecturing and research posts at the Universities of Oxford and Warwick and The Open University where she is currently Senior Lecturer in Child Development. Dorothy is a psychologist with expertise in cognitive development and the psychology of education. Current research interests include: creativity and narrative expression in early childhood; what children's drawings reveal about their understanding of friendship; peer relationships in early childhood and collaborative learning in the classroom.

Over the past 10 years, Dorothy has conducted various evaluations of the impact on children and teachers of working with creative professionals. She has a special interest in developing practitioners' understanding of the use of play and narrative for enhancing young children's creative thinking skills. Together with Elizabeth Coates (Warwick Institute of Education) and Iram Siraj-Blatchford (London University Institute of Education) she co-founded the International Journal of Early Years Education in 1992 and remains a member of its editorial board. Recently, Dorothy and Elizabeth Coates published an edited collection, *Exploring Children's Creative Narratives*, (Routledge, 2011), that examines the development of children's thinking and creativity in the domains of music, art, and dance.

Prof. Eli Trimis

Eli Trimis, Ph.D., is a visual artist. Professor of Visual Arts and Aesthetic Education at the School of Arts and Education Sciences, European University Cyprus, Nicosia, Cyprus (2008-2012). She has taught for many years (1987-2007) at the Faculty of Education, School of Early Childhood Education Sciences, and Chair of the Aesthetic Education Department, Aristotle University of Thessaloniki, Greece, and at the School of Fine Arts of the same University (1999-2008). She also taught, as a visiting professor in the Department of Education, University of Cyprus, Nicosia, Cyprus (2002, 2003, 2005).

She developed curriculum materials and has conducted workshops in a national and international level (Greece, Cyprus, USA: High Scope Educational Research Foundation, working with the Foundation as an expert-consultant 1994-2002). She was involved in a number of national projects as a researcher, trainer for visual arts for in-service and pre-service teachers, and counselor of Melina Mercouri Arts

KEYNOTE SPEAKERS

Project, funded by the Ministry of Education-Ministry of Culture in Greece. During the years 2003-2008 she was responsible as a scientific arts consultant-coordinator for the Cultural and Aesthetic Literacy for the 48 Second Chance schools, to the Institute of Lifelong Learning of the Ministry of Education and Culture in Greece. She has been published in national and international journals and she is the author of a series of videos and booklets and the book of Supporting Young Artists with Ann S. Epstein, High Scope Press and she is the editor of the same book in Greek, Typothitw-Dardanos, publ. The same book is being translated in Chinese.

She is a member of the National Chamber of Visual Artists in Greece, and Cyprus, and member of the Association of Fine and Applied Arts of Northern Greece. She has had several solo and group exhibits in Greece, Cyprus and the United States and part of her artwork belongs to private collections in Greece, USA, Scotland, and Holland. The artwork of her students (primary, secondary, university) has been shown in several exhibits in Greece and Cyprus. She was the Chairman of the Regional Committee of OMEP in Thessaloniki as well as the Vice-President of the Executive Committee of OMEP in Greece.

Mr. Hambis Tsaggaris

Born at Kondea, Cyprus, 1947. His first lessons in woodcut by printmaker A. Tassos in Athens, 1971. Studied graphic arts at the Moscow State Art Institute "Sourikov", 1976-1982. Taught graphic arts in the State Education of Cyprus, 1987-2008.

Conceived and published several books with folk tales and traditions of Cyprus.

Three State Awards for Illustration and one State Award for Essay in Cyprus. Honourable award at the Bratislava Biennale of Illustrations (BIB), Certificate of Honour from the International Board on Books (IBBY). Founded in 2008 Hambis Printmaking Museum, which projects prints from many countries (16th - 21st century).

CONFERENCE PROGRAM

Friday, 7 June 2013

Friday, 7 June 2013			
15:00-17:30	Registration		
16:00-16:30	Welcome Ceremony (Assembly Hall) Welcome and Introductions: Professor Stelios N. Georgiou (Dean of the Faculty of Social Sciences and Education) Professor Mary Koutselini (Chair of the Department of Education, University of Cyprus) Dr Andri Savva, Dr Nopi Telemachou and Sophia Rossidou		
16:30-17:30	Keynote Speech (Assembly Hall) Mr. Hambis Tsaggaris <i>'Illustrating folk-tales and traditions' by Hambis</i>		
17:30-18:00	Coffee Break		
18:00-19:30	Workshop 1 <i>Children's Creative Paper-Cutting Workshop.</i> YAO Bingyue, Xiaowei Liu, Pioneer Education Institute for Children, Beijing, China (Room: B001)	Workshop 2 <i>The otherness of myself.</i> Elena Christodoulidou, Amfidromo Dance company Cultural Crossroads (Assembly Hall)	Workshop 3 <i>Blue for boys, pink for girls, ? I wonder what happened to the rest of the colour spectrum!</i> Persefoni Krassidou, Ministry of Education and Culture, Cyprus (Room: B003)
19:30-20:30	Drinks Reception (University - Assembly Hall)		

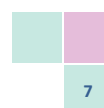
CONFERENCE PROGRAM

Saturday, 8 June 2013

Saturday, 8 June 2013			
	Session 1A (Room A009)	Session 1B (Room A010)	Workshops
08:30-10:00	<p>1. <i>Kia tipu te wairua toi: Fostering the creative spirit through the arts in early childhood education.</i> Lisa Terreni, Victoria University of Wellington</p> <p>2. <i>Learning in an art museum: What is the link between cognition and enjoyment for the early childhood?</i> Redjala Grichka, Universite Sorbonne Nouvelle, Paris</p> <p>3. <i>Children's collaborative canvases: Electric landscapes of colour.</i> Lesley Pohio, The University of Auckland, New Zealand</p>	<p>1. <i>Growing through art: from project based approaches to curriculum integrated application.</i> Joke Den Haese, Erasmus University College Brussels</p> <p>2. <i>Constructionism, the Reggio Emilia Approach and Modelling-based Learning. What brings together mathematics and art within early childhood education?.</i> Chrystalla Papademetri-Kachrimani, Marianna Efstathiadou, European University, Cyprus</p> <p>3. <i>The art of communication: Young children and graphicacy.</i> Elizabeth Carruthers, Bristol University, England, Maulfry Worthington, Free University, Amsterdam</p>	<p><i>The art that includes other arts</i> Anthia Michaelides, University of Cyprus (90') (A015 Music Room)</p>
10:00-10:30	Coffee Break		

CONFERENCE PROGRAM

	Session 2A (Room A009)	Session 2B (Room A010)	Workshops
10:30-12:00	<p>1. <i>Dialogues with Artists: young children trying on studio practices.</i> Margaret Brooks, University of New England</p> <p>2. <i>Empathy, being and belonging through the Starcatchers experience.</i> Aline-Wendy Dunlop, Rhona Matheson, Starcatchers Productions Marie-Jeanne McNaughton, Joan Martlew, Deirdre Groan, Jane Thomson, University of Strathclyde</p> <p>3. <i>Applying cementography in primary school setting.</i> Tereza Markidou, Ministry of Education and Culture, Cyprus</p>	<p>1. <i>Visual Art Inspirations: People, Places, Things.</i> Lesley Pohio, The University of Auckland, New Zealand</p> <p>2. <i>Enriching toddlers' and toddler teachers' sense of being and belonging through visual arts exploration, creation, and reflection within the "context of chorotopos".</i> Jannie Visser, Education Unlimited, New Zealand</p> <p>3. <i>Place based art education in early childhood: Examples and practices for sustainable development.</i> Aravella Zachariou, Andri Savva, Popi Fountouli, Pedagogical Institute of Cyprus, University of Cyprus, Cyprus Ministry of Education</p>	<p><i>I see you, you see me.</i> Naoyuki Ishiga, Japan (45'). (Assembly Hall)</p>
12:00-13:00	<p>Keynote Speech (Assembly Hall)</p> <p>Dr. Dorothy Faulkner</p> <p><i>What can psychologists and educators learn by listening to children talking about drawing and art?</i></p>		
13:00-14:30	Lunch Break		



CONFERENCE PROGRAM

	Session 3A (Room A009)	Session 3B (Room A010)	Workshops
14:30-16:00	<p>1. <i>Girl power: Exploring gender identity through art.</i> Rosemary Richards, Australian Catholic University</p> <p>2. <i>Unique ways of seeing: Five children's approaches to observational drawing.</i> Hall Emese, University of Exeter</p> <p>3. <i>"Ownership and handicrafts: Which one is my aeroplane? Is it... hmhmh... this one?"</i>. Angeliki Bitou, Day Care Centerr of OAED, Ioannina, Greece</p>	<p>1. <i>Art practices with young children in a primary setting: "Diversity through nature and others", based on the New Visual Arts Curriculum of Cyprus.</i> Efi Ioakim, Ministry of Education and Culture, Cyprus</p> <p>2. <i>The educational value of Mosaics in pre-school education- a practical project.</i> Miranda Eftychiou, Mathiatis pre- school, Cyprus Ministry of Education and Culture, Cyprus</p>	<p><i>"Lernwerkstatt"-a Place for discovering learning and the creation of new experiences.</i> Sibylle Haas, EB Nordwest Berlin Child Care Centers Professional Development, Germany (45') (Room: B001).</p>
16:00-16:30	Coffee Break		

CONFERENCE PROGRAM

	Session 4A (Room A009)	Session 4B (Room A010)	Workshops
16:30-18:00	<p>1. <i>Children and Contemporary Art Works in Museum.</i> Brigita Strnad, Maribor Art Gallery, Slovenia</p> <p>2. <i>The educational programme at the Paphos Municipal Art Gallery "Searching for animals in the gallery".</i> Fotini Larkou, Cyprus Ministry of Education and Culture, Cyprus</p> <p>3. <i>Beyond the fire station: Investigating early childhood access to and use of art museums and galleries in Aotearoa New Zealand.</i> Lisa Terreni, Victoria University of Wellington</p>	<p>1. <i>"Mud, Mess and Magic".</i> Victoria de Rijke, Fiona Bailey, Middlesex University</p> <p>2. <i>Place for the arts and spaces for play in early childhood teachers' education.</i> Nopi Telemachou, Andri Savva, University of Cyprus</p>	<p><i>Storigami.</i> Eliza Pitri, Agni Stylianou, Antonia Michaelidou, University of Nicosia, Cyprus (90') (Room: B001).</p>
18:30	Visit to the Old City and Municipal Art Centre – within walking distance from the University		
20:00	Conference Dinner		

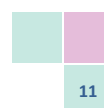
CONFERENCE PROGRAM

Sunday, 9 June 2013

Sunday, 9 June 2013			
	Session 1A (Room A009)	Session 1B (Room A010)	Workshops
08:30-10:00	<p>1. <i>Ephemeral art with young children from Aotearoa. New Zealand.</i> Eileen Kennedy and Beth Huddleston, Napier Kindergarten Association, Napier, New Zealand</p> <p>2. <i>Transforming the place we play at: Young children creating in their school's courtyard</i> Sophia Rossidou, Konstantia Vasiliou, Lida Skandali, Perneria Public Kindergarten, Ministry of Education, Cyprus</p> <p>3. <i>Play, Experiment, Discover and Create through Play.</i> Nasia Charalambous, Andrea Eliadou, Andria Christodoulou, Andri Tantele, Andria Giasemidou, Kindergarten and Nursery School of Cyprus University</p>	<p>1. <i>Children sparkle in Sparkle Street.</i> Eliza Pitri, Agni Stylianou, Antonia Michaelidou, University of Nicosia, Cyprus</p> <p>2. <i>The Archive of Cyprus Child Art (ACCA): Its contribution and implementation in art education.</i> Kypros Pissialis. Ministry of Education and Culture, Cyprus</p> <p>3. <i>Around Khôra: Representing Nicosia's cultural heritage through art activities in an early childhood setting</i> Olymbia Nicolaou, Niki Pericleous, Xenia Panayidou, Anastasia Christopoulou, Viki Gounnari</p> <p>4th Aglantzia Public Kindergarten- Ministry of Education and Culture, Cyprus</p>	
10:00-10:30	Coffee Break		

