

# ART EDUCATION IN THE TIME OF CORONAVIRUS

REFLECTING ON TODAY, ANTICIPATING TOMORROW

BOOKLET OF ABSTRACTS

OLOMOUC 2020

This booklet of abstracts is a co-publication by the Palacký University Olomouc | Faculty of Education and the Czech Section of INSEA. The main organiser of the conference was the Czech Section of INSEA in cooperation with partners: Department of Art Education, Faculty of Education, Palacký University Olomouc, USSEA (United States Society for Education through Art), Olomouc Museum of Art & Canterbury Christ Church University. We are honoured that this event was endorsed by INSEA.

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of Education

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olomouc



DEPARTMENT OF ART EDUCATION  
FACULTY OF EDUCATION  
PALACKÝ UNIVERSITY OLMOUC



# FOREWORD

It is our great pleasure to bring to you a booklet of abstracts that conveys the very essence of the conference titled *Art Education in the Time of Coronavirus | Reflecting on Today, Anticipating Tomorrow* that took place 12-15 October, 2020 exclusively in the online environment.

As the title suggests the main purpose of the conference was to respond to the new and in many ways unprecedented situation the whole world found itself in back in March 2020. Measures against the spread of coronavirus changed our lives almost overnight. In many countries, schools, museums, galleries and theatres have been closed, cultural events have been suspended and social life has been curtailed. Art teachers were challenged to deal with this new situation, staying in touch with students and supporting them in their independent study. Many faced the task of communicating the importance of art education, which often lagged behind. Cultural institutions and

museum and gallery educators were faced with the question of how to stay in touch with the audience in those changed conditions and how to present cultural heritage and art in a situation where cultural life was paralysed. Distance education, which was previously approached with much hesitation, and virtual communication have often become the only way to continue teaching art education or to mediate art collections and exhibitions.

Coronavirus has shown us - and continues to do so - that people do not have the world under control. The effects on people's lives and health or on the economy are devastating, yet every crisis is also an opportunity to think, to transform internally and to invent new ways in which to live, to communicate, to teach. We have witnessed a situation where our plans and established ways of life - seemingly stable and solid - fall apart almost instantly. We have known how fragile civilisation is. Can we learn from this experience? Can we prepare for

the next crisis? Are there any points of reference we can rely on in the future? Has the current crisis taught us anything new about humankind, about the power of interpersonal sharing, about the meaning of art and the importance of art education? Can we emerge wiser from the crisis?

In light of the new global reality that continues to have an affect on every part of our life including art education, we thought it important and necessary to reflect on how art and art education community has dealt with the challenges presented by the pandemic. By holding an online conference, we aimed to create a borderless virtual platform open to anyone and anywhere and thus bringing us, the global community of art educators, closer together. We hoped to create an opportunity for us all to share experiences and examples of good practice, but also to reflect theoretically on what we have experienced. Experts from the field of pedagogy and other

social sciences and humanities, teachers of art education and other expressive disciplines, educators of museums and galleries, artists or representatives of cultural institutions were all invited to participate.

And the turnout was overwhelming. We received over a hundred contributions in a variety of visual and textual forms from every continent. The number of our passive participants reached one thousand and continued to increase during the conference. Everybody that took part in the conference, be they actively contributing or attending, has shown to the world that the people involved in art and education through art come together as one big family helping each other and sharing their ups and downs. The fact that we met here in such great numbers is a testament to the importance of education through art whose voice indeed does matter.

The official dates of our conference are over, but the conference website

platform with all the beautiful content in it lives on. It will continue to live on so that you, your friends, colleagues, students and anybody interested can make use of it. It will continue to be a source of great experience and expertise in the area of art education in the context of such an unprecedented situation as the current pandemic.

Dear friends, we hope you enjoyed our conference and will continue to benefit from the many contributions!

Your organisers

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# GUIDELINES TO THE CONFERENCE PROGRAM

The content of our online conference was offered in **two modes**:

**1. synchronous** - live-streamed, happening online in the real-time (live discussions hosted by our partners and some workshops; their time was precisely determined, and they took place through various video conferencing applications),

**2. asynchronous** - not live-streamed (most of the papers that you could listen to, read or view at any time and that were and still are accessible in various places on our web platform).

The individual papers and points of the program were really interesting and varied, and as organisers we believe that you have enjoyed them both during the conference and after.

We would like to keep the web platform alive even after October 15. Most of the active participants agreed that their contributions would be available after the conference, so there is nothing to prevent our website from becoming an in-

teresting archive and source of inspiration in the future.

A detailed program can be still accessed on the conference website, divided into different sections, as well as a clear list of all speakers, in which individual authors can be searched for alphabetically. See here: <https://www.inseaconference.com/speakers>

**The conference program includes the following parts:**

- **Grand Opening** and greetings given by organisers and partners (asynchronous);
- **Cultural program** as an additional part to the Grand Opening of the conference (asynchronous);
- **Keynote section** with presentations of keynote papers (asynchronous);
- **Live discussions hosted** by our partners (synchronous);
- **Workshops** (synchronous and asynchronous; instructions on how to participate were given in each room; some workshops required registration);

- **Individual sections (asynchronous)** with papers of active participants/speakers.

In addition to live discussions and workshops, our conference also enabled participants to interact through **posts and comments** to individual papers and also through the **General Discussions** page, where registered participants could create their own posts and discuss in chat rooms of other participants.

It was possible to log in to a discussion forum upon registration as a conference participant and consequently upon a membership approval.

Updates on our conference were also provided via our social networks - Facebook and Twitter.

Our conference platform was open on October 12, 2020 at 00:00 Central European Summer Time (CEST).

# CONFERENCE PROGRAM

## Grand Opening

Grand Opening and greetings given by the organisers and partners and additional cultural program

### **Petra Šobánková & Jiroutová Jana**

Czech Section of INSEA, Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Opening speech by the event organisers

### **Glen Coutts**

InSEA President

University of Lapland, Rovaniemi, Finland

**Welcome and Introduction: Three C's for Art Education?**

Welcome and introduction speech by the President of the International Society for Education through Art

### **Gina Renotière**

Olomouc Museum of Art, Czech National Committee of ICOM, Czech Republic

Opening speech by the Deputy Director of the Olomouc Museum of Art, Head of the Department of Modern and Contemporary Art - Central European Forum Olomouc, curator, President of Czech National Committee of ICOM, Czech Republic

### **Ryan Shin**

President of USSEA, University of Arizona School of Art, USA

Welcome speech by the President of the United States Society for Education through Art

### **Peter Gregory**

Principal Lecturer in Education (Creative Arts), Canterbury Christ Church University, UK; Co-Chair of the European Regional Council of the International Society for Education through Art (InSEA)

Welcome address by the co-chair of the European Regional Council of the InSEA

**Libuše Ludíková**

Faculty of Education, Palacký University Olomouc, Czech Republic

Welcome speech by the Dean of the Faculty of Education, Palacký University Olomouc, Professor of Special Education, Czech Republic

**Tomáš Chorý**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

Welcome speech by the Head of the Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

**Jan Slavík**

Department of Art Education and Art Culture, Faculty of Education, University of West Bohemia in Pilsen, Czech Republic

Opening paper by an important representative of Czech art education | **How is the World Made... and Is that Good?**

In the curriculum of general education schools, art education is unique in that it provides children with the opportunity to learn through their original creative expression. In other words, in art lessons children should and can learn by expressing their thoughts, ideas, opinions and attitudes through artmaking activities. There is no difference between them and visual artists - a work of art, whether artistic or that of children, is an original creative expression. An original creative expression would be of no value to children's learning, nor would it have a value in a broader cultural sense, if its content did not bring new knowledge, if it did not expand and enrich human experience. Zuidervaart (2015) therefore characterises the original work as an unveiling - as the act of discovering of the unknown. In the same sense, we speak of arts-based research (cf. Eisner, 2006) or artistic research (cf. Hannula, Suoranta, & Vadén, 2005).

Comparing artistic expression with scientific research, we openly confront the authority of art with the authority of science, and we can cast doubt. In what sense can an original artistic expression be a discovery or the unveiling of the unknown, if it is not substantiated by a scientific method and objectively supported by evidence based on facts in the regime of evidence-based research? What is possible to explore, to analyse or to learn through artistic means, so that we do not face legitimate criticism when confronted with scientific learning? Arguments to discuss these issues are offered in the paper.



## Cultural program

**Ana Miltz**  
**Czech Republic**

DJ set | DJ Ana Miltz plays for us from the forest. Field recordings, cassettes, LPs and more. Nature, folklore, synthetic sounds and diversity. Existence and nothing.

**Theatre group Geisslers Hofcomoedianten**

Theatre group Geisslers Hofcomoedianten presents... the first release of the performance recording exclusively for INSEA conference participants!

**Isabella Andreini | Geisslers | In the Blueberry Bushes**

**A Woodsy, Erotic Pantomime | Opus Andreini No. 3**

Love moves mountains, but passion makes of people... what? Those who don't want to flash with passion, should not

go to the forest! A titillating comedy full of forest fruits and desirous animals. Based on the play by the famous actress and writer Isabella Andreini La Mirtilia (1588), the first preserved pastoral by the female author's pen. The third part of the dramaturgical cycle Opus Andreini.

**Jolana Šturmová**  
**Performer, dancer, choreographer and member of the dance company Soc.Kult.**

**The End of Blaho | The End of Bliss**

In May 2020, she successfully graduated from the Duncan Center Dance Conservatory. During the quarantine, she worked on a short dance film at the Duncan Center Conservatory, which focused mainly on issues such as the future, global and environmental issues, alienation, loss of identity, closing myself out of the world, finding myself and finding a solution to the current

quarantine and pandemic. The film takes the form of a diary that reveals her personal experiences from the quarantine period.

**Vladimír Havlík, Pavla Baštanová, Michal Čepelka, Robin Michenka & David Bartoš**  
**Basement, Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic**

**Multimedia Are Art | Online exhibition**

The Basement gallery presents a group exhibition of five Czech artists and teachers of art. They are all individually creative persons who are used to work with multimedial platforms in their artworks as well as in their educational processes.

12-30 October 2020, Basements website: <http://basement-project.art/multimedia-are-art/>

# KEYNOTE SECTION

**Susan M Coles**

Artist, Coach and former President of  
the National Society for Education in  
Art & Design, United Kingdom

## **Networking and Advocacy, or The Wisdom of Crowds**

I want to explore the theme of collaboration through networking. In his book *The Wisdom of Crowds* James Surowiecki, the American writer and journalist, contends that groups of people can be collectively more effective at solving problems, undertaking innovation and decision making than individuals or elite groups. What happens when you also start to learn collaboratively and together in a network? How does the community of inquiry create learning space, and also support the well being and self esteem of those involved? Our community, our collaboration, our networks - they all give us opportunities to promote and to defend art craft and design education. This then, is my story.