CONFERENCE PROGRAM

	Session 2A (Room A009)	Session 2B (Room A010)	Workshops
10:30-12:00	<p>1. <i>Making a meaning: Building identities through Visual Arts and Drama Education.</i> Nicoleta Avgousti, Iacovos Psaltis, Andriani Chrysostomou, Cyprus Ministry of Education and Culture, Middlesex University Institute for Work Based Learning</p> <p>2. <i>Small Children's Paper-cut Animation promoting Diversified Development of Early Childhood.</i> Qingjun Yu, Beijing Xinzhongjie Kindergarten</p> <p>3. <i>Multimodal expression through visual arts and drama: understanding identity development in young children.</i> Victoria Pavlou, Andri H. Constantinou, Athina Michael, Frederick University, Cyprus</p>	<p>1. <i>Communicating and shaping the sense of being a pupil: A multimodal approach to children's meaning making of school values and curriculum aims through art making.</i> Sophia Diamantopoulou, Institute of Education, European University Cyprus</p> <p>2. <i>Drawing with Children: an experiment in assisted creativity.</i> Ourania Kouvou, National and Kapodistrian University of Athens</p> <p>3. <i>"See what I see"- photography as a window to children's meaning making.</i> Janette Kelly, University of Waikato, New Zealand</p>	<p><i>A Colourful Journey of Self Awareness.</i> Maria Vassiliadou, Frederick University, Cyprus (90') (Room: B003)</p>
12:00-13:00	<p>Keynote Speech (Assembly Hall)</p> <p>Prof. Eli Trimis</p> <p><i>"Rethinking Art Education for the early years: the Chorotopos in theory and practice"</i></p>		
13:00-14:30	Lunch Break		



CONFERENCE PROGRAM

	Session 3A (Room A009)	Session 3B (Room A010)	Workshops
14:30-15:30	<p>1. <i>The space of visual art learning in Finnish early childhood education.</i> Sinikka Rusanen, University of Helsinki</p> <p>2. <i>Navigating an aesthetics of difference with postgraduate international students in Early Childhood Education.</i> Maureen Lewis, New Zealand Tertiary College</p>	<p>1. <i>Engage children to public art-Start with their teachers first.</i> Wong Kit-mei Betty, The Hong Kong Institute of Education</p> <p>2. <i>Constructing places in educator's minds that inspire art learning in Early Childhood contexts: John Dewey's foundational influence on visual art pedagogy of Reggio Emilia.</i> Gai Lindsay, University of Wollongong</p>	
15:30-16:00	Coffee Break		
16:00-16:30	Closing Panel		
16:30-17:00	Conference Meeting – Executive Board Meeting: The International Art in Early Childhood Association (Room A106)		

WORKSHOPS PROGRAM

Children's Creative Paper-Cutting Workshop

Presenters: YAO Bingyue, Xiaowei Liu, Pioneer Education Institute for Children, Beijing, China

Date: Friday, 7 June 2013

Time: 18:00 - 19:30

Room: B001

Max. Participants: 15

Blue for boys, pink for girls? I wonder what happened to the rest of the colour spectrum!

Presenter: Persephoni Krasidou, Ministry of Education and Culture, Cyprus

Date: Friday, 7 June 2013

Time: 18:00 - 19:30

Room: B003

Max. Participants: 15

The otherness of myself: 'I and myself'

Presenter: Elena Christodoulidou (choreographer/dancer/writer), Amfidromo Chorotheatro, Cyprus

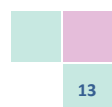
Advanced Registration

Date: Friday, 7 June 2013

Time: 18:00 - 19:30

Room: Assembly Hall

Max. Participants: 20



WORKSHOPS PROGRAM

The art that includes other arts

Presenter: Anthia Michaelides, Department of Education, University of Cyprus

Date: Saturday, 8 June 2013

Time: 08:30 - 10:00

Room: A015

Max. Participants: 12

Lernwerkstatt" - a Place for discovering learning and the creation of new experiences

Presenter: Sibylle Haas, EB Nordwest Berlin Child Care Centers Professional Development

Date: Saturday, 8 June 2013

Time: 14:30 - 15:15

Room: B001

Max. Participants: 15

Storigami

Presenters: Eliza Pitri, Agni Stylianou, Antonia Michaelidou, University of Nicosia, Cyprus

Date: Saturday , 8 June 2013

Time: 16:30 - 18:00

Room: B001

Max. Participants: 15

WORKSHOPS PROGRAM

I see you, you see me

Presenter: Naoyuki Ishiga

Date: Saturday, 8 June 2013

Time: 10:30-11:15

Room: B001

Max. Participants: 16

A Colourful Journey of Self Awareness

Presenter: Maria Vassiliadou, Frederick University, Cyprus

Date: Sunday, 9 June 2013

Time: 10:30-12:00

Room: B003

Max. Participants: 12

NON-STOP WORKSHOPS PROGRAM

Non-stop Workshops in collaboration with artists

The non-stop art workshops are developed in collaboration with students, artists, and community agencies-including children in schools. There is no registration in advance. You are welcome to join whenever you like.

Traces

Artist: Christos Lissiotis

Room: B003

Friday, 7/6/13: 15:00-16:00
Saturday, 8/6/13: 10:00-12:00, 13:30-15:00, 16:30-18:00
Sunday, 9/6/13: 09:00-10:00

WE ME

Artist: Christina Christofi

Room: A011

Friday, 7/6/13: 15:00-16:00, 17:30-19:30
Saturday, 8/6/13: 10:00-12:00, 13:30-16:30
Sunday, 9/6/13: 09:00-12:00

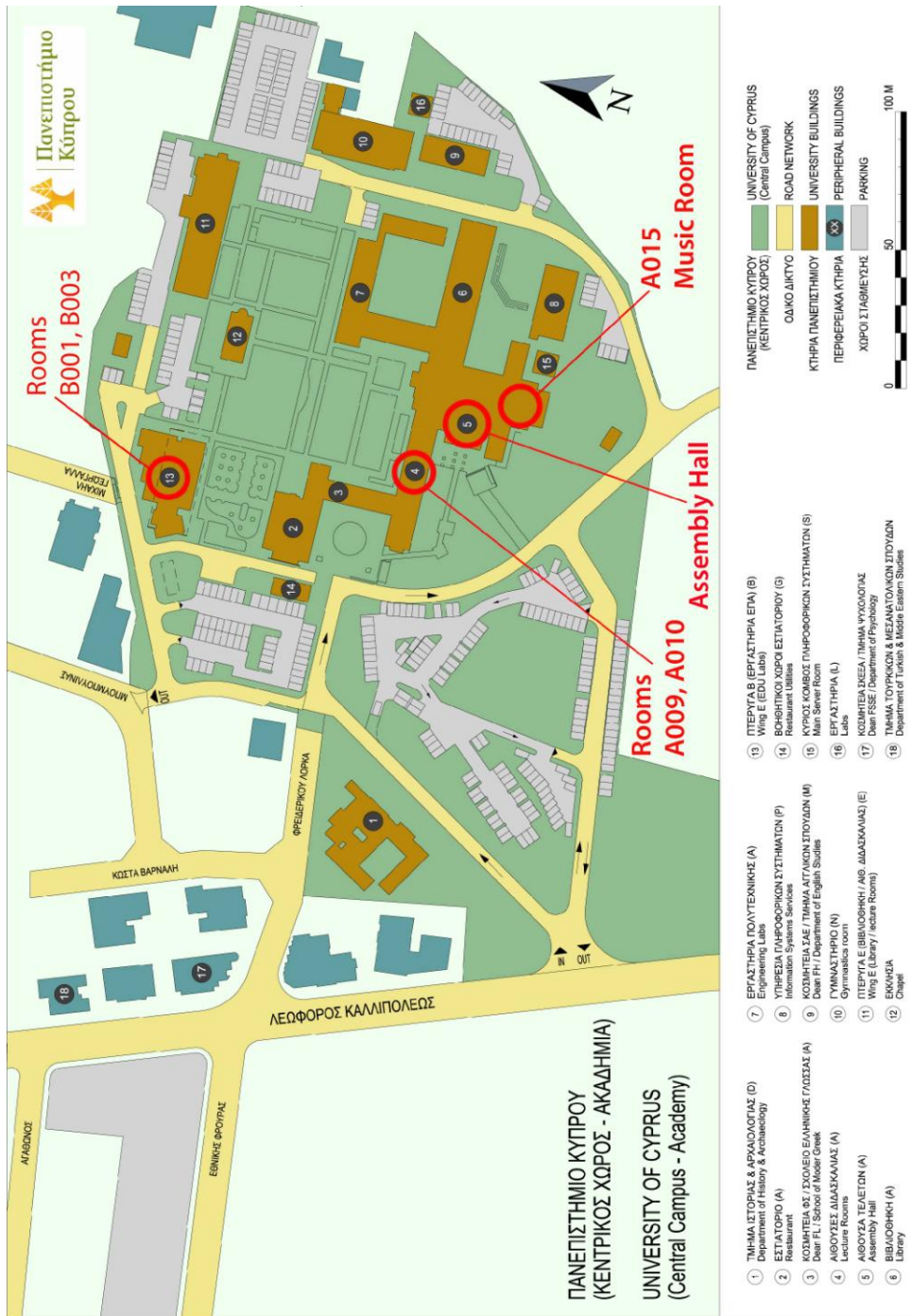
Dream Play Act

Artist: Christina Christofi

Room: A007

Friday, 7/6/13: 15:00-16:00, 17:30-19:30
Saturday, 8/6/13: 09:00-12:00, 13:30-15:00, 16:30- 18:00
Sunday, 9/6/13: 09:00-12:00

UNIVERSITY OF CYPRUS ROOMS MAP



Notes:

Notes:

ABSTRACTS

Keynote presentations

Presenter: Dr. Dorothy Faulkner, Open University UK

What can psychologists and educators learn by listening to children talking about drawing and art?

In my presentation I review research that has drawn on children's explanations and stories to argue that respecting their identity as knowledgeable artists and storytellers can:

- Shed light on children's understanding of abstract concepts such as friendship, family structure and complex emotions;
- Demonstrate how children attribute narrative meaning to self-initiated drawings, and how this emerges through dialogue with peers;
- Suggest that children's responses to artworks can enhance and deepen adult's understanding.

Traditionally, psychologists have argued that children's drawings offer a window into their thinking. Much research effort has been expended on the analysis of children's human figure drawings produced under tightly controlled conditions. Sophisticated analytical tools have been developed to measure the meanings and significance of these drawings. In the first part of my talk, I draw on the work of masters and doctoral research students at the Open University that has investigated how children's friendship drawings are influenced by their social understanding. Together with Jamie Galpin's (2013) recent PhD work on emotional understanding, these studies indicate that the experimental paradigm is not necessarily appropriate for understanding the relationships between children's underlying knowledge and the graphic conventions they use to represent social and emotional concepts. We also need to listening to children's expert explanations to resolve competing accounts of the relationship between drawing and thinking.

From early childhood, parents and children habitually share stories about real and made-up events that are related to, or stimulated by ongoing activity such as mark making and drawing, (e.g. Yamagata, 1997). In this way very young children come to understand that stories can be woven around the marks they make. In the second part of my presentation I discuss research carried out by colleagues Elizabeth and Andy Coates, (2011) and Susan Wright (2011). These authors argue that through spontaneous, expressive acts of drawing, 'Children generate mental images and depict these through configurational signs, shape imaginative

ABSTRACTS

narratives, and use gesture and expressive vocalisms to enhance and extend their meaning', (Wright, 2011:155). I will argue that adults need to make time to observe and listen carefully to children engaged in creative, artistic activities. Not only does this shed light on children's identities as artists and story tellers, it also reveals the multi-modal nature of their creativity.

Finally, I will describe the 'Visual Paths' literacy initiative developed by London's Tate Gallery and the London University Institute of Education. This project involved ten primary schools in London between, 1999 and 2002. It allowed pupils to explore the interaction between painting, poetry and literature through gallery workshops facilitated by poets, children's authors, illustrators and gallery educators. The project was inspired by Berger's belief that a capacity to construct stories is central to the way in which we understand static visual images (Berger & Mohr, 1989 cited in Grigg, 2003). Pupils were encouraged, therefore, to create their own meanings for works of art through story and poetry. Grigg argues that adults can achieve new depths of interpretation by listening to children's narrative responses to works of art.

Coates, E. and Coates, A. (2011) 'The subjects and meanings of young children's drawings'. In D. Faulkner and E. Coates, (Eds.), *Exploring Children's Creative Narratives*, London: Routledge

Galpin, J. (2013) *Influences of Affect and Naming on Children's Drawings*. Unpublished PhD Thesis, The Open University

Gigg, C. (2003) 'The painted word: Literacy through art'. In, M. Styles and E. Bearne, (Eds.), *Art, Narrative and Childhood*, Stoke on Trent, UK: Trentham Books

Wright, S. (2011) 'Meaning, mediation and mythology'. In D. Faulkner and E. Coates, (Eds.), *Exploring Children's Creative Narratives*, London: Routledge

Yamagata, K. (1997) Representational activity during mother-child interactions: The scribbling stage of drawing. *British Journal of Developmental Psychology*, 15, 355-366

ABSTRACTS

Presenter: Professor Eli Trimis, Independent Consultant

"Rethinking Art Education for the early years: the Chorotopos in theory and practice"

I will argue that artistic learning in the early years supports education for creativity and sustainability. It is important to give opportunities to young children to approach real objects, people and places so that they can enhance their experience of art in their actual chorotopos (space/place). Experiences focusing on emotional engagement through artistic activities based on the exploration of the child's chorotopos with in-depth programs enable children to relate to their cultural environment (natural and man-made) and to discover that they can affect it by creative interactions with it.

Moreover, artistic activities that allow in-depth exploration of materials give children the opportunity to invent and re-invent, to understand the expressive potential and inherent meaning of materials.

The child's knowledge and understanding of the world, our global chorotopos, is in a continual state of change as new experiences, mediated through social contexts and digital media, are encountered, interpreted, and re-interpreted.

Examples from Greece (area of Thessaloniki, Northern Greece) and Cyprus (Lefkosia) will be presented to demonstrate the possibilities of applying the in-depth approach in multiple settings of chorotopos.

ABSTRACTS

Presenter: Hambis Tsaggaris , artist

‘Illustrating folk-tales and traditions’ by Hambis

The printmaker Hambis explains his approach to the illustration of the folk-tales Spanos and the Forty Dragons, The Prince of Venice, the traditions about the Kalikantzari and the printed renditions of the poem Anerada (The Fey Enchantress) by Vassilis Michaelides, Cyprus’ national poet.

The thinking process behind the work, the research involved, Hambis’ alternative options and the various techniques applied unfold the path to the creation of his illustrations and point to his precise aim in illustrating each individual work.

Through his research for every work illustrated, Hambis promotes popular culture and its practitioners. Through his illustrations he shows Cyprus itself and his love and concern for his country.

This lecture demonstrates Hambis’ relationship with the Cyprus Primary Education, as it presents works produced by Primary Schools and State Nursery Schools , through his effort to approach children in various communities. It is also evident that Hambis’ illustrations have found their way into works by other artists in other art forms.

ABSTRACTS

Paper Presentations

Saturday, 8 June 2013 - Session 1A

Kia tipu te wairua toi: Fostering the creative spirit through the arts in early childhood education

Lisa Terreni & Dr Beverley Clark, Victoria University of Wellington. New Zealand

Abstract: The New Zealand curriculum Te Whāriki, with its distinctive reconceptualised approach to curriculum, is sometimes seen as lacking in the 'how to' specifics of teaching arts education. This paper discusses a new publication *Kia tipu te wairua toi: Fostering the creative spirit through the arts in early childhood education*. Written by New Zealand arts educators, the arts education content is situated in New Zealand's unique historical, social and cultural environment. The aim of the publication is to foster children's indigenous, local, national and global identities through arts education but also to advocate for early childhood arts education. Since the start of this project, there have been radical changes in education in New Zealand. For instance, the introduction of National Standards in primary schools, with the resulting increased emphasis on numeracy and literacy acquisition, has many teachers worried about the erosion of arts education in both schools and early childhood settings. This concern is shared by teacher educators who see diminishing opportunities for student teachers to study arts education in depth and the book is an attempt to place debate about the importance of arts education to the fore.

ABSTRACTS

Learning in an art museum: What is the link between cognition and enjoyment for the early childhood?

Redjala Grichka, Université Sorbonne Nouvelle, Paris

Abstract:The presentation discusses the process of democratization of art museums in France and the different ways in which these institutions open their collections to young children, and families. It also refers to the types of activities taking place in museums (e.g. tales, plastic arts) allowing an understanding of the links between cognition and pleasure. Transmissions of aesthetic values to the youngest children are difficult to analyze and questions like: What is the influence of a visit to a whole year of education? b) What do the children learn from a visit and what is the impact of the museum visit on children's enjoyment and the art in general? remain difficult to answer.

It is argued that Museums in France are driven by a strong ontological value, that of democratization and acculturation. Issues like a) the art museum as a public space where the child is engaged in a process of socialization and enjoyment through art education. B) enjoyment (stemming from the definition of the ICOM), making meaning and sense of the experience , pleasure of discovery and curiosity as part of museum education, are discussed. The degree in which educational programs in art museums meet their goals is also highlighted and suggestions for future practices are proposed.

ABSTRACTS

Children's collaborative canvases: Electric landscapes of colour

Lesley Pohio, The University of Auckland, New Zealand

Abstract: The visual arts landscape in early childhood education in New Zealand is undergoing transformation in an increasing number of early childhood centres. This re-visualisation of the visual arts has been provoked by the pedagogy of Reggio Emilia, although there has been some debate as to how teachers in New Zealand early childhood settings interpret and visualise this pedagogical approach in a meaningful manner within their everyday practice. This visual presentation examines the impact of perspectives from Reggio Emilia in one early childhood centre's visual arts programme and how this approach is inspiring these teachers to re-conceptualise and re-visualise their practice. The children's collaborate art making which features in this presentation illustrates the interweaving of the pedagogy of Reggio Emilia and the early childhood curriculum, Te Whāriki (Ministry of Education, 1996). Together they create a unique and rich tapestry of visual arts teaching and learning experiences.

ABSTRACTS

Saturday, 8 June 2013 - Session 1B

Growing through art: from project based approaches to curriculum integrated application

Joke Den Haese, Erasmus University College Brussels

Abstract: Art based projects integrated in the program. In the BECEC, art is a substantial part in the program and seems important for students and children. To take initiative and to make choices are important talents for children. Literature shows that the wider goal to develop creativity can stimulate the development of these talents. We relate to art to foster this part of education. In a time where children's growth and education often seem to be approached in a very reductionist, fragmented way, we believe in this alternative perspective.

Art influences the students during their learning program.

We prefer to give the students the experience of art, rather than observing the art. We believe creating originates from a need to communicate, a need to dialogue. Studies have shown that the benefits of introducing the arts and cultural practices into learning environments showcase a balanced intellectual, emotional and psychological development of individuals and societies.

Being sensitive to art facilitate the connection with children.

We believe changes must be made to prepare early childhood educators to the reality of a diverse world and we know teacher preparation programs needs to infuse content in cultural sensitivity. The students in the BECEC program describe (document) and reflect on children's everyday creations and stories, they observe these talents of children. And they discover different languages to express themselves as well.

Partnerships with several 'art orientated' organizations facilitate and stimulate our students to investigate their own (narrow) view.

We experienced that 'growing through art', enables the students to build personal and collective identities as well as tolerance and acceptance and appreciation of others.

ABSTRACTS

Constructionism, the Reggio Emilia Approach and Modelling - based Learning. What brings together mathematics and art within early childhood education?

Chrystalla Papademetri-Kachrimani & Marianna Efstathiadou, European University, Cyprus

Abstract: In this paper we attempt to illustrate through examples of young children's representations of mathematical ideas, how children's drawings and constructions join together the dynamic ideas that arise from different paradigms within mathematics and early childhood education. Based on the examples presented we will discuss the common ground identified between constructionism, modeling-based learning and the Reggio Emilia/Project approach.

According to Papert, developer of the Constructionism Theory of Learning '...the simplest definition of constructionism evokes the idea of learning-by-making' (Papert, 1991) and thinking-as-constructing. Similarly Noss & Hoyles (2006) state that, 'with the appropriate tools available learners can 'build things and ideas simultaneously' and Kafai (2006), support that, learning takes place in situations where learners are allowed to build and reflect on their own models.

Similarly, Katz (1998), states that 'in the course of a project children explore a phenomena first hand over an extended period of time. The activities of the children include direct observations, asking questions, collecting pertinent artifacts and representing observations, ideas, memories, feelings and imaginings and new understandings in a wide variety of ways [...]. In Reggio Emilia graphic representations serve as recourses for further exploration and deepening understanding of the topic. Visual and graphic languages provide ways of exploring and expressing understandings of the world [...].'

Additionally, there is a consensus in literature in favor of Modelling-Based Learning approaches in mathematics. In this context, learning takes place via children's construction of models. The process involves making systematic observations and collecting experiences about a phenomenon, constructing, evaluating and revising a model.

If we look carefully at the principles of these paradigms we shall see that their commonality lies in the fact that they aim to create communities of learners that promote creative and critical thinking and consider children's representations though drawing and construction as an integral part of the learning process.

ABSTRACTS

The art of communication: Young children and graphicacy

Elizabeth Carruthers, Maulfry Worthington, Free University, Amsterdam

Abstract: The study draws on a cultural-historical perspective (Vygotsky, 1976) informed by social-semiotic research into children's graphicacy (i.e. drawing, writing). Carruthers and Worthington (e.g. 2005; 2006) have also identified the importance of children's mathematical graphics from birth, developing as children move into school.

This is an ethnographic study within an interpretative paradigm. Data was drawn from the graphics of eight randomly chosen children aged three to four years in an inner city nursery in the south west of England. This visual data was analysed using Matthews's 2003 categories (drawing), Clay's 1975 categories (emergent writing) and Carruthers and Worthington 2005 and 2006 taxonomy of children's mathematical graphics. The ethical implications have been considered and the participants (staff, parents and children) consulted and informed at every stage of the process.

Children's own graphics share a common ancestor; scribble-marks that underpin all graphical forms. Children use their graphical marks and symbols to make and communicate meaning. Importantly children also use their graphics to communicate mathematical ideas. These graphical marks and symbols inform and complement each other underpinning abstract symbolic systems of subsequent writing and mathematics.

The implications highlight the significance of children being given opportunities to develop their own spontaneous graphics within play and other child-initiated contexts. It is argued that children's ownership of graphicacy supports their emerging understanding of the social and cultural uses of graphicacy and enables them to develop strong identities. There is also a need for early childhood professionals to be aware of the crucial place of children's free flow graphics since this artistic expression has the potential to support the foundations of writing, mathematics and other core subject areas in school.

ABSTRACTS

Saturday, 8 June 2013 - Session 2A

Dialogues with Artists: young children trying on studio practices

Margaret Brooks, University of New England, Australia

Abstract: The everyday art processes of visual artists are largely hidden from public view. In the absence of knowledge about studio processes, early childhood teachers and children are unable to capitalize on the rich and meaningful learning that is inherent in the engagement with contemporary artist's ideas and practices. This paper demonstrates how we can create a community of learners amongst artists, art museums, early childhood practitioners and young children to promote creative and critical thinking through the arts. Using visual ethnography (Pink 2006) as a research methodology, two artists engaged thirty preschool children and their teachers in an unpacking of these artist's practices. The children got to 'try on' being and becoming an artist. We gained ethical clearance and over a period of six weeks the artists worked with the children, teachers and the art museum to systematically unpick their art exhibition and examine the ideas and processes behind its construction. The children engaged in guided participation experiences to produce artwork based on some of the artist's concepts. The project culminated in a children's exhibition and opening. Typically art education draws upon cognitive theories for its theoretical framework. This paper introduces a model for art education that also draws upon the knowledges and theories of the art world. I bring together theoretical frameworks from contemporary art practice (Sullivan 2010; Csikszentmihalyi 1999) and socio cultural theory (Vygotsky 1978; Rogoff 2003; Lave & Wenger 1991) to examine the processes and dialogues that occurred between artists and young children. The inclusion of theories and practices from contemporary art helped us provide meaningful and authentic art experiences for children. Working with artists in a community of practice we could create a model that allowed for robust and diverse learning outcomes for children.

ABSTRACTS

Empathy, being and belonging through the Starcatchers experience

Aline-Wendy Dunlop, Rhona Matheson, Starcatchers Productions, Marie-Jeanne McNaughton, Joan Martlew, Deirdre Groan & Jane Thomson, University of Strathclyde

Abstract: In this paper we embrace a broad concept of art in early childhood. We draw up on our research into the innovative Starcatchers Project that promoted arts related performance activities for very young children. We consider how the arts can promote children's sense of self and other and of being by making opportunities for emotional, creative and intellectual instigations and responses between children, artists, early childhood practitioners and parents in socially deprived communities in Scotland. Following informed consent from artists, parents and carers, our action research responded to and influenced the experiences of four artists in residence based in arts venues and working with the youngest children. The research is underpinned by a theoretical framework that draws from early childhood learning and development, including a focus on intuition and imagination leading to creative acts of meaning (Bruner, 1996) and understandings of the intersubjectivity of companionships (Hobson, 2002; Trevarthen, 2001, 2010). By understanding the role these concepts play as children grow into and create culture, the place and potential of arts related performance forms of theatre for even the youngest children can be understood better. Data were gathered through narrative observation by our research team. Observation data was augmented by informal discussions following researcher attendance at artistic events. We developed a set of set of seven 'Engagement Signals' that formed the basis of coding narrative records, photographs and video episodes. Our data supports the findings that:

- Children can engage intellectually, imaginatively, emotionally;
- The arts can involve pretence, imagination and creative imitation thus extending cultural understanding and engaging emotions;
- Performance/arts, and experimental approaches, can link to the children's own culture and chime with children's responsiveness, initiative, ingenuity, imagination;

We conclude with practice implications focusing on early years' practitioners' creative engagement with young children and their parents.