**Steve Willis**

Missouri State University  
in Springfield, USA  
InSEA Vice-President

## **A Reflection on Mindful Meditation**

At this time of the global pandemic, lives can seem out of control as chaos and violence are in the news and in the streets of our neighborhood. This is particularly true in the United States as protests are common and the COVID virus continues to expand as many people in the US ignore precautionary medical advice and continue to socialize in close proximity without a mask. Chaos and turmoil are difficult even for the citizen who has experiences in difficult times such as warfare, social unrest, economic crisis, and health concerns like Ebola, avian flu, aids, and now, COVID-19. But this talk will focus on helping children.

I will propose school procedures that can help stabilize the students and

their environments. In this, I will refer specifically to Mindful Meditation.

**Allan G. Richards**

**The United States Society for Education through Art, The International Society for Education through Art, University of Kentucky, School of Art and Visual Studies, Lexington, USA**

**Art Education in the Time of Coronavirus, Reflecting on Today, Anticipating Tomorrow and the Influence of White Supremacy**

In preparing the keynote address for and thinking about the title designated to the Czech Republic InSEA conference, *Art Education in the Time of Coronavirus, Reflecting on Today, Anticipating Tomorrow*, it raised two principal questions in my mind as it related to COVID-19 pandemic and the protests we have been experiencing in the United States and abroad.

Why are Black and Brown people disproportionately infected and killed by the COVID-19 pandemic? While so many Black and Brown people unjustly brutalized and murdered by the police for years, the brutal murder of George Floyd cause an eruption of protests and anger on the streets of the United States and abroad, why?

While different, the thread that seems to connect these two situations is racism. Racism is an attitude of superiority that is developed over hundreds of years and manifests itself into privilege for some people who use this privilege to advance themselves and denigrate Black and Brown people educationally, economically, politically, and socially. A modern multiracial society cannot sustain or advance itself by pretending that racism does not exist because it is perceived not to impact some people. Addressing racism is not about taking from one group to make the other better but to strength-

en society so that all its people can thrive equally.

Nelson Mandela says, "Education is the most powerful weapon which you can use to change the world." My anticipation for tomorrow is to improve the human condition by educating students to recognize racism and how to address it. This is the focus of my presentation for the Czech Republic InSEA conference. In addition, I will discuss pedagogical approaches and strategies to achieve this goal.

**Janinka Greenwood**

**University of Canterbury, Research Lab for Creativity and Change, New Zealand**

**Inside-Outside: A Post-Covid Exploration of the Possibilities of Art Education**

At the same time as lockdown has isolated and insulated many inside the space of an apartment, in the world outside tempestuous movements rage.

The virus, wildly infectious and minimally understood cuts an alarmingly rising curve. Hundreds of thousands mass in demonstrations about race, power, political interests, human rights, sectarian angers. Truths, speculations, petty gossip and lies mingle in social media and journalism. Economies teeter. Existing territorial and power disputes continue, perhaps grow.

The power we have as individuals, always somewhat fragile and limited, now appears further restricted by enforced seclusion and technologically mediated communication. A widely lauded function of the arts is that art-making provides both a medium and a critical yet visceral framework to question, explore and make at least transient and perhaps troublesome sense of the inner human situation and the world outside.

In arts education we probe how artists in our heritages have struggled with such sense-making and work to facilitate new relevant navigations

into making meaning in the face of problems. In this post-Covid era (and I use the term post- in the sense of something begun but not yet completed) we have plenty of material that needs to be made sense of. However, it seems that many of our most familiar tools have been confiscated and our opportunities curtailed. Some arts may be made in solitude; others depend on physical interaction. All expect and need audience. The varied ways of using one or more of the arts as a medium for learning, for research or for health have developed in contexts that allow embodied and interactive collaboration. Can we usefully adapt our existing practices to survive the restrictions of this time? And can we do so with aesthetic flair as well as with educational effectiveness? This presentation will be in part theoretical, teasing out the core elements of what makes arts education effective. It will also examine some post-Covid examples of communal art-making that

have sought to break through the barriers of separation, more or less successfully.

**Olusegun Michael Adeniyi**  
**Caleb British International School,**  
**Lagos, Nigeria**

#### **Virtual Learning Space and Its Impacts During the COVID-19 Pandemic Lockdowns: A Case Study of Art Educators' Hangout**

There is a growing demand for global competence and cross-cultural skills, and that international experience is invaluable for teachers and their students; but the lockdown due to the COVID-19 pandemic has put a halt to so many social and academic gatherings. For this reason, Teaching Visual Art has created a virtual meeting place for art educators tagged Art Educators' Hangout. Reality of today's world during the COVID-19 pandemic is that things are no longer the way they were.

The world is observing social distancing and this has made it impossible for art educators to come together physically as the borders are closed and countries are on lockdown. The Art Educators' Hangout has offered the art educators the platform to discuss their works, interact and inspire one another towards advancing the learning field of Art and improving the quality of art education on the continent of Africa. The initiative is to foster dialogue and sharing stimulating art projects to improve creativity and art appreciation with the vision to build network of art educators across the continent of Africa that are locally relevant and influential with global perspective. This presentation provides the broad overview of the virtual learning space, Art Educators' Hangout and its socio-economic impacts on Art educators during the COVID-19 pandemic lockdowns.

**Bee-Lian Kehk**  
National Institute of Education, Nanyang Technological University, in Singapore

#### **Re-thinking the Meaning of Art for Children and Adolescents and the Type of Art Education for the Future**

The current pandemic has swept swiftly across the globe and destabilized many traditional social institutions that we are familiar with, and one such institution

is schools. The present crisis has also forced us to confront fundamental issues in art education that we have perhaps, ignored or not taken seriously for a long time. Art education in schools is often subjected to political and social agendas and are ascribed roles that are consistent with and supportive of various governments' ideals. While many of these roles of art education are reasonable and valid, it is timely for us to re-evaluate

the meaning of art education for children and adolescents. In Singapore, we are fortunate that art is a mandatory subject for students from primary to secondary 2 level. However, what does art education mean to these young people and what can we do to create meaningful art experiences for them? In addition, present constraints brought about by the crisis such as social distancing measures, museum closures and online learning take away the very kind of learning in art that is anchored in actual physical viewing, demonstration, modeling and making. I will share experiences from Singapore's context and discuss the need for art teachers to be technology-ready. I will also suggest that we think about why young people make art and the possible value it holds for them.

# LIVE DISCUSSIONS HOSTED BY OUR PARTNERS

## **Drop in Question and Answer Session with InSEA President Glen Coutts and InSEA Secretary Patsey Bodkin**

Live discussion room hosted by Glen Coutts and Patsey Bodkin; Monday 12 October, 2020 from 14:00 BST (15:00 CEST) via ZOOM.

Glen Coutts and Patsey Bodkin hosted a discussion room. This drop-in session offered delegates the chance to find out about the International Society for Ed-

ucation through Art (InSEA). Glen Coutts answered any questions about InSEA; its aims, what it does, how it operates, how you can contribute and how to join the worldwide community of education through art.

## **Re-learning, Re-thinking & Re-framing Art Education**

Live discussion room hosted by InSEA ERC, host: Andrew Ash, treasurer

of ERC; Wednesday 14 October 2020. Time 12.00 BST (13.00 CEST) via ZOOM.

Members of the InSEA European Regional Council reflected on the pandemic and offered insights from five different European countries perspective (Finland, Germany, Greece, Hungary & UK). The intent was to share experiences and examples of good practice. The panel asked questions of the past, present and future art teaching. The panel generated a discussion on pedagogy, curriculum and speculated on the future challenges for art teachers. It was intended for the audience to be active participants in the discussion and therefore opportunities were generated for the audience to engage with the panel and explore ideas. The discussion room was a generative and inclusive session designed to share and explore possibilities for Post Pandemic art teaching.

## **USSEA: Facing COVID-19 Challenges and**

**Re-envisioning an Interconnective  
Future**

Live discussion room hosted by USSEA  
Board of Directors; Thursday 15 October,  
2020 between 13:00-15:00 Eastern  
Time (19:00-21:00 CEST); via ZOOM.

In this session, art education scholars from the United States Society for Education through Art shared their unique and shared challenges resulting from teaching and researching practices in the era of COVID-19. Expecting a transformation of art education practices in our field, we have re-envisioned and created new possibilities for art education beyond teaching art virtually. The audience and presenters discussed significant discoveries and issues regarding re-imagining art education and connecting with each other locally, regionally, and globally, by sharing specific discoveries, strategies, and solutions to help art educators transform challenges into new opportunities for the future.

# WORKSHOPS

Workshops (synchronous or LIVE meaning the workshops happened online in real-time, and asynchronous or NOT-LIVE meaning you can engage in the activity whenever you like; instructions on how to participate were given in each room; some workshops required registration)

**Barbora Škaloudová & Ida Muráňová**

asynchronous - NOT-LIVE

Department of Public Programming of the National Gallery in Prague, Czech Republic

## **The Art (of Staying) at Home**

The workshop presents the project The Art (of Staying) at Home created by the Department of Public Programming of the National Gallery Prague for the needs of schools during the coronavirus crisis. The educators focused on creative activities inspired by artworks that do not require any special or art materials. Therefore, the activities can be performed at home. During the workshop, participants are kindly invited to try three creative activities with us. You can join us and be inspired by our activities at any time. Don't hesitate to show us your artworks, please share with us and comment.

**Hana Valešová & Zuzana Pechová**

asynchronous - NOT-LIVE

Department of Primary Education, Faculty of Science, Humanities and Education, Technical University of Liberec, Czech Republic

## **Make Art, Not Faces!**

The workshop introduces the hands-on art project Make Art, Not Faces! which was run via Facebook in the Czech Republic during the Covid-19 lockdown. The project was originally designed for university students, children and the wider public. The workshop is based on an easy, artistic and pleasant task, which is inspired by a chosen artist, and it will provide an inspiration for your hands-on creative activity. Moreover, you will be invited to share your artwork and thus contributing to our community and encouraging artwork of other participants.