ABSTRACTS

Applying cementography in primary school setting

Tereza Markidou, Ministry of Education and Culture, Cyprus

Abstract: This paper is based on empirical data and aims to provide insight to a recently documented art technique, called cementography. In fact, it presents how this distinct art form, which shares Cypriot roots, can be applied to primary schools. According to the artists/directors of the related documentary, Nicolas Iordanou and Sylvia Nicolaides, cementography is a decorative technique that was introduced for the first time by the Cypriot artist Christoforos Savva and continued until today by the artist Costas Economou. Being challenged by the uniqueness of the material and technique, inasmuch as being inspired by the individual and group effort that is needed in order to produce an art piece as such, cementography was implemented in a Cypriot primary school, based on the guidelines of the new Cypriot Art Curriculum. Hence, this article presents and analyses the learning outcomes deriving from the application of this art form both for children and teachers. Furthermore, this technique highlights the value of collaboration, which was succeeded by the participation of many people from different educational settings (such as the artist, school teachers, young children and university students). It is also essential to mention that through this kind of art making, people had the opportunity to share a common, yet unknown, aspect of their cultural identity. Finally, instigated by the process of cementography, the notion of developing an inspiring and well-organised context of production is discussed so as to underline the value of art as a transformative and social practice.

ABSTRACTS

Saturday, 8 June 2013 - Session 2B

Visual Art Inspirations: People, Places, Things

Lesley Pohio, The University of Auckland, New Zealand

Abstract: The New Zealand early childhood curriculum, Te Whāriki (Ministry of Education, 1996), strongly emphasises the notion of curriculum as being provided by “people, places, things” (p.11). This visual presentation profiles the community engagement of five early childhood centres in New Zealand whose visual art experiences reflect these curriculum principles. Documented as a DVD resource, this will be used to showcase the teaching and learning experiences in these centres. This resource is complemented by data collected through on-going conversations with the participating early childhood teachers. Each of the centres explored different ways of connecting with people in the community, places of significance, and ways of utilising objects, art forms and media to construct and build identities. The centres reflected the diversity of early childhood education in New Zealand including Māori medium, sessional and care and education settings. Their practices illustrated how children’s unique ways of seeing materials also helps teachers to see with fresh eyes, providing valuable windows into children’s thinking, and bringing new and sometimes unexpected directions to teaching and learning communities. The affordances of various materials provided a catalyst for children to interpret and reflect upon events taking place around them. The pedagogical understandings that foster these possibilities and how children and teachers can develop relationships with materials, people in their community, and places of cultural significance, will underpin this presentation.

ABSTRACTS

Enriching toddlers' and toddler teachers' sense of being and belonging through visual arts exploration, creation, and reflection within the "context of chorotopos"

Jannie Visser, Education Unlimited, New Zealand

Abstract: Toddlers are hugely responsive to their surrounding worlds, and the visual arts and languages embedded within these worlds. How toddlers and their teachers create a sense of being and belonging as they connect with and participate in the varied social and cultural art practices, 'languages' and artefacts, has been of interest to the presenter over the years. In the past, I have researched and written about issues and debates around toddler art and its place in early childhood art education. I debated whether toddler art should be considered mere physical action, symbolic representation, a language, and/or manifestation of a child's encounter with the social and cultural worlds. In Aotearoa/New Zealand, the toddler teachers' art education beliefs and practices continue to be mostly embedded within normative perspectives of learning and development, where process, creative self-expression and self-discovery with minimal adult intervention are considered more important than content and context. What is clearly needed is a shift in thinking if the toddler visual arts curriculum is to truly focus on all aspects of how children make meaning, communicate, represent and connect with their world. This paper will share the preliminary findings of an on-going participatory action research project that explores the contribution teachers can make to toddlers' sense of being and belonging through collaborative deep level engagement with the visual arts within "the context of chorotopos". The study is taking place in a suburban mixed-aged group setting in Aotearoa/New Zealand, with the researcher and teachers working in partnership as 'co-researchers'. The data collection and analysis process is still on-going; however, one may conclude at this stage that teachers have the potential of empowering toddlers' sense of being by acknowledging the value of people, places and things in their visual arts pursuits.

ABSTRACTS

Place based art education in early childhood: Examples and practices for sustainable development

Aravella Zachariou, Andri Savva & Popi Fountouli, Pedagogical Institute of Cyprus, University of Cyprus, Cyprus Ministry of Education

Abstract: This presentation draws attention to certain pedagogical strategies significant for promoting sustainable art education practices in early childhood education. Key processes in art learning are based on the interactive character of viewing-observing and making –creating, enabling individuals to interact with specific sites, spaces- places, objects and humans, while awakening them to their surroundings. The processes enable them to empathize with the environment and discover that they can affect this through their actions, engaging them in a dialogue about their values and choices. Thus, it is argued that reflection and exploration through senses and emotions is significant for cultivating children’s views and values on how they relate and empathize with their place, as a condition for creating sustainable communities. The study refers to an example of practice, based on collaboration between an early childhood setting and Athalassa Environmental Education Centre. A case study based on interactive and collaborative art activities, aiming to enhance young children’s sensitivity to nature as part of their local and global cultural heritage in a specific context is portrayed through documentation. Childrens’ responses and observation notes were used in conjunction with photographic material to explore pedagogical strategies used and responses of young children in relation to culture and environment through art. Findings indicate that: a) experiential - art activities created a strong interaction of children with the specific place, their self and others. b) Collaboration and interaction of children with objects, people and places outside school promoted the links between school and the community c) activities based on play and exploration enhance childrens’ active engagement and learning. Considering the above it is supported that Sustainable Art Education in Early Childhood Education should involve:

- Pedagogies that promote learning for sustainability through art and culture encompassing emotional-cognitive, creative and social dimensions.
- Collaboration between early childhood settings and other sectors supporting community art practices.

ABSTRACTS

Saturday, 8 June 2013 - Session 3A

Girl power: Exploring gender identity through art

Rosemary Richards, Australian Catholic University

Abstract: Young children's art experiences can be crucial in helping them to develop their sense of identity within family groups, communities and cultures. In my year-long visual ethnographic research, where four young children shared photographs and discussions about their art experiences at home, preschool and school, it was clear that children's art was also central to their construction of meanings about everyday life and about being male or female. Moreover, over time and with access to children's perspectives I came to realise that those art themes that the children explored often and with increasing complexity were often philosophical in nature as they puzzled over complex issues, ideas and the meaning of experiences. Viewed within a sociocultural-historical perspective, the children's art interests were also influenced by the ways in which they were socialised as boys or girls and the active parts they played in socially constructing meanings about femininities and masculinities. In this presentation I will share some aspects of one young girl's drawings and consider how she explored issues associated with being female, understanding family relationships, and expressing emotional responses through art.

ABSTRACTS

Unique ways of seeing: Five children's approaches to observational drawing

Hall Emese, University of Exeter

Abstract: This paper highlights the strong and fascinating relationship that exists between young children's drawings and their identity construction. The data originate from an interpretive study (Hall, 2010) looking at the communicative potential of young children's drawings in a primary school in England. Case studies were made of eight girls and six boys aged four-six, their parents and teacher. The three main research questions concerned what and how the children communicated through drawing, as well as drawing influences. Following ethical consent, data were collected over one school year, in three seven-week research phases (autumn, spring, and summer). I ensured that the research was conducted with the children rather than on them (Mayall, 2000). Conversations about the drawings with the children, their parents, and teacher served to demonstrate how the children used drawing to construct powerful, multiple identities. In total 882 drawings were collected and elsewhere I have discussed the children's spontaneous drawings. Here, I consider the drawing responses of five children when invited to observe a hippeastrum plant. The drawing activity began with a brief verbal introduction, following which the children were free to complete their drawings however they liked. The drawing process was observed and recorded by running record and the analysis of the data (i.e., the observation notes and the drawings) was made using an interpretive lens, guided by socio-cultural theories. It was found that although each child "observed" the same plant, their drawings - and their drawing processes - had unique features that seemed to reflect their individual identities. Additionally, despite the small sample size, gender and age differences were notable. In terms of implications for practice, I recommended that teachers need to carefully consider their pedagogical intentions when presenting observational drawing activities to young children, allowing space for children to create personal meanings - and unique identities.

ABSTRACTS

"Ownership and handicrafts: Which one is my aeroplane? Is it... hmhmh... this one?"

Angeliki Bitou, Day Care Centerr of OAED, Ioannina, Greece.

Abstract: This paper is drawn from a PhD thesis investigated children perspectives on planned and unplanned activities in two Day Care Centres. The theories underpinning the thesis are drawn particularly from the work of Rogoff (2003) and Corsaro (2005). As part of the research, an ethnographic study took place for six months in England and six months in Greece where the researcher together with six children under three years old were involved in data collection using a range of participatory methods (Mosaic approach). Ethical considerations from the beginning until the end of the research have been taken and matters such as informed consent, anonymity, gifts and visual data critically considered. The video observation, the field notes, children's comments and pictures reveal a wide variety of topics related with the handicrafts and the display area. The data show some disagreement in relation to the ownership and spatial arrangements about the crafts made by them or a practitioner. Many times these children were found to be concerned with issues relating to handicraft resources and how to access them. This presentation will argue that children's failure to recognise their ownership in particular kind of crafts is not due to their age, as the practitioner argues, but as result of the fact that most of the time the practitioner prepares, directs and decides the topic, the material used and the way the child should work with the materials provided. It is argued that the crafts produced are identical for every child and for this reason children are confused. In addition to this, the crafts are not accessible for children at any given time creating many implications for the pedagogy. Both issues often create strong disagreement between peers especially when they try to identify their ownership.

ABSTRACTS

Saturday, 8 June 2013 - Session 3B

Art practices with young children in a primary setting: "Diversity through nature and others", based on the New Visual Arts Curriculum of Cyprus

Efi Ioakim, Ministry of Education and Culture, Cyprus

Abstract: The first partial implementation of the new curriculum in pre-primary, primary and secondary schools in Cyprus took place in the school year 2011-2012. The aim is total implementation by 2014. A general framework based on three pillars is proposed by the National Curriculum that includes: a) a coherent and sufficient body of knowledge b) values, attitudes and behaviors for a contemporary democratic citizenship, c) abilities and skills needed in the 21st century society. In Art Education, teachers were asked to implement one or two projects based on the principles and philosophy of the visual arts curriculum. For designing activities and units they have tried to apply the key concepts suggested by the new visual arts curriculum through child centered approaches and strategies.

The presentation describes a project exploring the idea of diversity through the thematic areas introduced by the National Curriculum. Thematic areas in the NC designed to serve as starting points for designing and implementing art activities. The endemic plants of Cyprus was introduced as a central issue related to Space-place and Local Culture heritage areas of visual arts curriculum. The project involved 22 young children (8 years old) to art based activities. The concept of diversity was expanded and enriched by art activities focusing on children's personal identities in relation to others. The others include children with different ethnicities or origins.

This presentation demonstrates the artistic processes in conjunction with examples and links to principles and concepts of the New Visual Arts Curriculum of Cyprus. An attempt is made to reflect on approaches, strategies introduced by the National Curriculum and how these may develop, challenge or restrict artistic expression and thought.

ABSTRACTS

The educational value of Mosaics in pre-school education-a practical project

Miranda Eftychiou, Mathiatis pre- school, Cyprus Ministry of Education and Culture, Cyprus

Abstract: The building of mosaics comprises of unusual and creative craft work. Craft work that is not included in the curriculum of the pre-school education of Cyprus, even though 'Cyprus is not only fortunate in being so rich in mosaics but also in that these mosaics, albeit with some lacunae, cover a period of about 1000 years...' (Michaelides 1992:1). These mosaics have composed part and parcel of the Cypriot history since the third century B.C. What can their educational value for pre-school education be and how do they affect the contemporary Cypriot society though? In this presentation, empirical examples are used and connected with theories about the educational value of craft and particularly mosaics, in pre-school education. The first part of the presentation introduces the findings of a review of literature about the educational value of craft. It is strongly suggested that craft must be included in the education of young children. The most convincing rationale for continuing to teach craft into the twenty-first century is embedded in Howard Gardner's (1993) proposition that bodily and kinaesthetic intelligence are uniquely catered for and developed through craft. In the second part, certain contemporary mosaic projects experienced by young children in Cypriot pre-schools are compared to relevant literature. An account of the projects applied is given. The development of these projects at school did not necessarily follow 'standardized teaching' (Chapman 1978:159). Their philosophy was underpinned by the notion of placing the child 'at the heart of the creative learning process' (Fawcett & May 2004:243). All the participants were given the opportunity to develop knowledge, self-esteem, communication skills and emotional health in a playful manner. This presentation concludes with certain findings deriving from the application of the projects. Furthermore, it is argued that craft and specifically mosaics, is a neglected area of art education meriting increased attention and research.

ABSTRACTS

Saturday, 8 June 2013 - Session 4A

Children and Contemporary Art Works in Museum

Brigita Strnad, Maribor Art Gallery, Slovenia

Abstract: The presentation will focus on practical examples of educational work with children in a museum setting (Maribor Art Gallery) of contemporary artworks (taking for example the exhibitions Rebecca Horn & Guests; Jan Fabre, Art kept me out of jail and some examples of Slovenian modern and contemporary art). Maribor Art Gallery is one of the main museums for modern and contemporary art in Slovenia, which importantly forms both, the art scene locally and internationally. Well-structured educational programmes taking place in the Gallery are addressed to different generations, ethnic groups and educational institutions. The gallery educational programme for children aims to introduce the visitors with the examples of high-quality works of art. The children can experience the art work in its actual size, colours and develop direct interaction with it in an authentic place. Each target group as well as children need a special approach in order to familiarized their selves with art. Children as gallery visitors should be more aware of themselves and each other and the world they live in, through the works of art. Play is considered the most successful learning path as it is the most natural way of children's learning. With play such as play with words, physical play, play with puppet or fine arts creation we give opportunities for dialogue between the children, artworks and the gallery educator (who is always ready to get a new view of works of art). This is a dialogue in which all participants are equivalent, enabling children to develop deep and rich understanding and experience of art, that can be internalized and used in everyday life.

ABSTRACTS

The educational programme at the Paphos Municipal Art Gallery "Searching for animals in the gallery"

Fotini Larkou, Cyprus Ministry of Education and Culture, Cyprus

Abstract: Educational programmes in art galleries have been given a high priority during the last ten years by the Department of Primary Education. There are three art gallery educational programmes that have been designed, developed and run by a group of people working for the Ministry of Education and Culture of Cyprus including inspectors of art and advisors of art education. This presentation will focus on the educational programme at the Paphos Municipal Art Gallery entitled "Searching for animals in the gallery". It presents the context of the programme by discussing some general trends within gallery art education in Cyprus, the programme and activities offered and the roles of gallery educator and school teachers.

The educational programme at the Paphos Municipal Art Gallery is the first programme to be implemented in a gallery addressed to the children of early childhood. The programme was designed to meet the outcomes of the National Art Curriculum adopting an interdisciplinary approach. It aims to introduce children to their artistic heritage, helping them appreciate and respect both their own culture and animals. Through an experiential approach and a wide range of educational activities, gallery educator aims to provide relevant information and experiences that stimulate and broaden interest, enjoyment and understanding of the works of art. Specifically, children have the opportunity to adopt roles, get involved in discussions and playful activities. Emphasizing the role of the senses, mediated by dialogue with others, is an approach that encourages alternative ways of thinking.

Designing and implementing this educational programme for the first academic year we conceive it as a pilot programme. Therefore there is still room for innovation in the sense of responding to changes in art practice and society, students' needs, and changes in formal and informal education.

ABSTRACTS

Beyond the fire station: Investigating early childhood access to and use of art museums and galleries in Aotearoa New Zealand

Lisa Terreni, Victoria University of Wellington, New Zealand

Abstract: Current research literature demonstrates clearly that art museums can provide rich opportunities for young children’s learning. Nonetheless, museum visitor research indicates that both sociographic and psychographic factors - such as levels of education, family background as well as personal choice and leisure preferences, can influence the degree of museum visiting and museum literacy. These characteristics apply to early childhood teachers and, as a consequence, this can impact on young children’s access (or not) to these sites. This paper outlines my PhD research which aims to: determine the current extent of art museum visiting by the early childhood sector in New Zealand and investigate barriers to access, to investigate existing practices between art museums and early childhood centres, and to examine ways in which art museums and early childhood centres can effectively work together to create meaningful learning environments for young children. A mixed method approach is to be used for data generation that will be interpreted using a Bourdieuan theoretical framework.

ABSTRACTS

Saturday, 8 June 2013 - Session 4B

"Mud, Mess and Magic"

Victoria de Rijke, Fiona Bailey, Middlesex University

Abstract: "The music of stones, paths of shared footmarks, sleeping by the river's roar." (artist Richard Long). There is clear evidence that children play outside less than they used to (Hillman et.al, 1990; Dept of Transport, 2006) or not at all (Savlon & Play, 2011). As children's – indeed, our- lives become more indoor and risk-averse, educational awareness for the importance of early years outdoor and messy play becomes more urgent. We begin from the social, physical, physiological, and psychological benefits the research Pellegrini (2009) and others have recommended for outdoor play, but we are also asking the research questions: can learning and playing in the natural world help shape community and creativity? What risks and challenges are there? What can we do on teacher-training programmes to help adult students develop enough creative confidence to become facilitators who readily take children out and make mess as part of art? There is surprisingly little recent research or analysis of making. How might we define Community when its members are making together?

Play, movement and sensory experience that includes objects, textures and a range of materials as artistic media is the essence of some artist's practice. Like contemporary artists such as Richard Long and Andy Goldsworthy, working out in the environment, fashioning objects or making impressions using natural materials – soil, leaves, bark, petals, sticks, stones - can make and leave a mark in response to, in keeping with or in contrast to the natural surroundings. We are tracking how student teachers collaborate to make, shape and construct in sensory walking; human 'interventions' in the landscape.

Our paper will include early data gathered through research logs, dialogue and artwork generated by teacher training students on our PGCE Early Years programme, not as findings, but to raise key, emergent questions and ideas.

ABSTRACTS

Place for the arts and spaces for play in early childhood teachers' education

Nopi Telemachou, Andri Savva, University of Cyprus

Abstract: The study reports on practices and learning processes in relation to “arts play” as part of early childhood teachers’ education. It demonstrates practices and thinking processes of early childhood educators participating in “arts and play” seminars, emphasizing the role of creative and interactive spaces-places.

It adopts a social-cultural view of learning informed by Bruner (1966) and Vygotsky (1978) where learners’ are seen as individuals seeking personal and social meaning-making while at the same time their learning pathways during the process are differentiated. Special emphasis is given to creative and interactive spaces where arts are used for playing enabling participants to engage in active learning.

Our inquiry processes are underpinned by an exploratory and interpretive framework taking into account participant teachers’ perspectives. They include information on teachers’ practices, reflections and proposals, narratives and discussions during different phases of seminars on arts and play. In addition photographic and video material was used in conjunction with the above qualitative data in order to validate the outcomes of the study.

Findings indicate that reflection strategies and engagement in play based art activities provide opportunities to early childhood teachers to think the arts through play, and identify the significant role of creative and interactive spaces and places for learning in the art(s).

ABSTRACTS

Sunday, 9 June 2013 - Session 1A

Ephemeral art with young children from Aotearoa, New Zealand

Eileen Kennedy & Beth Huddleston, Napier Kindergarten Association, Napier, New Zealand

Abstract: Our organisation provides early childhood education to children aged 2-5 years in state funded kindergartens which operate between the hours of 9-3pm, five days per week and only employs fully trained and registered ECE teachers. Our kindergartens follow the NZ early childhood curriculum Te Whaariki. The Napier Kindergarten Association is part of the NZ developed EnviroSchools programme and ephemeral art fits extremely well with education for sustainability. In this paper our definition of Ephemeral Art “ is used to describe an artistic creation that is transitory and exists only briefly. Ephemeral art is often made from a range of objects found in nature”.

Ephemeral art has been inspired by internationally renowned artists such as Andy Goldsworthy and Richard Schilling. Most cultures have embedded forms of ephemeral art. This research explores the benefits to children of engaging in this unstructured form of art which brings the artist in a direct conversation with papatuanuku (Maori concept for the earth), working with materials made by nature. Our paper captures empirical research undertaken in three kindergartens that have implemented activities in relation to Ephemeral Art. The research is qualitative in nature, using material from empirical findings. It illustrates aspects of children’s cognitive and cultural learning in relation to exploration of math’s concepts, their development of language and the enhancement of understandings of science. Further it demonstrates children’s identity as creative thinkers. The researchers have undertaken a sound ethical process including gaining informed consent from all involved children and their families.

ABSTRACTS

Transforming the place we play at: Young children creating in their school's courtyard

Sophia Rossidou, Konstantia Vasiliou& Lida Skandali, Perneria Public Kindergarden, Ministry of Education, Cyprus

Abstract: The presentation explores children's art learning in the context of their chorotopos (place/space), aiming: a) to cultivate their ability to engage in actions in relation to their own school place and b) to create art in relation to outdoor natural environments, authentic spaces and in collaboration with other members of the school community. The development of a school's environment is an ongoing process, which involves partnerships between the school (teachers and children), the parents and the community. Children's experiences regarding the transformation of their school setting are direct and part of their everyday life. The present project describes an initiative of three kindergarden teachers, to transform their schoolyard in collaboration with the children and the school community. It emphasizes the role of active and experiential learning in cultivating children's awareness of what is around them and how themselves can contribute to the transformation of their own outdoor place. . Art activities were based on an in-depth approach –method (Epstein & Trimis, 2005) and are described in relation to a process of stages. Documentations are presented through photographic material and reflective notes. This empirical based presentation attempts to offer an insight to children's thinking when being challenged to transform their own place through art; and can inform future projects or early year's art practices in relation to early childhood outdoor natural environments.

ABSTRACTS

Play, Experiment, Discover and Create through Play

Nasia Charalambous, Andrea Eliadou, Andria Christodoulou, Andri Tantele, Andria Giasemidou, Kindergarten and Nursery School of Cyprus University, Cyprus

Abstract: The study focuses on the experiences of young children, starting from infancy (0-3 years old) up to kindergarten, in reference to the Arts specifically highlighting their art exploration, activities and experimentation as drawn from the specific subject of the new National Early Childhood Curriculum. Through this school project children's knowledge and skills in the Arts will be described based on their daily school activities and portfolios. The progress of children's artistic expression will be traced through photographs, drawings, anecdotes and video recordings. Initially, the school philosophy and teaching approaches will be briefly mentioned and the school environment will be described as an important aspect which enhances and supports children's learning. Then there will be reference to the role of the Arts –as a curricular subject- through the new National Early Childhood Curriculum and a discussion of the several novelties/innovations that pre-school teachers are applying both in the child-care, pre-school and kindergarten settings of the University of Cyprus. Regarding the infancy group the teachers' enhance experiences of discovering and experimenting with multiple materials as it is necessary for this age group to have the opportunities to explore, experiment, and investigate several kinds of materials. For instance, wastepaper or recyclable materials, woodenware, different texture of colours or objects, etc. Moreover, the teachers advocate for children's activities which arise through play, as young children express and develop their thought and emotional state through playful artistic activities such as drawing. Through the project approach the second age group, preschoolers and kindergarteners, have the opportunity to determine what and how they want to learn specific content. Using this approach children were provided with multiple opportunities to discover, experiment and determine what they wanted to learn in reference to the Arts and how they could learn it based on their skills and knowledge. Particularly, they experienced the Arts as a whole school project related to environmental art and in depth exploration of several materials (i.e. paper, recyclable materials, and clay). As the project evolved, classrooms settings were reformed inspired by artists such as Marcel Pinas, whose work was used as stimulation for changing school environment both inside and outside. Further, this presentation will highlight the connection between Art, music and drama.

ABSTRACTS

Sunday, 9 June 2013 - Session 1B

Children sparkle in Sparkle Street.