**Jessica Starns**

synchronous - LIVE

Free-lance artist

### Virtual Walks

During lockdown I was successful in gaining funding from Phakama to organise 'Virtual Walks' in the hope to break down the feeling of isolation whilst we were all social distancing. Using Google Street View and Zoom I went on 'Virtual Walks' with others. I use Google Street View a lot due to being dyspraxic and it helps me memorise new routes and places. I also use Google Street View with my grandfather as we go on walks around his hometown in Ireland, a place I haven't had the opportunity to physically visit.

I started by putting a call out on social media and had a few people respond to say they would like to get involved. I asked the participants if they would like to share places that are important to them, they are missing

or places they would like to visit. In total I organised 8 Virtual Walks over one month. We visited local places such as Coventry, a day trip to Barcelona, a day out at a museum. The group attended each other's walks. Some participants mentioned how due to health conditions they are currently shielding so it was great to be able to go on a walk with others. It was a collaborative process. The participants decided where they wanted to lead the walk, people attending had a choice if they just wanted to watch or verbally join in and ask questions. After the walk I shared the film with the person who was leading the walk to ask if they would like to make any edits.

The 'Virtual Walks' are on YouTube for other people to attend the walks: <https://www.youtube.com/playlist?list=PL-2UAaRgqQuTgQAWJC5IfG2QBFcSIaR1Bw> I've also received further funding to organise Virtual Walks with people who are shielding. As part of the conference

I would like to deliver Virtual Walks with other attendees.

**Marek Šobán, Hana Lamatová, Terezie Čermáková, Pavlína Wolfová, David Hrbek & Kamil Zajíček**

asynchronous - NOT-LIVE

Olomouc Museum of Art, Czech Republic

### EDU on Wire | Series of Educational Videos of Olomouc Museum of Art

We invite you to join our on-line workshop and to watch and try one of the five creative activities presented through the educational videos from the series *EDU on wire* prepared by the educators of the Olomouc Museum of Art for the summer holidays of 2020.

The educators reacted in this way to the new demand of distance education during the pandemic period. In total, they have created nine videos offering ideas and suggestions for creative activities inspired by the world of visual

arts. The activities are designed for children and are suitable for indoor engagement, at home. These videos have been presented during the whole summer holidays. During the conference programme, you can try all the ideas and get creative, too. If you send your work to horak@muo.cz, we will publish it on our website. Do not forget to add your name, age and country.

**Marco Peri**

synchronous - LIVE

Free-lance art historian and museum educator, based in Italy, Cagliari

#### **\*new eyes\* Participatory Experiences in Extraordinary Landscapes of Art**

\* new eyes \* is an online workshop to share (remotely) a different approach to visual art. It takes place on a video-conference platform; therefore the Internet connection, webcam and microphone are required. What will we do? Sensory,

emotional and narrative experiences around some masterpieces of universal art history. The workshop stimulates active participation of the participants, stimulating the creative, perceptive and sensorial potential. We will experience activities, exercises and games with art, to give life to new projects in the museum, at school or in other educational contexts.

**Anna Boček Ronovská**

asynchronous - NOT-LIVE

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

#### **'InkApril' - Art lessons during Corona Time**

The 'InkApril' project is focused on practicing of drawing every day, as a daily creative routine. It is designed for art students to work continuously on their own sketches, ideas, drawings.

Sharing on social networks was the way they could communicate through art during Corona time. #inkaprilWorkshop is a remake of the 'InkApril' project, which started April 1st 2020 and happened to last a whole month. So now you can join in! Make one drawing every day. You can also share it via social networks under the hashtag #inkapril on FB or Instagram. Share your drawing with others and make creative communication around the world! Invite other colleagues / friends / artists!

**Erich Mistrík**

synchronous - LIVE

Comenius University, Faculty of Education, Bratislava, Slovakia

#### **Art Education - Civic Education**

A real-time practical workshop showing an example of teaching art at university as it was realised during coronavirus distance learning April

2020. Art used for the purposes of civic education is the main theme of this workshop and it is devoted to the topic of 'Water'. The workshop is based on watching art, on listening to art, on doing simple drawing exercise, and on reflecting practices of everyday life. Thus, it connects various artforms to everyday values as well as to global issues. Participants will be asked to open their minds for different levels of aesthetic appreciation and to simple art practice. Requirements: access to youtube files in participants' computers, several A4 or Letter papers plus pencil or pen at hand.

**Lenka Trantírková & Romana Horáková**  
asynchronous - NOT-LIVE  
**The Brno House of Arts, Czech Republic**

#### **ZET ZET**

The Martin Zet's exhibition titled *Sculptor Miloš Zet: Walls, Plinths and Mock-ups*, dealing among others with the profession of a sculptor, was one of the Brno House of Arts projects affected by the coronavirus crisis. Several worksheets have been prepared for the closed exhibition, thanks to which those interested could try the profession of a sculptor while being comfortable at home. One of the creative activities allowed to get acquainted with the technique of casting - making a small-scale plaster model of Martin Zet's large concrete sculpture.

**Allan Molnar, Shizuka Sutani, Carrie K. L. Ho, Miho Yamada, Taiga Kameishi, Koume Shintani & Taichi Akutsu**  
synchronous - LIVE  
**Lehman College, executive producer of the Johnny Pacheco Latin Music and Jazz Festival at Lehman College (Bronx), New York, USA**  
**Mimasaka University Junior College, Japan**  
**University of Saint Joseph, Macau, China**  
**Faculty of Education, Shujitsu University in Japan**  
**Okayama Prefectural University, Seisa University & Shujitsu University, Japan, Japan**

#### **Musicking Philosophy into Practice: Online Virtual Workshop on the Theme of Beethoven's 9th Symphony 'Ode to Joy'**

Musicking is the term originally introduced by Christopher Small (1998) that simply means the act of music

making. For Small (1998), music is not a fixed artwork, but an act, which is defined by singing, listening, playing, practicing, composing and dancing (Small, 1998). Dissanayake (2015) criticized the contemporary changes in the concept of overemphasis on performance outcomes, which, like sports, requires tough competition, and ignores the community sense of musical sharing. According to Dissanayake (2015), in a traditional society in any culture, music was originally shared in community from the religious ceremony to the local carnivals, and there was no wall between performing and listening. Everyone used to participate in music in a shared sense either by singing, dancing, playing instruments, composing. Although there is a vast array of literature describing musicking as a philosophy, there are very few examples of practicing musicking, especially in the field of educational settings. Ultimately, this study aims to construct

a practice model of musicking by offering online virtual workshop via Zoom on the theme of Beethoven's 9th Symphony 'Ode to Joy'.

**Petra Šobánková, Pavla Baštanová  
& Jana Jiroutová**

asynchronous - NOT-LIVE

**Czech Section of INSEA, Department  
of Art Education, Faculty of Education,  
Palacký University Olomouc,  
Czech Republic**

**Untitled. Undated.**

Our workshop is based on the project of the same name, which deals with the methodological support for art lessons. It is based in the web platform [www.nedatovano.cz](http://www.nedatovano.cz) (with accompanying Facebook and Pinterest pages), where you can find educational animated videoclips and worksheets with ideas for art education. This project has gained special significance during quarantine (in the

Czech Republic the period started in March 2020, when all schools had to be closed), when it developed greatly and became an important volunteer-based activity that provided support not only to teachers, but also to children and their parents. In our workshop, participants can try one of the ways to implement distance art education. We will offer participants five educational videoclips and a set of worksheets to dive into a creative activity and to share their works. The materials are available to download and to be used freely.

**Monika Dokoupilová**

asynchronous - NOT-LIVE

**Department of Art Education, Faculty  
of Education, Palacký University  
Olomouc, Czech Republic**

**My Place (on Earth) Imprinted in Clay**

The workshop will focus on working with ceramic material, with malleable

material. Working with clay - with natural material has a broadscale effect on a person, a pupil, on anybody. The workshop will take us from the haptic, relaxing, therapeutic effect that working with clay has on an individual, through perfecting one's own realisation while reflecting on creativity, to having control over technological pitfalls. An object will be created in the reaction of the creator to the environment that s/he knows best, that s/he can identify with, in which s/he resonates. This time we will work with clay without the final burning process, the material will be returned to nature by its gradual disintegration.

**Vladimír Havlík**

asynchronous - NOT-LIVE

Department of Art Education, Faculty of Education, Palacký University Olomouc

#### **(Distant) Contacts**

In 1990, I realised an event titled Contacts in the Olomouc park with students. It was about making visible the mutual connections in space, the experience of the relationship to nature, trees and to each other. It was about experiencing the closeness. In 2020, a remake of the original event will take place. Again, we will want to experience and make our relationships visible. However, the context has changed radically. I assume that the feelings of the participants will be quite different... And you are all invited to do the event wherever you like.

**Garret Scally, Rachael Jacobs**

**& Erika Piazzoli**

synchronous - LIVE

Christian-Albrechts-Universität zu Kiel (CAU), Kiel, Germany, Western Sydney University, Trinity College Dublin, Ireland

#### **Inside. Outside. And beyond.**

##### **Adapting Pedagogies in Digital Performance with Young Refugees and Migrants**

Inside. Outside. And Beyond is a digital storytelling project conducted with migrant and refugee youth in Ireland. The study used digital storytelling workshops and interviews, investigating how the 2020 lockdown affected students' sense of belonging and motivation to speak English. Nested within a study on performative language learning and belonging, the study examined whether the lockdown restrictions have re-written the boundaries of inclusion and exclusion or sense of belonging in young refugees and migrants.

This workshop demonstrates storytelling and drama pedagogies which were adapted for the online learning environment. We discuss successful aspects of the project that assisted in giving learners connection and agency in their learning environment, as well as the technological, personal and performative challenges.

**Michal Kučerák**

synchronous - LIVE

DOX Center for Contemporary Art,  
Prague, Czech Republic

#### **Fake it!**

The Internet and especially social networks are actively exploiting the phenomenon of popularity. The more likes, followers, tweets, posts, blogs, photos... the more we tend to trust the virtual identity. But everything can be 'fake'. In the world of synthetic media, we find ourselves facing new challenges.

The future is in our hands. But what does that mean? How do we imagine it? Where are its boundaries? What does it mean to live in a synthetic world and how to navigate ourselves in a reality in which it is no longer possible to believe our own senses? This online workshop is part of the long-term project of the DOX Center titled #DATAMAZE that deals with our digital and data literacy. The target group: 2nd grade elementary school and high school students.