Eliza Pitri, Agni Stylianou & Antonia Michaelidou, University of Nicosia, Cyprus

Abstract: If children could choose between regular markers and shiny markers, the majority would choose glitter. Is it because glitter is not on a daily basis available to most children? Or is it because sparkly materials light the magic in their minds? If a shiny marker can enchant young children, imagine how engaging a magical art making process would be. Books can provide the art teacher with that enchanting detail, which, with the use of the appropriate tools and materials as well as strategies such as humor, cause a sparkle in children's eyes and deep engagement in creative processes. The Sparkle Street children's books by Vivian French are based on the adventures of two girls that pass through a magic mirror, visit the different characters in Sparkle Street and help them solve problems. Starting from storytelling related to Sparkle Street a group of undergraduate early childhood student-teachers at the University of Nicosia worked throughout a semester in the required introductory art education, educational psychology and curriculum planning courses of their program to plan their own Sparkle Street. Their project included a humorous story based on problem solving, a "magical" setting and related activities that would enhance children's imagination and creative thinking. Magic includes the element of surprise for children, children find surprising situations and objects humorous and humor is a thinking quality of creative problem solvers. Creative problem solving was also encouraged by applying deBono's "Six Thinking Hats" technique, which is based on using color hats as metaphors for directing thinking and providing a means for groups to plan thinking processes in a cohesive way and think together more effectively. The proposed presentation is a discussion of the relationship between enchantment, humor, creative problem solving, and art making through a description of the student-teachers' Sparkle Street project and preschool children's participation.

ABSTRACTS

The Archive of Cyprus Child Art (ACCA): Its contribution and implementation in art education.

Kypros Pissialis, Ministry of Education and Culture, Cyprus

Abstract: This paper focuses on the operation and the educational/cultural value of the Archive of Cyprus Child Art (ACCA). Founded in 1968, the ACCA is dedicated to collecting, classifying, preserving, and providing access to primary records - mainly selected children artworks and art journals- from various public pre-primary and primary schools of Cyprus. It also aims to promote child art, develop children's creativity, and provide opportunities for acquaintance and engagement with various art forms. The collections are hosted in public primary schools in three different towns of Cyprus, Lefkosa, Lemesos, and Pafos. The ACCA belongs to the Ministry of Education and Culture of Cyprus, and the persons in charge for the management of the overall organization and utilization of the archival material are the Inspectors of Art in Primary Education.

The collections include numerous artworks from 1968 up to today and are a priceless source of evidence regarding the history and evolution of child art in Cyprus, as well as the socio-cultural scene through children's eyes. The ACCA is still growing, since every year new children's artwork are collected and classified. The archival material is exploited in various forms, such as exhibitions in Cyprus and abroad, participation in island-wide and international art related competitions, and as source of evidence for comparative study and social, psychology and art research.

Over the last decade the digital technology is used to digitize the existing archival material, which is photographed and classified by art teachers in charge to complete the digitization of ACCA. Digitization, the process of converting documents, text, images, and objects from analog to digital form, is probably the most appropriate way to address problems of conservation of cultural heritage, since it ensures access to it, by protecting the archival material from the ravages of time. The ACCA digitization will also provide audiovisual material, which can be used in schools as an educational resource in the art classroom and for interdisciplinary approaches.

ABSTRACTS

Around Khôra: Representing Nicosia's cultural heritage through art activities in an early childhood setting

Olymbia Nicolaou, Niki Pericleous, Xenia Panayidou, Anastasia Christopoulou & Viki Gounnari, 4th Aglantzia Public Kindergarten- Ministry of Education and Culture, Cyprus

Abstract: This presentation describes the development of a school project about the city of Nicosia. The project's main goal was to enhance children's understanding regarding the cultural heritage of their town through art(s) activities. Art is considered a valuable means of expression for young children and as such was used throughout the project. The project aimed to familiarize children with places, monuments and artifacts through different forms of art. Another important aim was the collaboration between the school, the parents, local organizations and the community. Activities included (a) visits to various places of interest, including monuments, buildings and the Leventis Museum, (b) playful interactions with artifacts and exploration of places (c) representation of the different places and monuments of the city of Nicosia, through art. Documentations will be presented through photographic material and reflective notes. Concluding, the collaboration between children and the museum will be described, as the Leventis Museum hosted an exhibition of the children's art for two months.

ABSTRACTS

Sunday, 9 June 2013 - Session 2A

Making a meaning: Building identities through Visual Arts and Drama Education

Nicoleta Avgousti, Iacovos Psaltis & Andriani Chrysostomou, Cyprus Ministry of Education and Culture, Middlesex University Institute for Work Based Learning

Abstract: Diverse art genres rapidly approach one another as they break up limitations and divisions of the past, utilise common conventions, coexist in multimodal works, and enter various aspects of everyday visual culture. Contemporary art forms appear engaging, reflexive, interactive and communicative, and consider the importance of authentic experience to a great extent while integrating various issues in respect to the investigation of possible selves, identities, interaction with others and the environment, human body, and real life in general. The interconnection of various contemporary art forms are increasingly found in educational processes and settings as well, where teaching and learning are becoming multimodal as they tend to simulate everyday life, connect school life to the real world issues and engage students in meaningful and authentic learning processes and experiences. The introduction of contemporary arts in the classroom as a way of constructing students' meaningful life and real-world connections is highlighted in the newly introduced Curriculum for the Schools of Cyprus. Another core objective of the New Curriculum refers to interdisciplinary education, and the support of educators as curriculum developers and leaders. Based on this Curriculum framework and the above views, an educational project was developed and implemented in order to explore the connection between contemporary visual arts and drama in the Cyprus educational context. The project involved teaching and learning in two diverse educational settings, and the cooperation of two educators and their two classes of age 6 and 7 years old. Issues involving human values, building relationships and their importance in forming identities were investigated in the first educational setting through a contemporary children's story. The issues were later expressed through visual artistic processes, and presented as multimodal art works to the second educational setting for further drama exploitation. The project concluded with a physical meeting of the children of both schools and their common work on the investigated issues.

ABSTRACTS

Small Children's Paper-cut Animation promoting Diversified Development of Early Childhood

Qingjun Yu, Beijing Xinzhongjie Kindergarten, China

Abstract: In 2011, we started a new program towards art education - paper-cut animation. This innovative program gets the children involved in learning traditional paper-cutting with the IT-based animation. This program naturally integrates art with science and many other curriculum which significantly help the children with the development of multiple intelligence and self-awareness.

ABSTRACTS

Multimodal expression through visual arts and drama: understanding identity development in young children

Victoria Pavlou, Andri H. Constantinou & Athina Michael, Frederick University, Cyprus

Abstract: Identity is a multidimensional and complex concept. Contemporary theories of identity formation respect children's role in constructing and reconstructing personal meaning within cultural contexts. There is also increasing recognition that children negotiate multiple, shifting and sometimes competing identities, especially within the contemporary complex, multi-ethnic and multicultural contexts. These apply also on 21st century Cyprus, where the new educational reform of the school curriculum places emphasis on the development of children's positive identities and the respect of differences. In the curriculum of different subject areas, such as visual arts, language, health promotion as well as drama, the need for children to realize their identities and to understand and respect oneself and others, to promote their social identity and accept diversity is underlined. This study aims to explore how multimodal ways of meaning-making and communication can help children define and represent their selves as well as their relationships with others and the world around them and also encourage them in building bridges to different cultures. These issues are explored theoretically and argued empirically through a small scale exploratory study with a diverse class of young. An interdisciplinary unit of lessons around the theme 'why am I special' in the context of studying the theme 'trees' was designed and applied. Children were given spaces to discover and resituate their understanding of identity within representational expression using different verbal and non-verbal forms, through methods derived from visual arts and drama education. The study focuses on the processes that enable children to make their thoughts public and also reveal how they think and feel through various forms of representation (i.e., individual and collaborative artworks, drama techniques and visual narratives). The findings of the study provide new ways for researchers and teachers to view and interpret children's understandings of themselves and the others and how children form their identities.

ABSTRACTS

Sunday, 9 June 2013 - Session 2B

Communicating and shaping the sense of being a pupil: A multimodal approach to children's meaning making of school values and curriculum aims through art making

Sophia Diamantopoulou, Institute of Education, European University, Cyprus

Abstract: The paper looks at children's multimodal (drawing, writing and speech) representations of themselves as pupils, in order to explore issues of identity formation and representation through art, as well as their links to the school discourses about values and curriculum aims.

A total of 67 drawings were created by reception and primary school children in three UK schools, as part of focus groups conducted for the project: 'Creating the Curriculum: The aims of the Cambridge Primary Review in the context of national curriculum change in England'.

The drawings were used as a prompt for discussion and reflection on why they go to school, what kind of pupils they would imagine themselves to be by the end of primary school and what kind of pupils their teachers are preparing them to be. These focus groups partly served the broader project questions about how the schools' curriculum aims and objectives filter through to the pupils' understanding of schooling and the choices their teachers make for them.

The paper uses a multimodal, social semiotic and discourse analysis approach to explore the pupils' multimodal texts, in relation to their speech during the focus group discussions. The paper traces what Diane Mavers has called the 'remarkable in the unremarkable' in children's drawings. It attends to the students' transformative engagement with the different discourses that socially condition themselves as students. More specifically, it makes connections between the curriculum aims and values of each of the schools, as manifested in the multimodal discourses of the teachers, head teachers and classrooms, and the children's transformations through art.

There are traces in the drawings that make the sets from each school quite distinctive. This is despite the fact that the connection does not in the first instance look as the most immediate, given that the family, community and cultural values are undoubtedly dominant. The children's drawings are references to how each teacher has 'embodied' the curriculum aims and values in their practice and how they have communicated these to the children. More importantly the drawings have formed the ground for children's critical and reflective engagement and shaping of their identity as pupils. This has implications for the use of art as a tool for the children to visually articulate and negotiate aspects of their identity and for the teachers to recognise, rather than assess the children's engagement.

ABSTRACTS

Drawing with Children: an experiment in assisted creativity

Ourania Kouvou, National and Kapodistrian University of Athens

Abstract: This report will discuss the cognitive accomplishments of young children involved in graphic dialogue with adults. A token of collaborative drawings will be examined exhibiting the degree to which, adult informed tutoring enables children in their drawing development, enhances their motivation and ability in narration resulting in meaningful to them drawings. The drawings examined are the product of a three year research seminar conducted at Athens University Department of Early Childhood Education during which undergraduate students implemented the collaborative drawing method with young children over a period of 4-5 months.

This method consists of an open-ended, game-like activity between an adult and a child (or a small group of children), who participate in the making of a drawing as equal partners. The adult's contribution consists in introducing slightly more demanding representational solutions and surprises in the narrative. The objective is to tease the child out of stereotypical solutions and thematic routines very often encountered in school environment and assist it to his/her drawing potential.

This pedagogical approach is largely inspired by Lev Vygotsky's socio-cultural educational philosophy and based on B. & M. Wilson's model of adult/child graphic dialogue. This is understood as a method of instructing drawing which enables children to pass from that which they can achieve alone, to that which they can accomplish with adult assistance. This is an approach which answers to a call for a more socially accountable art education open to adult and in general cultural interference and stereotypes. This is finally an educational approach which challenges the non-interventionist art educational theory and its contention that free expression in the so called 'child art' is a prerequisite for a creative individual.

ABSTRACTS

"See what I see" - photography as a window to children's meaning making

Janette Kelly, University of Waikato, New Zealand

Abstract: 'Seeing' is the personal understanding of the child based on their prior experience and the subjective interpretation of their life experiences. These interpretations and understandings are embodied as well as expressed through the verbal or silent language of the child.

This research based presentation features visual ethnography and a hermeneutic perspective on children's photographs of people, places and things. Young children's meaning making and their learner identities are explored through their photographs from multiple perspectives - their own, their teachers, their families and university researchers.

Children from a New Zealand home-based early childhood education service were involved in The Ngahere Project, an action research study that looked at teaching and learning possibilities in nature settings. On weekly learning journeys in their community children took photographs that they discussed later with their home-based educator in stimulated recall interviews.

The photographs alongside the children's explanations of them revealed insights into their connections to things, places and events in the local and national community.

Children's seeing and thinking surprised adults. Children's understandings in relation to aesthetics, spiritual and fantasy worlds, literacies in the environment, and relationships with human and non-human others highlight the complexity of children's thinking, and the situated nature of their learning through relationships with people, places and things.

Teachers have much to learn about children's meaning making and unique individual perspectives of place, community and identity. The onus is on us to honour their voices and triangulate their understandings and thinking with their families. Photography offers a unique window to children's seeing that can support pedagogy with young children in the early childhood education setting and 'beyond the gate' as these internationally relevant research findings illustrate.

ABSTRACTS

Sunday, 9 June 2013 - Session 3A

The space of visual art learning in Finnish early childhood education

Sinikka Rusanen, University of Helsinki

Abstract: The presentation concentrates on the contexts and processes which inspire young children's engagement in art learning. It will reflect the first results of an ongoing research project focused on the "Visual art education as a part of the work of kindergarten teachers". It is part of a larger research project (Onnismaa, Tahkokallio & Lipponen 2011-2014) at the University of Helsinki which studies why kindergarten teachers so often leave the day care field and what would make them stay. The quantitative data was gathered in spring 2012 and consists of a survey focused on kindergarten teachers who work in day-care centres and preschool classes in the metropolitan area of Helsinki. The qualitative data consists of documentation of visual art learning situations during the practicum period of the students as well as of their essays and interviews during fall 2012. The quantitative data shows that visual art education has an established space in the practices of early childhood education in the metropolitan area of Helsinki. The qualitative data proposes that students are well conscious of the aims of visual art education as a part of main educational goals and are well prepared to adapt them in day care circumstances. They are not so conscious of the goals of visual art education as a discipline. The quantitative data needs qualitative research to be deepened. The qualitative data shows that the continuum of theoretical and practical studies is important in art education studies in teacher education. The ethical principles concerning the documentation of the studied children, students and day care centres have been taken on account.

ABSTRACTS

Navigating an aesthetics of difference with postgraduate international students in Early Childhood Education

Maureen Lewis, New Zealand Tertiary College

Abstract: The plethora of narratives inscribed in students from off shore countries unsettles notions of how differing pedagogies, differing constructs of childhood and differing experiences and perceptions of aesthetics are framed (Mansfield, 2002). Engaging diverse student teachers in developing meaningful understandings and approaches to teaching the arts in early childhood opens a space for the emergence of new meanings around such concepts as children's creativity and teachers' roles in fostering children's self-expression which have for too long enjoyed an unquestioned status in western approaches (McArdle & McWilliam, 2005). To encourage emergentist understandings of aesthetic possibilities a postmodern, poststructuralist pedagogy calls on students' personal narratives of location in response to an open-ended community-based arts experience. What emerges, through reflexive participation in an actual and online community, are diverse understandings about the nature and purpose of the arts, and how and where activity in the arts may be recognised, fostered and shared. This opening requires a specific approach to learning that forms the basis of the paper. This is a discussion paper.

ABSTRACTS

Sunday, 9 June 2013 - Session 3B

Engage children to public art - Start with their teachers first

Wong Kit-mei Betty, The Hong Kong Institute of Education, Hong Kong

Abstract: There is a growing concern and urge to recruit young audiences into the public and community art, and to make aesthetic and art appreciation part of the life-blood of society. Unlike US, Australia and other European countries, appreciating public artworks and visiting museums is not a usual leisure activity for Hong Kong families. In general, visits arranged by schools are most likely to be Hong Kong children's initial and key encounter to public and community art. Thus, it is important for kindergarten teachers to have interests and adequate pedagogical content knowledge in public and community art. This presentation aims to report the design of an undergraduate course which aimed to arouse in-service kindergarten teachers' awareness of public art. Teachers' learning experiences and reflections will be revealed.

ABSTRACTS

Constructing places in educator's minds that inspire art learning in Early Childhood contexts: John Dewey's foundational influence on visual art pedagogy of Reggio Emilia

Gai Lindsay, University of Wollongong, Australia

Abstract: This theoretical presentation will draw philosophical and pedagogical links between the work of John Dewey and the Reggio Emilia Educational Project in Reggio Emilia, Italy. Developed to inform current research about the visual art beliefs of early childhood teachers and childcare educators, these connections describe an enlightening framework that can support professional reflection about visual art pedagogy.

The preschools in Reggio Emilia are recognized internationally for their high quality practice in early childhood education, with Howard Gardner suggesting they have surpassed the progressive work of John Dewey through their seamless connection of philosophy and practice (2011, p12). The key philosophical and pedagogical tenets of the Reggio Emilia approach were identified through a comprehensive literature review. Using thematic induction (Eisner 1998), the tenets were then compared and aligned to John Dewey's philosophies of democracy, education and art (Dewey 1916, 1934; Cuffaro 1995; Dewey 2011/1899). The identified thematic links are further illustrated using auto-ethnographic reflections in response to attendance at the 2012 International Conference in Reggio Emilia, Italy.

The analysis proposes and articulates Deweyan influences on the visual art philosophy and pedagogy of the Reggio Emilia approach that have not been previously documented. These findings will support early childhood educators to consider the foundational philosophies that inform their pedagogical practice, and contribute to knowledge in the early childhood community regarding John Dewey's significant influence on the foundational philosophy of the Reggio Emilia educational approach.

ABSTRACTS

Workshops

Children's Creative Paper-Cutting Workshop

Presenter: YAO Bingyue, Xiaowei Liu, Pioneer Education Institute for Children, Beijing, China

Abstract: Children are able to learn creative traditional paper-cutting as early as age 3. Traditional paper-cutting does not need to make drawing. By learning the traditional way of paper-cutting, children are able to make better and creative expression of their understanding of the world. Meanwhile, they learn how to appreciate the old tradition and become the inheritors of the intangible heritage. The workshop is to teach anybody who has an interest to in traditional Chinese paper-cutting and see how it works for children.

Blue for boys, pink for girls,? I wonder what happened to the rest of the colour spectrum!

Presenter: Persephoni Krasidou, Ministry of Education and Culture, Cyprus

Abstract: This workshop introduces an Art Therapy approach in exploring gender identity and deconstructing stereotypes using art media as a tool. Gender Identity is an individual's self-identified as male, female, both or neither. Children become conscious of their gender identity between the ages of 18 months and 3 years. Language, however, fails to offer enough terms in naming the complexity and diversity in the range of gender. Individuals acquire a fair amount of stereotypical knowledge on gender and gender roles from early in life. Stereotypes are socially constructed and differ on personal and cultural basis. Through this workshop participants will have the opportunity to explore their stereotypical beliefs on gender, and visually and creatively deconstruct them. Art can offer a safe space and the tools on exploring more accepting views of the gender fluidity along the gender spectrum rather than focusing on the gender binary of male/female. What happens when gender roles get mixed up? Where does your "male" and "female" side lie? Is there such a thing as (wo)manhood? And how is it developed? Is your (wo)manhood in danger? Should we worry about it? or maybe not? Have fun by creating a real mess of it all! for boys, pink for girls,? I wonder what happened to the rest of the colour spectrum!

ABSTRACTS

The otherness of myself: 'I and myself'

Elena Christodoulidou (choreographer/dancer/writer), Amfidromo Chorotheatro, Cyprus

Abstract: Growing up sometimes we forget things we learnt in the past, heard, listened to, smelt, felt. One obviously forgets all the stages she/he passed through life, tending to remember the most recent situations and state of mind, body and soul. It's crucial to seek self-identity not only in present but also in the past since its essential for inner peace and happiness. Who and how are we? Did we fulfill the desire of an identity we carried all these years, did we meet our goals of this identity, do we succeed or do we feel a sense of inadequacy? Ourselves are the most important to look after, to look inside, to search and colour them in different ways. Our identity should be the most fulfilled 'body' in our mind, feeling successful every single moment even if sometimes we have to change the relationship between 'I and myself' between the identity we created through many years but we turned into something completely different. Let's recover ourselves and finally recognize 'I and myself'. Through the workshop people can explore, be open, remember, unpack their memories and share how they choose to live in a world that is diverse. Participants should wear comfortable clothing as the workshop will contain a warm up.

The art that includes other arts

Presenter: Anthia Michaelides, Department of Education, University of Cyprus

Abstract: According to Gill (1990) the arts combine different means which allow knowledge to be shared and communicated with others. Research has shown the positive influence and impact the arts have on pupil's creativity, fluency, imagination and innovation as well as to their willingness "...to display their learning publicly" (Burton, Horowitz, & Abeles, 1999, p.36). In addition, Goldberg (1997) states that by: Integrating the arts as a forum for expression gives students whose learning tend towards the visual, kinesthetic, spatial, or auditory more freedom to communicate their understandings. Thus, when a teacher encourages students to work with ideas through the arts, she more fully taps into their varied learning styles and her practice incorporates student-specific pedagogy. (p.14) Drama as one of the arts has the ability to combine many other art forms in one (Trivila, Xarli, & Spinthaki, 2012). Regarding drama, Grainger (2003) highlights, its importance to both children and teachers given the social experiences that are

ABSTRACTS

implement through it. Drama "...represents an opportunity to construct powerful and imaginary worlds together, and enables speculation, modification and transformation of our understandings through examining different people's perspectives, alternative possibilities and the consequences of our actions" (Grainger, 2003, p.44). This workshop aims to present how the arts, emphasizing on drama, can and need to be interrelated to enhance in depth creative experiences. Given specific stories from children story-books and employing a combination of drama techniques, such as "teacher in role", "hot chair" and other, together with materials, the participants are invited to create a short representation of the story they are given adding their own identity and personal elements to the story. Visual art is an integrated and necessary fraction of drama especially when considering the early year ages of preschool. When it comes to illustrating a story, props and materials support and assist the understanding and representation of the story. Thus, the participants will be asked to employ the materials in innovating and creative modes for example by creating costumes, sceneries or even sounds, giving to the story a more vivid presentation and thus adding their personal traits of identity.

Lernwerkstatt" - a Place for discovering learning and the creation of new experiences

Presenter: Sibylle Haas, EB Nordwest Berlin Child Care Centers Professional Development

Abstract: Young children are explorers and researchers. They need the dialogue with adults, who did not forget how to play, to explore objects of everyday use, to ask and find their own answers. Sometimes pedagogues tend indeed to forget noticing the very basic experiences of children and to appreciate them as basic steps to discover the world. With the help of some slides I would like to invite you to a promenade through my workshop centre, which is created as a challenging place for our professional development courses of studies. In little boxes, bags and suitcases you will find some low budget material for your own hands on experience. "Room is the third pedagogue" that is the message from Reggio Emilia. We will discuss what this means for classrooms and training areas for adults.

ABSTRACTS

Storigami

Presenters: Eliza Pitri, Agni Stylianou, Antonia Michaelidou, University of Nicosia, Cyprus

Abstract: Pre-primary school teachers are challenged to provide creative instructional methods while helping students recognize that they should be actively involved in their own learning. This workshop presents a way to engage educators through the use of an innovative instructional method which emphasizes the associations that take place in the brain as a person learns and which is rooted in the cognitive perspective of learning. Storigami is a technique that combines storytelling and illustration of the story's events through origami, the Japanese art of folding paper. At the end of the story, a three-dimensional object is created. Origami, even in its simplest forms, for individuals that had not mastered the techniques, becomes a mechanical individual process of simply following given steps. Storigami is a way to approach an activity of folding paper in a critical and creative way not only individually but as a community of learners as well. Everyone loves to tell stories to entertain or communicate information, and storigami is a storytelling process that facilitates creativity as a characteristic of processes rather than products. This approach provides active involvement in a wide variety of physical and mental actions. When the technique is applied in the classroom, children are having fun and at the same time they are making sense of the knowledge they are learning. Children practice organizing information so that it makes sense and can be remembered. Through storigami children can work together in the learning process, negotiate meaning and understanding and relate the folds of an origami to something concrete in order to remember a sequence of folds. This workshop aims to introduce this strategy and provide participants with the opportunity to create small group storigamis.

ABSTRACTS

I see you, you see me

Presenter : Naoyuki Ishiga

Abstract: Competent social skills are an important factor in the successful development of young children (Ladd 1990, Katz & McClellan 1991). Collaborative and playful interactions between adult and child and child and child often help with concepts like intersubjectivity and turn taking (Rogoff 1998). Social competence also relies on accurate reading of non-verbal body language. While some children are adept at reading body language others need help. Parents and teachers play an important role in helping young children learn to become more social competent (Harrist, Pettit, Dodge, & Bates, 1994). When we apply the notions of intersubjectivity and apprenticeship to art making with young children we have been challenged to find appropriate and engaging activities that allow both child and adult to respond each other's gestures, marks and art making in authentic ways.

This workshop demonstrates a dialogic model for adults and children to come together around a drawing and painting activity where they are required to look carefully at each other and to respond to the others mark making in a cooperative and collaborative manner. It requires a high degree of non-verbal communication and empathy for the other. It provides a context for an intimate dialogue through art making. The process is flexible and responsive. Two people face each other on either side of a transparent sheet of perspex. Each can clearly see the other. Begin by one person drawing a circle on one side of the plastic. Then the other responds with a mark on the other side. Each gesture and facial expression is visible as if looking in a mirror. Each mark affects the next. Let's draw each other!