**Robert Buček**

asynchronous - NOT-LIVE

Department of Art Education, Faculty of  
Education, Palacký University Olomouc,  
Czech Republic

#### **Ceramics at the Time of Quarantine**

The workshop is a continuation of the project, which took place during the quarantine within the subjects of Ceramics at the Department of Art Ed-

ucation, Faculty of Education, Palacký University Olomouc (CZ). Students could not come and work in a fully equipped studio, and this limitation inspired the idea to explore the possibilities of 'home-based' production of ceramics.

The aim of the workshop is to find soil rich in clay in nature, prepare it with primitive equipment for working and then create any object (statue or utility vessel) from it. Then dry this product and burn it in a homemade kiln - I attach a few examples of the whole process as inspiration, but participants can find their own solutions.

# INDIVIDUAL SECTIONS 1-15

Individual sections with papers of visual and audiovisual content

1

## Into the Deep | Artistic Reflections

David Jedlička

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

### Painting of Students in the Period of Isolation

The painting medium as a classic and slow method, in contrast to new media, is characterized by the necessity of higher concentration on the painting process itself. The topic for a painting project is usually assigned as a semester work. In the past semester, students worked on works with the topic of Reality Construction. They were invited to deal with the concept of reality as

a separate fact that cannot be neutral for the subject. At the moment of an attempt to interpret reality, our knowledge, assumptions, as well as projections of one's own mental state are applied. Painting as an attempt to re-interpret reality, which presupposes its own restrictions and limits, is probably not a linear optical perception, but rather resembles an interpretive collage, which is based on meaning-laden perceptions, memories, ideas. Painterly realism thus finds itself in the field of researching the symbols and signs of the contemporary world, where the mediated information prevails over personal experience. In the current artistic context, the realistic conception of painting finds itself on the border between postmodernity and new surrealism. The period of coronavirus isolation set new conditions for creation. Unintentionally, the individual deviates from established stereotypes. The functional system, which, among other things, de-

termines the place of an individual in a society and defines their social role, is suddenly different. I would like to offer the results of the students' work as a pictorial presentation.

**Noel Caban**

**Pratt Institute Center for Art, Design and Community Engagement, USA**

#### **Unmask. A Study of Pandemic Form.**

Last January, our school canceled classes, we went into quarantine. As the days and news dragged, ambulances screamed late into the night, Brooklyn and the Bronx were hard hit with Corona, as our spread and death counts soared. I often thought about my students, their health, sanity, and what kinds of things were they making or not. If being quarantined was stressful for adults, I couldn't imagine what kids in lockdown must be going through. Then came the riots - so much distrust with

the structural and racist systems in place. Shops boarded up. People marched day and night, the police and their helicopters took to the streets and air. Black Lives Matter, and so do Latino, indigenous, and the lives of countless others. The media cacophony was deafening as the collective we yelled, screamed, and raged against real and perceived social and political inequities.

By July, New York's death count stabilized. We made headway into a flattened curve, and so did our spirits in the wake of devastating loss. Against this backdrop, I was tasked to develop an online class curriculum for the Fall. The work would also have to engage parents as supervisors. I accepted the challenge and ran with it, it's why I teach art. Soon, I will be teaching virtual classes, this time we will be building a city out of cardboard. As New York struggles with how to reactivate one of the largest school systems

in the nation, my students will be busy building and making. Over the trajectory of this pandemic, I've debated how can artists respond or create in the wake of so much pain and loss? How do we stay relevant and make work that isn't about decorating living rooms or gallery walls? These are questions central to my art practice, as well as the use of the found, situated and discarded.

**Lenka Vilhelmová**

**Department of Art Education, Pedagogical Faculty, University of South Bohemia in České Budějovice, Czech Republic**

#### **Floating Islands**

An animated film called *Floating Islands*. This artistic realisation heralded the coming year 2020, which began with tragic events in Australia, the fight against fires and ecological irreversible losses. Then came the bad



news of the mysterious disease in Asia, today named Covid 19.

**Anna Boček Ronovská**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

#### **Art Projects during Coronavirus Time | Experimental Art, Body and Landscape Projects**

The workshop was conceived as an encounter of artists and students in order to enrich the experience of body perception with art. The program offered an approach to somatic art and focused on a deep immersion into the principles of mindfulness, but in motion and art. Accenting Covid 19 situation, climate changes and local issues, the objective of the program was to inspire students to find a path leading to peaceful yet conscious state of mind through a creative process.

**Jitka Mikošková & Ondřej Moučka**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

#### **Face Mask as a Symbol of our Times**

The presentation reflects on how face masks, compulsory in many countries during pandemic, have become a significant symbol and object of daily use during these times. It also focuses on the aesthetic dimension of wearing a face mask - as many artists (and also museums, galleries, institutions and activists) use it as a canvas, as an artistic expression. The authors of the presentation also contemplate on social aspects related to face masks.

## 2

# Isolation, Emptiness and the Search for Humanity | Artistic Reflections

**Magdalena Adámková Turzová**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

### Same Ol' Pictures

The author presents a series of paintings created during the coronavirus lockdown. The process of painting almost always takes place in a certain loneliness and isolation. In this respect, this period did not bring much change for painters. The difference

was more in the ability to respond to the outside world; our radius of action has changed and for me personally the inspiration was more of a home environment. I focused my attention on the issue of an image in an image. Be it a screen, a display, an image in a frame or a distorted reflection, the meaning can be found in the context of the observed image or object and its surroundings. The name of the cycle refers to a certain exhaustion given by the repetition. We follow the constellations of the 'old familiar' image and the space in which it is currently located.

**Paul Cope**

Independent artist and researcher, United Kingdom

### A Sequence of Artworks Made in Response to Lockdown

In this research, I set out to document creatively the experience of

domestic isolation during the pandemic. Finding ourselves listed as vulnerable, I began the practice of depictive drawing on paper folded into simple sketchbooks. At the end of each day, I have posted images of the drawings onto social media, finding an audience and a community online. The drawings map the disordered attention span of lockdown, track incremental changes and closely examine domestic space. The daily paper's folded faces and TV news on various screens reflects the wider crisis. The drawings represent a sort of mindfulness practice, an engaged distraction, keeping busy with a creative project. Using a visual research methodology, I have accumulated data through a creative process to explore themes of isolation and reclamation of creativity in a time of crisis. The research is an ongoing art project. The presentation in the form of an mp4 file will represent a documentation of the continuing visual research.

**Michaela Petřek Linhartová**

Creative photographer, teacher of art lessons in a secondary school, Olomouc, Czech Republic

**Face Mask for Every Day**

The project emerged during the quarantine and took exactly 64 days. In that time the autor took photos of herself, of the sky and of her immediate friends and family and that way reflected the situation and current events. It initiated to support responsible behaviour and to amuse the public, but it transformed with the course of the coronavirus and started dealing with unpleasant topics and emotions. The final creations are the results of various experiments with photographs (photomontage, combination with painting, arranging, body painting, production of masks).

**Svatopluk Klesnil**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

**Temporary Presence, Mr. Oswald**

The word 'isolation' in connection with human experience carries many meanings and connotations, both negative and positive. Both physical and emotional isolation, if not based on one's voluntary choice, can leave its mark deeply affecting one's own life. In some cases, an affected person can transfer their trauma, even unconsciously, to next generations, and thus, such traumatic experience might become part of a collective memory. It comes back to us and even to future generations, often with the same intensity. After the end of the World War II, the German population in Czechoslovakia became a subject to the principle of collective guilt and more than 90 % of ethnic Germans were expelled from

their homes in Czechoslovakia without any compensation to their properties or property rights. The German family of Oswald P. (\*1938) had lived on their family farm located in the North Moravia in Czechoslovakia since many generations before. It was where Oswald and his three siblings were born and spent part of their childhood. In 1946, the family was forced to leave Czechoslovakia, as well as the rest of the village residents. It was their feeling of nostalgia and curiosity about what happened to their family home that encouraged them to visit the place of which they became only helpless observers, with no power to prevent its deterioration.

**Robert Buček**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

**4 + 1/3 + kk**

A videopresentation titled *4 + 1/3 + kk* presents the exhibition project of Robert Buček, which was interrupted by quarantine in March 2020. This unique exhibition project was designed for five gallery and non-gallery spaces in the centre of Olomouc. Each realisation was connected to either an established gallery, a non-profit gallery, or a university or sacral space. Thus, the project presented the centre of the city of Olomouc with a great aesthetic potential.

### 3

## Covid-19 Won't Stop Us Projects & Innovative Pedagogical Approaches

**Hana Vacková**

Grammar School Hejčín, Olomouc, Czech Republic

**ArtCoMe**

Between 2018-2020 students and their educators Hana Vacková and Jiří Vávra from Grammar School Olomouc-Hejčín participated in an international project titled *Art & Contemporary Me*, which involved one school from Poland, Hungary, the Czech Republic and Slovakia. The project focused on the individual's

unique experience involving a piece of art and was part of the Creative Europe Programme of the European Union in cooperation with the Olomouc Museum of Art, the International Cultural Centre in Krakow, the Bratislava City Gallery and the Janus Pannonius Museum in Pécs.

#### **Studio Experiment**

Petra Šobánková, Daniela Smékalová, Eva Žváčková, Radka Novotná, Tereza Žváčková, Veronika Smékalová, Lenka Trantírková & Ludvík Urda, Studio Experiment Olomouc, Czech Republic

#### **Postcivilization**

The paper presents a summer art project created by Studio Experiment for children and young people. The project focused on the reflection of the Covid 19 pandemic and successfully used elements of popular culture, such as cyberpunk, dystopian and postapocalyptic films and gamification. During the project-game

for survival, the participants assumed their roles in a newly emerging society, which must preserve the essentials of the old civilization and survive in the new situation. The paper takes the form of an electronic book. The children called it the "Museum of Civilisation," and it presents the knowledge they consider important for society. The main feature of the project was a fun game and adventure, which helped children gain an overview of the pandemic.

#### **Petra Vichrová**

Department of Art Education, Pedagogical Faculty, University of South Bohemia in České Budějovice, Czech Republic

#### **Creativity Restarted: Private Art Studio During the Coronavirus Crisis and Its Functioning**

The paper presents the functioning of a private art studio in the period of limitation of its activities, based

on the government measures against the spread of the coronavirus crisis. It describes the search for ways how not to lose contact with students and ways they can continue to learn distantly through digital tools and social media. The text also describes the approaches of parents and children to this form of teaching and a later return to the usual way of conducting lessons. At the end of the article, the traced facts are summarized and a possible way of using the material, that indicated the connection of studio teaching with the distant home environment, is indicated.

#### **Tereza Žváčková**

Studio Experiment Olomouc, Czech Republic

#### **Virtual Opening | Camp - 'There is an Artist in Everyone'**

This summer (2020), the Studio Experiment in Olomouc organised a camp called

'There is an artist in everyone'. 5 days of creating, 40 hours of creativity resulted in 11 art works. And because it is important that an artist can speak about their art works, we made this alternative way of opening - virtual opening, where our art works are presented together with the artists that inspired us.

**Barbora Přehnilová**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

#### **Wherever I go, I see**

The post with the title 'Wherever I go, I see...' is an educational project that was a part of my master's thesis which was called 'Historical sites of Olomouc from the point of view of a historian of architecture and a painter,' and now I continue working on this project in my current Ph.D. program

at Palacký University Olomouc. In the project 'Wherever I go, I see', I am comparing how a historian and a painter look at a site, what is the difference in their attitudes and what documentation techniques are used by each of them. Collected materials are the main source of information for the project 'Wherever I go, I see...'.  
The main goal is not only to show selected sites but also to present how we perceive our every-day-life surroundings using comprehensive overview and visual materials. Furthermore, the goal is to encourage the public to think about what they can notice in particular while they routinely move around the city, especially in regards to the selected sites - how we can read them, what we can read in them and how we can document them. The aim of the project 'Wherever I go, I see' is not only to point out how the two dissimilar fields can cooperate with each other but also to encourage the public to stop, while

commuting or walking on known paths, and look around. The objective is to make the public see what they are actually looking at and to inspire them to document the site or place by themselves rather than taking pictures, which will most likely become just a part of their backup hard drive. For more information, please visit the facebook page: <https://www.facebook.com/kudychodimvidim>

## 4

# Art Education, Digital Literacy & E-Learning

**Sladana Marić**

Faculty of Philosophy University of  
Novi Sad, Novi Sad, Serbia

### Teaching Methodology and Emergency Transitions into Virtual Environments - Language, Dance, Music and Media Edu- cation

This paper reflects on the issues in teaching methodology and the emergency transitions into virtual environments due to the pandemic crisis and mandated quarantine experiences from March 2020. Themes of innovation, interaction, motivation, digital pedagogies - teaching methods, use of digital/digitalised

content (media, language, music, audio, visual arts), classroom culture, possibilities for virtual mobility, are all discussed in relation to the potential future(s) for education in a world affected by the pandemic. In conclusion, several areas of educational response are highlighted with potential guidance in envisioning future educational processes.

**Klára Zářecká**

Department of Art Education and Textile  
Art, Faculty of Education, University  
of Hradec Králové, Czech Republic

### Digital Educational Resources - Mate- rials for Art Teachers (Project Support for the Development of Digital Literacy)

The aim of the conference contribu-  
tion is in the form of power-point pres-  
entation to introduce model educational  
materials (so-called Digital educational  
resources) for teaching arts and meth-

odologies that were created by a team of authors collaborating in the project *Support for the Development of Digital Literacy* (abbreviated as Digital Literacy). This project (2018-2020) is focused on building didactic and methodical support for teachers from practice for the integration of educational activities developing digital literacy of students in primary and secondary schools.

**Lucie Tikalová**

Department of Art and Textile, Faculty of Education, University of Hradec Králové, Czech Republic

#### **Art Education and Digital Literacy in the Time of Coronavirus**

The paper presents an ongoing project entitled *Support for the Development of Digital Literacy*, which is implemented under the leadership of the Ministry of Education, Youth and Sports of the Czech Republic. The project focuses on build-

ing didactic and methodological support for teachers across disciplines and school levels. The author of the paper focuses on digital literacy in art education, which is gaining in importance in the context of today's coronavirus.

**Denisa Belzová**

Start-Art, z.s., [www.start-art.cz](http://www.start-art.cz), Brno, Czech Republic

#### **Distance Learning, Teaching Art Techniques and Topics Online**

How to teach art lessons at a distance? We dealt with this topic throughout the corona period, when we had no choice but to teach at a distance. We have developed e-learning courses. We created the first lessons and tried online lessons. E-learning is a project for us that we want to develop further and we are looking for friendly organisations and financial support for our projects.



## 5

# Visual Presentations & Virtual Exhibitions for Inspiration

**Helena Lukášová**

Faculty of Informatics, Masaryk University, Brno, Czech Republic

### Teaching Drawing Course During Quarantine | Shifting from Realistic Drawing to Personal Expression

The presentation introduces the challenge of teaching a drawing course online. The sudden lockdown rules had closed down all schools in the Czech Republic. Teachers had to switch literally overnight to online communication. In the case of teaching drawing it was a very challenging task. We had no idea what the nearest future would be at

that time. I felt like my duty was to keep students occupied to provide them with the means of self expression to cope with the reality. I had to rethink the assignments. This experience has also changed my understanding of being a teacher and helped me see students in a more complex view.

**Ana Serra Rocha**

Universidade de Lisboa - Faculdade de Belas Artes e Instituto de Educação, Lisboa, Portugal

### Cover Id

The title suggests a book cover identification as a metaphor for all the people that are using masks, covering identification and becoming part of a group as agents of public health. Pages of a book to be read and felt empowering, the necessity to cover the human mouth and nose as breathing area, in order to survive the corona virus.

The silence of words that don't come out, and the invisible smile.

**Šárka Marxová Kvochová, Alena Urbanová, Hana Teplá & Vladimír Janek**

After-school facilities for children: Olomoucká paleta & Dům dětí a mládeže Olomouc, Czech Republic

### The Olomouc Biennial 2020

After-school facilities for children called Olomoucká paleta, z. s, and Dům dětí a mládeže Olomouc cordially invite everyone to The Olomouc Biennial 2020. An exhibition of artistic and literary works of pupils and students of schools and school facilities in the Olomouc region.

The exhibition is a show of ideas and hard work of art educators and the way they can communicate with children, connect with them and go in one direction towards forming, expressing themselves and cultivating the artis-

tic expression of children. You can see the enthusiasm and joy of children from the process of creation, reflection and immersion in adolescent young authors. You can see how we interact, connect and enrich each other.

**Hana Valešová & Zuzana Pechová**  
Department of Primary Education, Faculty of Science, Humanities and Education, Technical University of Liberec, Czech Republic

#### **About the Project Make ART, Not Faces!**

The presentation is based on the hands-on art project which was run via facebook in the Czech Republic during the Covid-19 lockdown.

**Flavia Pedrosa Vasconcelos & Teresa Almeida**  
Assistant professor in art education - University of Porto, Department of Visual Arts (Portugal); Federal University of Santa Maria, Arts and Letters Center - CAL, (Brazil)

#### **Contextualised Art/Education Between Brazil and Portugal: Mosaic and Glass**

This work aims to discuss Art / Education contextualised from experiences carried out in the mediation of Professor Teresa Almeida from the University of Porto, Portugal, in Juazeiro / BA, Brazil. The researcher was in August 2016 in the city funded by the visiting researcher scholarship via CNPQ. In addition to conducting thematic workshops, for mini degree courses, students, technicians and professors from the Federal University of Vale do São Francisco - UNIVASF, focused on the Mosaic and Glass work. Given the above, we analysed what artistic / educational

possibilities were built and reflected on in the context of Art / Education contextualised since the semi-arid. Finally, we intend to demonstrate the characteristics of the activities carried out in terms of research and teaching, and how a collaborative work bridging various areas can establish broader views on the teaching / learning processes.

## 6 Pedagogical Inspiration | Innovative Pedagogical Approaches

**Teresa Eça (APECV, CIAC); Angela Saldanha (APECV, CIAC); Raquel Balsa (APECV); Celia Ferreira (APECV); Dori Nigro (APECV); Matias Pancho (ASSOL) APECV, Portugal**

### **Learning Spaces**

The video is a visual narrative about a pilot experience with activist artists/social designers and art educators and other people from an organisation offering leisure and learning activities for people with mental disabilities. The experience, an arts-based study,

aims to enquire about learning spaces using a photo voice.

**Timotej Blažek**

**Faculty of Education, University of Ostrava Department of Art Education, Ostrava, Czech Republic**

### **Spatial Art in the Context of Online Education | Case Study | Video**

The paper discusses the benefits of online education in the field of spatial art, and describes its considerable pitfalls. It focuses on creating a lecture as a document - a stand-alone 'living' file - a video that is always accessible and that combines elements of visual communication and visual language. The teacher views the emerging document from the perspective of the interpretation of the static and moving image. In the lecture as a documentary, the teacher - creator consciously works with mise-en-scène, montage and editing,

sound and music and narration with the help of a moving image editing program. The paper compares the way of developing a classic lecture and a lecture as a separate document in the form of a video.

**Penny Hay**

**Bath Spa University, UK**

#### **House of Imagination**

House of Imagination provides a range of spaces for children and young people to collaborate with creative professionals. It is a home for improvisation, creativity and innovation and a place to make these visible through research. House of Imagination celebrates an experimental, research-based approach to explore the potential, challenges and opportunities in the area of creative resistance and how this invites a new pedagogical approach. Signature research projects include School Without Walls, Forest of Imagination and House of Imagination pop-up spaces. These

research projects develop new ways to approach creative learning across the arts education sector, prioritising creativity, critical thinking and co-enquiry. Artists and creative professionals work alongside young people to co-design a creative pedagogy using the city/village as a campus for learning and an experimental pedagogical site.

**Mónica Oliveira & Gabriela Amaral**

**Higher School of Education of Paula Frassinetti; Reaserch Centre of Faculty of Fine Arts, Lisbon, Portugal  
Higher School of Education of Paula Frassinetti, Av. Jean Tyssen - Oliveira do Arda, Portugal**

#### **Covid 19: Artist Education as a Social Commitment**

This video intends to introduce a project that aimed to bring pre-school children to the current life, through Artistic Education, in order to meet the

reading of the world, more concretely, Covid-19. In this project, the intention was to involve children in a problem that affects everyone and that requires everyone to live and act in society for a common good. By giving them a voice on the current reality, they were able to reflect and present solutions to resolve this pandemic. Thus, Artistic Education, always present throughout the project, proved to be a facilitating learning area in the formation of active and responsible citizens.