ABSTRACTS

A Colourful Journey of Self Awareness

Presenter: Maria Vassiliadou, Frederick University, Cyprus

Abstract: The aim of this workshop is to give to the participants the opportunity to express themselves, to overcome the cerebral line and get closer to their feelings through art. Also they are going to gain self-awareness during the artistic creation. We cannot understand the others if we are not communicate with our inner self. We cannot live among the others if we do not know who we are. A human being can have the sense of his presence but this is not enough if he is not confident about his personality. In our days, we are living in a demanding society and the rhythm of our lives is extremely quick and at the same time stressful hence we don't have time to "look at ourselves in the mirror". Although it is challenging we are trying to avoid it with the excuse of the lack of time. Artistic creation can be a relaxing and satisfactory way of expressing ourselves especially for small children. It is very important for the children to develop encouraging and positive feelings about the artistic creation. Therefore they can feel secure and confident to express their feelings and thoughts through it. Consequently it is essential for all the adults, educators, parents, decision makers and generally for all those who are involved with children to transmit the value of the artistic expression for self-awareness. Certainly the purpose of this workshop is to demonstrate to the participants a series of techniques of self-expression through art and make them feel comfortable to use them while they are approaching small children aiming to have a better communication with them.

ABSTRACTS

Non-stop Workshops in collaboration with artists

Traces

Artist: Christos Lissiotis

This non-stop workshop will take place during the conference in collaboration with the artist Christos Lyssiotis, and it will be open to all participants.

The workshop emphasises the importance of traces (of the act of leaving traces) recognised by every aspect of human exploration of the past, of ones' self, and of crime. Identity is represented as a mosaic of traces. The manifestation of identity is realized by the homogenization and amalgamation of these pixels of traces. The dynamic of this workshop is based on the intimacy and spontaneity of the act of leaving a trace on a material that encompasses both the instant and the immortal that is clay. Leaving your trace on a set piece of clay, instantly and spontaneously, will not only act as personal relief from everything you hear and discuss, but also as a physical relief of your own trace, which will be displayed at the end of the conference.

WE ME

Artist: Christina Christofi

This non-stop workshop will take place during the conference in collaboration with the artist Christina Christofi and will be open to all participants. The main purpose of this video is to investigate some issues that concern people universally, despite their gender, culture and social background. It is going to be a video collage of different people, from different cultures.

- People are going to be interviewed on these questions:
- What is your biggest fear?
- If you had the choice to become something else what would that be?
- What will you do if you knew you could only live one day?
- Can you sing a song that you remember from your childhood?

ABSTRACTS

How do people respond to these kinds of questions? Are there any similarities or oppositions in terms of our fears, desires, or on how we respond on issues of life and death? In the final video, the viewer will only hear the answers without knowing the initial question and the people's faces are about to project simultaneously in a split screen.

Dream Play Act

Artist: Christina Christofi

The workshop will take the form of an installation between an indoor and outdoor space, between manmade and natural surroundings, between dream and reality. Participants will be invited to interact with objects and spaces through their senses. The installation is a result of a collaborative work of many people including the artist Christina Christofi, teaching staff of the Department of Education-University of Cyprus, children of early childhood settings, and Athalassa Environmental Centre.



SOCIAL EVENTS

Welcome Cocktail

Friday, 5 June 2013

Time: 19:30

Location: Assembly Hall (Main Campus - Kallipoleos Avenue)

Evening Walk

Saturday, 8 June 2013

Time: 18:30

Location: Evening walk to the historic old City and visit to the Nicosia
Municipal Arts Centre

Conference Dinner

Saturday, 8 June 2013

Time: 20:00 – 22:30

Restaurant: "To Tsipouradiko" at STOA Lefkosias

Address: PLateia Old Dimarxeiou,1016 Nicosia, Cyprus

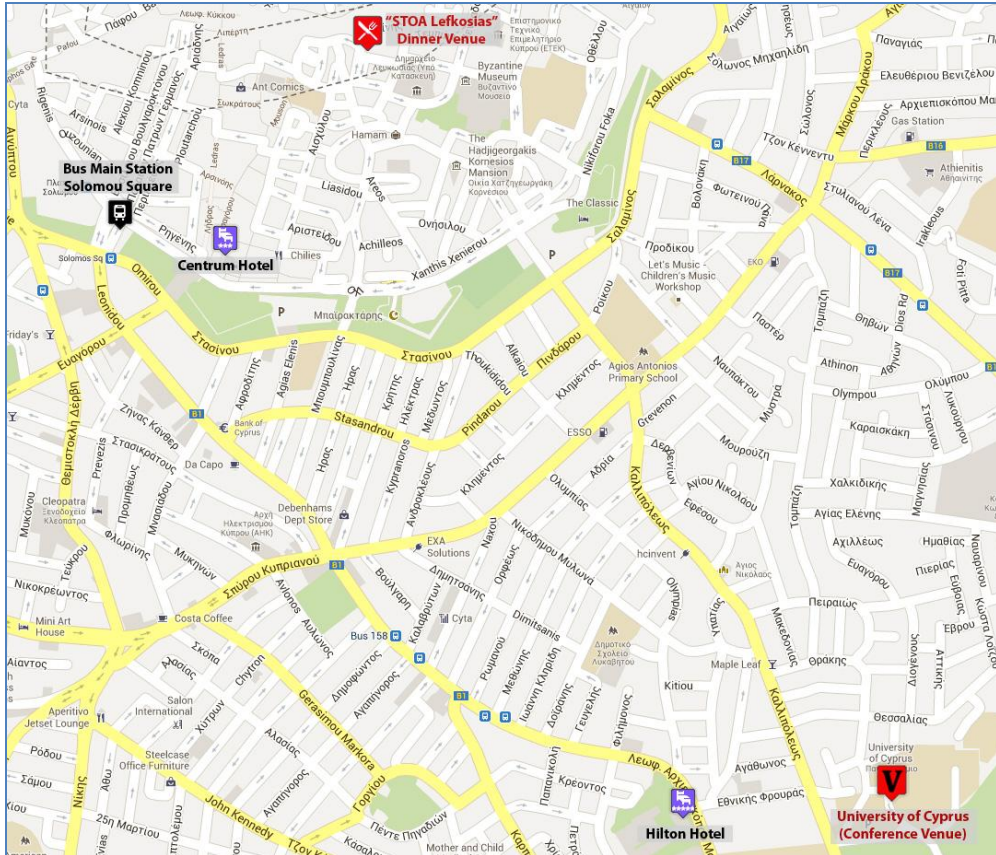
Tel: +357-22-875822

Participants who will attend the Conference Dinner must arrive at the restaurant at 20:00. For instructions regarding the location of the Dinner Venue, please see the map on the next page or follow the link below:

http://cyprusconferences.org/conference_map/aec2013.html

SOCIAL EVENTS

Conference Dinner Venue Map



TRAVEL INFORMATION

For all tourist information concerning sites of interest; visit the official webpage of Cyprus Tourism Organization (www.visitcyprus.com).

Travelling Around Nicosia

Please visit 'OSEL Buses' website at www.osel.com.cy to find route, timetable and map that matches your preferences.

For ease of reference, **Route 150** (University of Cyprus – Solomos Square) passes by University of Cyprus, Kallipoleos Avenue – VENUE and ends up at Solomos Square - city centre.

- One Way Ticket - €1,00
- Nightly Ticket (23:00-04:00) - €2,50
- Daily Ticket - €3,00

Public Buses

Please visit the official website of Cyprus By Bus: www.cyprusbybus.com.

- Intercity routes - Intercity Buses: www.intercity_routes.com
- Limassol inner-city routes - EMEL Buses: www.limassolbuses.com
- Paphos inner-city routes - OSYPA Buses: www.pafosbuses.com
- Famagusta inner-city routes - OSEA Buses: www.oseabuses.com

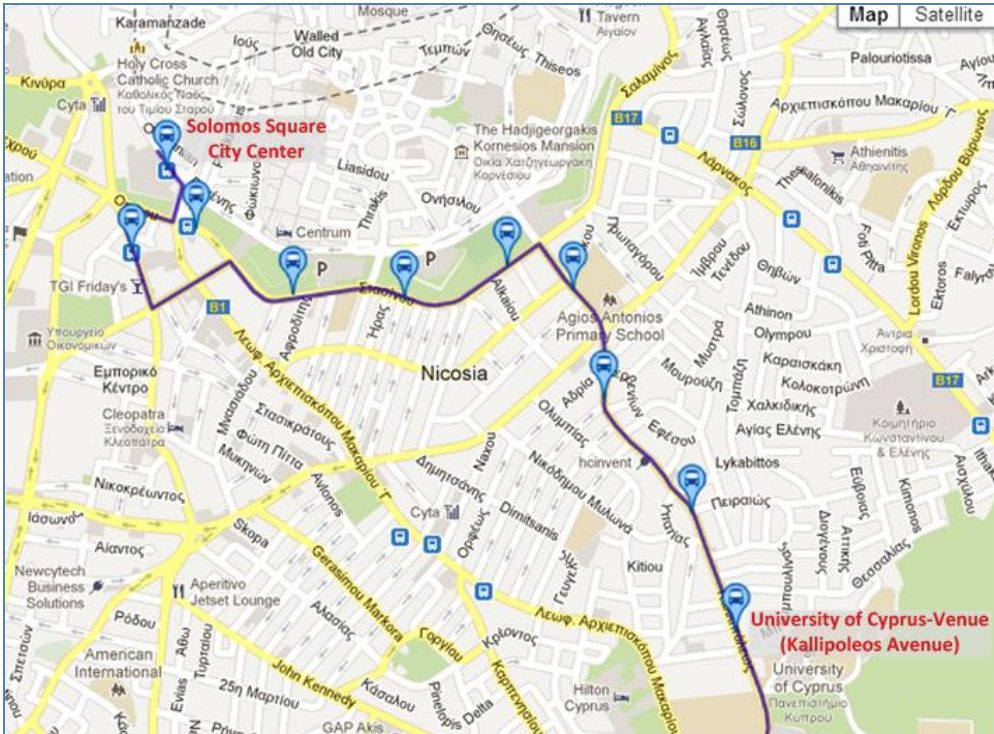
Local Taxi Services

- Akis Taxis: +357-99-463463
- Columbia Taxis: +357-22-780444

You also can ask the Reception desk of your hotel to call a taxi for you.

TRAVEL INFORMATION

Nicosia Route Map



TRAVEL INFORMATION

Getting Back to the Airport

Private transportation to the airport

Alternatively, whether you require a transfer to Larnaca or Paphos Airport, you can contact a member of staff at the onsite Conference Registration Desk who will be pleased to reserve a taxi for you.

Public Transportation

To Larnaca International Airport:

Option 1:

- The service from Larnaca Airport to Nicosia and reverse is provided by KAPNOS AIRPORTS SHUTTLE. Please visit their website for more information; www.kapnosairportshuttle.com.

Option 2:

- Use Travel & Express (Intercity service taxi). For more information please visit www.travelexpress.com.cy

To Paphos International Airport:

Option 1:

- Step 1: Firstly, you need to reach Solomos Square bus station; for ease of reference you can use the public bus route 150 from University of Cyprus to Solomos Square. Please visit 'OSEL Buses' routes and timetable at: www.osel.com.cy. Alternatively, you can get a taxi.
- Step 2: Take the Public Bus Company 'Intercity Buses' (Green Buses): www.intercity-buses.com to get to Paphos city (Pervola-Karavela Station – last stop).
- Step 3: Use the public bus route 613 from Paphos Airport to reach Paphos Airport. Please visit 'OSYPA Buses' website at www.pafosbuses.com/en to find map and timetable.

Option 2:

- Use Travel & Express (Intercity service taxi). For more information please visit www.travelexpress.com.cy

USEFUL CONTACT NUMBERS

Country code prefix:	+357
Directory Enquiry Service:	11892

Emergency Numbers

Private Doctors on Call:	90 901435
Ambulance & Police:	112 or 199
Pharmacies (after hours):	90 901415
Nicosia's General Hospital:	22 603000

Other Useful Contact Numbers

Airports

Larnaca and Paphos International Airports:	77 778833
--	-----------

Hotel Details

Hilton Resort 5*

Archbishop Makarios III Avenue, Nicosia, 1516, Cyprus
Tel: +357-22-377777 | Fax: +357-22-377788

Centrum Hotel - 3*

Nicosia City Center, 15 Pasikratous Street, Eleftherias Square, 1011 Nicosia, Cyprus
Tel: +357-22- 456444 | Fax: +357-22- 873560
E-mail: info@centrumhotel.net

UC Hall

20 University Avenue, Aglantzia, 2109, Nicosia, Cyprus
Tel: +357-22-267700 or +357-99-892804 | Fax: +357-22-267701
Email: info@uchall.com.cy

USEFUL CONTACT NUMBERS

Local Coordinator

EasyConferences Ltd

Phone: +357 22 591900 | Fax: +357 22 591700

Email: info@easyconferences.org



If at any given moment during your trip to Cyprus, or at any time throughout your stay, you find that you require assistance, please contact Mr. Petros Stratis at: +357-99-653444.

VENUE AND HOTELS MAP