**Petra Filipová**

**University of Hradec Kralové, Faculty of Education, Department of Art, Visual Culture and Textile Studies, Czech Republic**

#### **Visual Artist as a Superhero**

This contribution represents a particular experience from the pedagogical practice, which is focused on a connec-

tion between the art and popular culture. Within the project, pupils created superheroes action figures equivalents according to their own designs, which had the appearance of the artwork by chosen artists of the 20th and 21st century. This allowed pupils to apply visual information about the artists and their specific characteristics of their work processes, which are known from the field of popular culture in a way that fans of the artist recognised their hero and the figure was able to become a collectible item. The assignment and its realization took place in a period of coronavirus distance education at schools in the Czech Republic. Each of the students had a different reaction to the assignment, but what all the works have in common is that the students would get acquainted with until then an unknown artistic personality, his or her artwork and discover that all of these artists indeed were and are (super)heroes of visual art.

## 7

### The Position of Art Education during a Pandemic

**Martha Christopoulou**

1st Regional Center of Educational Planning (RCEP) of Attica, Greece; National and Capodistrian University of Athens, Department of Early Childhood Education & AKTO Art & Design College

#### **Teaching Art Education in Time of Covid-19: Reflections on an Art Educator's Journey**

This paper presents a reflective case study of an attempt to teach a studio-based art course for preservice early childhood teachers during the Covid-19 lockdown, between March and June 2020, in Athens, Greece. It presents my

efforts to redesign the course syllabus and artmaking activities and create an interactive and supportive distance learning class environment to enable students to keep a creative mindset through this challenging time. Reflections on choices regarding synchronous and asynchronous instruction, lesson objectives and content, art making assignments and assessment illustrate the observations, feelings and lessons learned in regards to how teaching and learning has been kept up during lockdown and how it worked (or not) for students and me as an art teacher. This paper concludes with highlighting the strengths and challenges of the pedagogical and instructional responses used during this crisis and proposes changes in the curriculum instruction in order to facilitate transformative learning experience for diverse student needs, preferences and aspirations. It also suggests ways to incorporate the transformations made into my future teaching.

**Lucie Štůlová Vobořilová,  
Hana Dočkalová & Matěj Smetana**  
National Gallery Prague, Czech Republic  
Department of Art Education, Faculty of  
Education, Masaryk University in Brno,  
and Faculty of Fine Arts, Brno University  
of Technology, Czech Republic

**A Buried Spring or Why Do Students  
Need Art Education During the Crisis?  
How Was Art Taught during the School  
Closures?**

Does it make sense to teach art remotely? Or should instruction focus on math and languages? The contribution presents the results of a survey among art and art history teachers, conducted by the Programming Department of the National Gallery Prague, and reveals what the emphasis on the “main” subjects during the lockdown distance learning meant for art education. Why is art education important? What can it offer to students in the time of crisis? Conference contribution: Lucie Štůlová

Vobořilová in collaboration with Hana Dočkalová, both educators at NGP. The animation was created by the artist Matěj Smetana. Because the contribution also discusses the results of a survey concerning the situation in Czech schools during the period of remote learning, it will be presented in Czech with English subtitles.

**Paulo Nogueira**  
University of Porto, Faculty of Psychology and Educational Sciences, Portugal  
University of Porto, Faculty of Fine Arts, Portugal

**How Can We Keep on Talking About Learning? Pandemic Time and the Threat of an Art Education Watched on Screen**

Around the world, pandemic crisis is changing how we perceive the meaning of social, cultural, professional and educational aspects of our lives. In Portugal, as a result of the lockdown

measures, the government relaunched the educational television through the program #estudoemcasa (#studyathome). A partnership was formed between the education ministry and the public television station to carry out #estudoemcasa from mid-April till the end of June. This program was presented as “the new classroom” aiming to support student’s learning from different schooling levels. Art education emerged as a subject in which different contents were mixed and broadcasted weekly in the same schedule (visual arts, music and performing arts). Although describing a real situation that could be understood as a case study, I don’t intend to follow this approach, to call on a good practice example, but rather to reflect on the hegemony of models and discourses that, in a naturalised way, still prevail in art education learning.

**Magda Strouhalová**  
Department of Art Education, Faculty  
of Education, Masaryk University, Brno,  
Czech Republic

#### **Art Education in Distance Education of Kindergartens in the Czech Republic**

The paper deals with teaching of art education to children in Czech kindergartens using distance education. It reflects on the current situation of full-time teaching of art education, and ascertains what the possibilities and forms of teaching in distance mode are, how to share teaching material, what inspirational sources for material creation can be used, including demonstrations and possibilities of mediating art in order to maintain aesthetic and creative art activity. It is based on the Framework Educational Programme for Preschool Education, and it considers aspects of incorporation of distance education. It also introduces the issue from the parents’ point of view as

parents are indispensable partners in distance education, for both the teacher and the child, and it describes what the associated risks are.

## 8

# Despite the Quarantine | Innovative Pedagogical Approaches

**Ranae Lee-Nasir**

Very Special Arts, Singapore

**Home Based Visual Arts Lessons piloted by the ALERT PROGRAMME, Very Special Arts Singapore**

This paper shares how the visual arts department reached out to learners through activity sheets, video recording and online learning. The Arts in Learning, Rehabilitation and Training (ALERT), offered home-based art lessons for its learners and tried two asynchronous models and one synchronous

model; these were rolled out one at a time between the months of April to July (2020) during the circuit-breaker period in Singapore.

**Hana Stadlerová, Pavla Novotná**

**& Jitka Novotná**

Department of Art Education, Faculty of Education, Masaryk University, Brno, Czech Republic

**Home Alone - Creative Results of Quarantining**

The paper presents current creative outputs of students of the Faculty of Education at Masaryk University in Brno - future kindergarten teachers, that were created during the lockdown due to the coronavirus epidemic. The initially contact taught practical art seminars of the spring semester turned into a systematic individual work on a personal project, whose aim was strongly connected with the personalities, the interests and hobbies

of the students. Consultations, inspiration, mutual interactions and the presentation of the process of creation and the resulting works all have moved to virtual space. Despite the feelings of insecurity and fear, the sudden and unexpected situation allowed many to slow down and avoid distractions, stay at home, immerse themselves more, and begin to create fully.

**David Bartoš**

Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic

**Multimedial Project in Art Education or the Participation of Students and Teacher**

Josep Beyus, a German performer and one of the most interesting artists of the 20th century, was also a teacher of art. His concept of art education was built on the idea that art is for everyone and that



the best way to be educated in art lies in practical doing art. His seminars were based on participation and open dialogues and sometimes they were even presented as an act of action art - happenings (Information Act, Tate modern, 1972). In my contribution to this conference, I want to present a multimedial project method in art education, its general meaning with concrete examples from my practice. Also it shows positive and negative sides of participatory education. This work is a part of the research titled *The multimedial project method in art education supported by IGA* (internal grant agency).

**Petra Pětiletá**

Department of Art Education, Pedagogical Faculty, Charles University, Czech Republic

#### **A Picture of Corona Time**

I will share my teaching methods during the "Lockdown" with my students. The

general disadvantage of online teaching is that it can be hard to lead a lesson through the screen, because of the fact that the impact of the teacher in person is not there. But on the other hand, for some students in case of Art Education it was good that they are alone during the work. When there is no one with whom to compare, and who may be judging. We let students choose their personal timeslot. Tasks were specific, prepared as a video presentation from us.

In some cases, we used COVID situation as the theme, but also in the tasks where COVID was not directly mentioned, it appeared in some way very often in their artworks. We can see the picture of a student's personal perception and the way of their need for psychological balance. If there will be "Lockdown 2". Will the picture be the same? (When something is taking too long.)

## 9

# Pedagogical Community and New Ways of Communication

**Marta Ornelas**

Arte Central, Lisboa, Portugal

### **Set of Art Education Practices in Portuguese Schools during the Lockdown**

We opened a call to teachers for sharing what they were doing with their students during the lockdown, in visual arts education. We compiled some experiences that we shared publicly, with the World Alliance for Arts Education and with Unesco. Many other teachers felt this sharing is something really important. We want to share this experience and, eventually, to find partners to join this project, that should be continued.

**Choon Ying Tan**

Nanyang Academy of Fine Arts, Singapore

### **Challenges of Teaching Art History Online**

This paper will examine the challenges faced when adapting the teaching of Art History from the physical classroom to the online classroom, using the Community of Inquiry model as a framework reference. In particular, the affordances of a fully text-based platform versus an audio-video-chat platform will be discussed. Obstacles encountered by students and their preferred modes of communication will also be discussed.

**Lefteris Heretakis**

Alicante, IE University, Madrid, Spain

### **Design Education Talks Podcast. From Practice to Education**

The voice of the practitioners will give us a more complete picture about

the way we need to reshape Art and design education now and in the future.

**Heidi Powell**

University of Florida, USA

### **Social Reconstructions: Animating Memory in Arts and Medicine with Stop Motion & Narrative Theory**

As we seek new ways of communicating how we are situated in arts contexts, memory plays a key role in how we think and act upon new knowledge and our relationship with it. This research investigates how Stop Motion, combined with Narrative Theory in arts and medical education curriculums brings the pause of reflection, and greater retention when reconstructing memories of what is taught and learned in arts and medicine. As we continuously socially reconstruct knowledge through memory and seek to communicate perspective bringing new ways of knowing, using stop

motion as voice, helps us retell what resonates and is understood in arts and medicine as these areas combine into a new visibly emerging field.

**Oluwagbemiga Isaac Oladimeji**  
**Tai Solarin College of Education,**  
**Omu Ijebu, Ogun State, Nigeria**

**Art Education in the Time of Coronavirus the Good in the Evil: Reflecting on Today, Anticipating Tomorrow**

The fear of coronavirus, the beginning of wisdom. However, the reality of its havoc reeked on humanity brought an impromptu change to the world order. The weakness humanity was exposed and virtually, all things were negatively affected by the virus with a purview of humanity at the receiving end. Hence, abnormal now turned to be normal. In view of the happening, art education was not speared but played incredible role in awesome awareness in the

protection of humanity, artists notwithstanding manage to survive. This paper, understudied coronavirus in terms of its evil and good, itemized various world order up-turned by pandemic and as well overviewed diverse efforts made by humanity in suppressing it effects, in order to forestalls the extinction of mankind and thinking outside of the box for the sustainability of the existence, that had been taken care of by art education. Art education an agent of change and its power of creativity is too big to be caged or lockdown or confined, as the pandemic did to economy, socializing, and joint worship in the church and mosque. Art education has been using its tools on how to deal with the virus, educate people while exposing the virus through cartoon and animation, painting, sculpture and graphic illustration on poster. In conclusion, coronavirus break virgin ground for new and great opportunities through art education despite its consequences on

humanity in terms of isolation, anguish and mass exterminations. In summary, measures against the spread of coronavirus have really changed our lives almost overnight. Notwithstanding, there is still good in evil as the art education is the search light.

## 10

# Art Educators during Lockdown

## | Case Studies

**Mónica Oliveira**

Higher School of Education of Paula Frassinetti; Research Centre of Faculty of Fine Arts, Lisbon, Portugal

### **COVID-19: Art Education for the Awareness of Today's Society**

The dizzying spread of the pandemic - Covid-19- is producing unprecedented social, economic, educational and cultural challenges and changes and has sown discomfort, uncertainty, insecurity and fear around the world. There are many measures to prevent the spread of the virus, which has impacted the lives of the population. Children, not being

detached from the society in which we live, have also been subject to major changes in their way of being and relating to others.

The aim of this conference paper is to understand the perceptions of pre-school children about the pandemic through artistic education. The choice of this area of knowledge lies in the proximity it establishes with children not only as an artistic language but as a pedagogical tool that enables expression and communication but also because of the possibility it offers to children to access a "reading of the world", enhancing more and better your participation in today's society. This work focuses on qualitative research. The data collection instruments included direct observation of the activities carried out by the children and their individual narrative. The results showed that artistic education is a privileged way for children to express themselves and share feelings, concerns and ask

questions, giving them greater confidence and social responsibility and inducing them to be transforming agents in the community in which they live. We also realized that we need to reorient artistic education towards responsible citizenship, prepared to make decisions on problems that humanity faces.

**Sabrina Baker, Kathryn Coleman,**

**Jessica Leslie, Joanne Low**

**& Gemma Saunders**

University of Melbourne, Victoria, Australia

### **Learning to Teach from Home as a Radical Collaboration: Becoming Art Educator in Lockdown**

This is a moment to capture and archive for art education; a moment in time to recall later in a career embarked upon in a global pandemic. This paper presents how we have continued to 'learn to learn' how to teach, while

learning at home and teaching in remote virtual placements from home as a form of radical relatedness (McKernan, 2004). We have developed new agile, responsive and ethical ways to design and co-design learning experiences to create curious and critical encounters for students who were also at home (Coleman & MacDonald, 2020). We have been working in our home studios developing new ways of learning art pedagogies and practices as individuals, as well as within an a/r/tographic collective. We have remained connected in several physical ways: co-writing a speculative pandemic zine and sending artworks to each other while sharing all learning experiences as a co-lab for becoming.

**Liliana Dell Agnese**  
Anhembi Morumbi University, São Paulo,  
SP - Brazil

#### **How to Teach Art History, for High School, Online**

The present work presents a series of classes developed with high school students, aged between 14 and 15 years old, held at the State School of São Paulo - Brazil. The lesson planning provides for the presentation of periods of art history with online classes. The contents were taught with projection of visual images and historical context (period, artist, works and technique used), through the TEAMS platform. The educational proposal aims to give the student a base of theoretical and expository classes, in online form, and from the information received, create, write and design their own art history book, with the essential characteristics that determine each period and creative layout to compose this work.

**Hana Valešová & Zuzana Pechová**  
Department of Primary Education, Faculty of Science, Humanities and Education, Technical University of Liberec, Czech Republic

#### **'Make Art, Not Faces' Social Media Art Sharing**

The case study presents an online art education project run in spring 2020 during lockdown. The text will lead you through the goals and main characteristics of the project, its implementation, results, achievements and gaps to discussion about the role of online space in art education and possibilities of art education practice transformations.

# 11

## Closed?

### Galleries & Performing Arts during the Lockdown

**Dominika Halvová**  
Moravian Gallery in Brno,  
Czech Republic

#### **Towards Performance Art: Embracing Beauty in the Mundane**

The presentation reflects upon stay-at-home activities created by the Department of Public Programming of the Moravian Gallery in Brno that are inspired by the Gallery's art collections, introducing the various art works with emphasis on the creative process instead of the result as an artistic object.

The activities are aimed to reinforce collaboration and connection within families and communities and to inspire creative thinking in the context of the everyday objects or situations.

**Aleš Pospíšil**  
Geisslers Hofcomoedianten, Department  
of Art Education, Pedagogical Faculty,  
University of South Bohemia in České  
Budějovice, Czech Republic

#### **Baroque Online: Streaming of Scenic Art for Educational Purposes during the Co- rona Crisis**

This paper is devoted to the activities of the Czech professional independent theatre ensemble Geisslers Hofcomoedianten during the coronavirus crisis. It summarises the possibilities and accomplished goals of all pillars of the activity (artistic, scientific, educational) of the above mentioned ensemble, whose dramaturgy has been for

almost two decades exclusively connected with sources of inspiration from the Baroque period and its interpretation in the form of purely contemporary approaches in the field of performing arts. The paper also includes the first release of a performance recording titled In the Blueberry Bushes (2017), which was inspired by the play La Mirtila (1588), the first surviving pastoral written by a female author - famous actress and writer Isabella Andreini (1562-1604).

**Silvie Novotná**  
Regional Museum in Olomouc, Department  
of History, Department of Art Educa-  
tion, Faculty of Education, Palacký  
University Olomouc, Czech Republic

#### **Olomouc: The story of One Exhibiton.**

In spring 2020, the Regional Museum in Olomouc was scheduled to open an exhibition focusing on the his-

tory of Czech encyklopedias. Part of the exhibition was supposed to be an educational program primarily intended for secondary schools. The coronavirus pandemic ruined the plans. The educational potential of the exhibition could not be fulfilled in this way. It was decided that the main priority of the 'covid-time' would be to prepare an accompanying exhibition catalogue. So it happened that both curators spent time in quarantine not only with their families, but mainly with F. Palacký, A. Rieger and other personalities of Czech encyclopedias. Nowadays, general scientific dictionaries are no longer published. This contribution presents the most important events in the field of creating and publishing general scientific dictionaries from the first attempt by F. Palacký to the ups and downs of the totalitarian and post-revolutionary period. It also demonstrates the exhibition, the opening of which was the first event taking place in the

Regional Museum in Olomouc after it reopened to the public in June 2020.

**Tomáš Timko**

**Institute of Aesthetics and Art Culture, Faculty of Arts, University of Presov, Slovakia**

#### **Distribution of Fine Arts and Accompanying Programs of Art Exhibitions during the State of Emergency and Quarantine and the Impact of the Situation on the Audience of Fine Arts**

During the domestic quarantine, announced as a result of the Coronavirus pandemic in the spring of 2020 in many countries around the world, a paradoxical situation arose for the fine arts: art institutions, museums and galleries, could not physically make exhibitions available to the public, but art fans had much easier access to educational materials, accompanying program and also to the exhibitions themselves

than ever before. Using a questionnaire, we examine the extent to which the audience used these opportunities. We find out if the simplified access to exhibitions and supplementary materials led them to watch the program of institutions that did not follow before the outbreak of the pandemic and how they perceive the reception of works of art published by the mass media.

## 12

# Crossing the Boundaries of the Museum | Case Studies

**Ana Tirado-de la Chica**

University of Jaén, Faculty of Humanities and Science Education, Jaén, Spain

### **A Card Game about Museums and Cultural Management: TAG MUSEUM®**

This work explains the card game called TAG MUSEUM®, that is about museums and cultural management and for young people from 16 years old and older. It is the result of a transfer knowledge project at the University of Jaén (Spain). It was reviewed by ICOFOM of ICOM and got a very positive response. It is already on sale on the Internet and edited in a bilingual ver-

sion in Spanish and English. This work is focused on the contents and uses of the game that enables to make transversal meaning and to think in museums globally. TAG MUSEUM® has a total of 124 cards and four games that comprise different areas and services of museums: archetype, functions, management, services, spaces, products and public. In the conclusion, we contribute with some critical observations to the knowledge of how serious games enable motivation, autonomy and meaning making.

**Beáta Husová & Martina Pavlíková**  
Bratislava City Museum, Slovakia

### **Stop Boredom - Museum Online**

The Museum Studio has a future, as it felt the effects of the COVID-19 pandemic by suspending the unique forms of education in the museum. For this reason, the studio moved its activities

to the virtual space. We have created a virtual educational and playful space for children, their parents, and teachers. The successful series titled 'The way our parents used to play' ... was replaced with the event *Stop boredom* - a museum online series titled 'Stories from the Museum.' Every Friday from March to June, we entered homes of our visitors with a new story of toys from the museum depository and a video tutorial on how to make their own paper toys. We played together with them and showed them how our parents and grandparents used to play. The project aimed to promote intergenerational dialogue between children, parents, and grandparents through games and toys. We focused on creative activities inspired by historical toys.



**Petra Šobánová, Pavla Bašťanová  
& Jana Jiroutová**  
Czech Section of INSEA, Department of  
Art Education, Faculty of Education,  
Palacký University Olomouc, Czech Re-  
public

**Untitled. Undated. Museum Collections  
and Their Mediation to Children  
| Case study**

Our paper is based on the project *Untitled. Undated.*, which deals with the methodological support of art education. It is based in the web platform [www.nedatovano.cz](http://www.nedatovano.cz) (with accompanying Facebook and Pinterest pages), where you can find animated videoclips and worksheets with ideas for art education. This project has gained special significance during quarantine (in the Czech Republic the period started in March 2020, when all schools had to close), when it developed greatly and became an important volunteer-based activity that provided support not only to teachers,

but also to children and their parents. In our study, we will describe the circumstances of the creation and expansion of the project and critically evaluate the possibilities of its use for art education and e-learning.

**Ana Tirado-de la Chica  
& Belén Montiel-Gaitán**  
University of Jaén, Faculty of Humanities and Science Education, Spain

**Supporting Online Teaching in Art  
Education with Museums' Digital Tools:  
A Case Study for Childhood Education**

This work is about a case study with an example of teaching art education at a distance for Childhood Education, and making use of art museums' digital resources. It is the result of a Master's thesis at the University of Jaén (Spain) defended in July 2020, and that had to be adapted to an online context for covid pandemic. It is focused on the

pedagogical strategies adopted to introduce museums' digital tools into the school teaching project, and discusses the adaptation of face-to-face teaching to online contexts. In the conclusion, we contribute with some critical observations to the knowledge of how to transfer pedagogical criteria and skills into distance learning: children's autonomy, active participation and meaning making.

## 13

# Teaching at Universities during Lockdown | Case Studies

**Karel Řepa**

Department of Art Education, Pedagogical Faculty, University of South Bohemia in České Budějovice, Czech Republic

### **Creative Escapes: Moderating Environmental Art Projects during the Coronavirus Crisis**

The paper reflects on the course of distance learning of the Environmental Art - one of the few seminars for future art teachers, which was realised due to its relatively safe characteristics, despite the ongoing coronavirus crisis. Besides the formal description of an improvised platform for virtual

communication with participants and moderation of their creative work in the landscape, the text also narrates the genesis of partial artistic concepts / environmental projects. In addition, the aim of the paper is also to cover other aspects of the situation, primarily the pedagogical effects and limitations of distance teaching and igniting individual creativity in the open landscape during general quarantine measures and lockdowns.

**Timotej Blažek**

Faculty of Education, University of Ostrava Department of Art Education, Ostrava, Czech Republic

### **Object Art and Artistic Jewellery [online]**

The paper presents one of the options for substituting contact teaching of the subject titled the Art Studio of Metal Works, Object Art and Jewel-

lery, which has been transferred to the online environment. Using software that has helped produce videos with instructional elements, it was possible, at least partially, to overcome the irreplaceability of contact teaching of the given subject, which is commonly based in the demonstration of techniques and work procedures while students work on their half-year artistic assignments. The paper analyses the processing of the videos and the available software tools, as well as the nature of the videos with instructional elements, which relate to technological procedures and working with tools. The conclusion of the paper points to the demands placed on the teacher and a brief confrontation of the classic lesson with the videos, that is, a direct demonstration of the techniques and procedures on one hand with the instructional videos on the other.

**Milan Cieslar, Tereza Čapandová  
& Tomáš Koudela**  
University of Ostrava, Czech Republic

#### **Virtual Plein Air Workshop**

It has been decades since the Department of Art Education of the Faculty of Education of the University of Ostrava began to organise summer and autumn plein air workshops, where students consolidate theoretical and practical knowledge and skills acquired during their studies in the field. The plein air workshops, as a traditional part of teaching art education at universities, was unfeasible in its usual form this year due to the global pandemic situation. As it is an indispensable part of teaching, teachers and students had to look for another alternative. The chosen solution was a virtual plein air workshop, which took place in the form of electronic communication in MS Teams. The paper will be an evaluation not only of the operating conditions, but

also a reflection on the inputs and the achieved results of the chosen teaching form.

**Jiří Kaspar**  
Rugao International Academy, Longyou  
Lake Foreign Language School affiliated  
to Beijing Foreign Studies University,  
China

#### **A Case Study of Rugao International Academy during the COVID-19 Pandemic and the Importance of Active Art during the Pandemic**

This paper lays out the context of Beijing Foreign Studies University affiliated with the Rugao International Academy (RIA) and the way it has tackled the COVID-19. The health and safety measures brought about a number of issues, such as isolation, frustration and boredom, often leading to conflicts and divorces, all stemming from the lack of social contact. At a time of

online learning and general frustration and lack of motivation caused by the psycho-social factors, it was the active role of art that offered a means for mitigating the negative effects of the isolation. Particularly, the lack of access to resources and the absence of social contact is what made the students and the audience of UK's show Taskmaster turn the disadvantage into an advantage.

**Kateřina Dytrtová**  
Department of History and Art Theory  
of the Faculty of Art and Design and at  
the Department of Fine Arts at the Faculty  
of Education, UJEP Ústí nad Labem,  
Czech Republic

#### **Challenges to Educational Methods in the Time of Coronavirus**

Using a number of examples, the presentation shows solutions to significant questions arising in the discipline at

the topical time of a seemingly remote crisis. The Coronavirus threat of what are, to most of us, still unknown consequences and the quarantine, which had never before taken place in such an extent, determined very naturally and very quickly an existentially exacerbated situation in the spring of this year. This has posed fundamental questions regarding the meaning of our efforts in the realm of work and leisure; the effectiveness of disciplinary methods; and the media's agility and capacity for action. We have been trying to answer questions relating to reasons as to why share and not withdraw into uncertainty. This is to say, the context of instruction has changed so fundamentally that the merely 'remote' and different quality, medialised teaching of 'what I would have taught anyway' became insufficient.

**Pavel Trnka**  
University of Hradec Králové, Faculty of Education, Department of Art, Visual Culture and Textile Studies, High School and College of Applied Cybernetics, Czech Republic

#### **Experiences with Some Distant Teaching Methods: Video Tutorials and Drawing on a Graphics Tablet**

In the distance learning, I consider it beneficial for the teacher to create their own video tutorials. A video tutorial is currently the most popular method of self-study. The free video tutorials on the Internet often lack the quality and content that the teacher requires and cannot rely on it fully. Therefore, it is better to create our video tutorials also to show some effort that can serve as an example to students. Furthermore, distance learning is much more effective with the use of a graphics tablet, which allows a range of possibilities of teaching. It is

more advanced than classic whiteboard writing.

**Timotej Blažek**  
Faculty of Education, University of Ostrava Department of Art Education, Ostrava, Czech Republic

#### **Object Art and Artistic Jewellery [online]**

The paper presents one of the options for substituting contact teaching of the subject titled the Art Studio of Metal Works, Object Art and Jewellery, which has been transferred to the online environment. Using software that has helped produce videos with instructional elements, it was possible, at least partially, to overcome the irreplaceability of contact teaching of the given subject, which is commonly based in the demonstration of techniques and work procedures while students work on their half-year artistic assignments. The paper analyses the processing of

the videos and the available software tools, as well as the nature of the videos with instructional elements, which relate to technological procedures and working with tools. The conclusion of the paper points to the demands placed on the teacher and a brief confrontation of the classic lesson with the videos, that is, a direct demonstration of the techniques and procedures on one hand with the instructional videos on the other.

**Cristina Ferreira**  
Faculty of Fine Arts, University of  
Oporto, Portugal

**'Stay Safe and Make Design' in the Design and Visual Communication Course of the Degree in Communication Sciences, University of Oporto, Portugal**

In this second half of 2020, the COVID-19 pandemic forced a sudden and necessary reshaping of the way students

are taught and contacted. To this end, a work proposal was launched in the Design and Visual Communication course unit, in which students had to apply the content learned during the semester to graphically and imagetically translate the message that in recent months proved to be most essential. Thus, it was proposed to the students to design a graphic composition that would translate the idea of 'Stay Safe'. In this way, while performing a graphic exercise using shapes and colors, images and typography, they could process their emotions and experiences - sometimes difficult and restless - during such a new and peculiar moment. This proposal was embraced with great enthusiasm and the answers are in sight in the compositions they have elaborated. But the best experience was the working process itself, which, although stressful, was rewarding. The technology allowed to explore a new interactive way of teaching in a Design class, while requiring

the students to communicate in a more visual than oral way. It also made it possible to search for references more quickly, use online resources, and make live notes on the work itself. All this contributed, in a holistic way, to the enrichment of each student's individual path, and in the end it was possible to observe a great evolution that might not have happened otherwise. Whenever the camera turned on and we shared a common space, even if it was virtual, the leitmotiv was 'Stay Safe and Make Design'.

# 14

## Problems and Challenges of Teacher Training | Theoretical Reflections

**Kateřina Štěpánková**

Department of Art and Textile, Faculty of Education, University of Hradec Králové, Czech Republic

### Why Future Generalist Teachers Don't Like Art Education?

Art is an irreplaceable creative and expressive activity for young pupils, a means of cognition and abreaction, and its significance is also enshrined in the curriculum for primary education. Distant teaching in primary

schools brought about by covid-19 has confirmed that art education is not a subject to which teachers, school founders or parents would attach high importance.

The long-standing problem of underestimating art education in the junior primary school is made visible by the fact that teachers have not used or have not been encouraged to use the educational, creative, mentally hygienic or therapeutic potential of the subject. However, it also points to the attitude of primary school teachers to art education. Qualitative research conducted among final year teacher-training students completed in January 2020, a month before school closure, has showed that future teachers have a contradictory attitude towards art education, often shaped by their own negative learning experiences, as well as by the lack of confidence in their own knowledge and skills. Equipped as such, teachers are virtually unable to offer good-quality teaching in a standard

teaching mode, let alone in the mode of distance learning. On the other hand, these findings suggest the direction in which to take the training of future teachers in primary education so that their own experience and low self-efficacy do not adversely affect their future teaching practice.

**Inés López-Manrique**

University of Oviedo, Faculty of Teacher Training and Education, Oviedo, Asturias, Spain

### Visual Journal in Coronavirus Time

To create a visual journal is an usual proposal in Art Education. In this case, the project was made at Oviedo University (Spain) for future teachers of Primary Education (2019-2020 academic year). The briefing was: to get a visual journal as an exercise book, strategies carried out in the classroom or created for the subject

(paste exercise, photos, etc). This visual contribution is divided into three sections. First, the instructions given to the students. Second, first results, with mastery of traditional techniques and topics related to the subject. Finally, results in coronavirus time: Covid-19 was observed like a new moment; more stereotypes; family becomes a character in visual diary; photography becomes an important tool; new topics appear. In conclusion, increased number of crafts and stereotyped themes, but at the same time we get a channel for the expression of ideas and emotions.

**Lucie Jakubcová Hajdušková**  
Charles University, Prague, Czech Republic

#### **No Miracle. Augmented Reality in Gallery Education.**

We would like to present a brief case study from future teacher educa-

tion environment. This text describes the development of educational materials for gallery education in one group of students of Art Education at the Charles University, Faculty of Education (Prague, Czech Republic). The students were asked to design a worksheet with augmented reality (AR). The aim was to use AR as an educational tool - for example as solution verification. Lectures were interrupted with the Covid pandemic and the closure of the faculty but they continued in distance learning mode.

# 15

## Overcoming the Isolation Lectures & Visual Presentations

**Dolores Alvarez-Rodríguez**

Faculty of Education, University of  
Granada, Spain

### **Back to Basics in Art Education in Corona Time: The Contribution of Arts to the Lockdown at Home**

In this period of several months when the society is at home, and the community has been restrained to the minimum expression, one of the activities more developed in a family has been the artistic ones. This phenomenon has been common in several countries. This is just the opposite to what happens in a regular school situation when the

movements are free and the daily activities let people express themselves, including children, without apparent restriction. It is interesting to analyse why it happened and how it has been developed, obtaining data from what has been shared and published in different social networks. Indeed, the artistic activities have developed, and also the theoretical background, which seems to reflect on the tendency towards the basics in art education.

**John Oyewole Adenle**

Department of Creative Arts, Faculty of  
Arts, University of Lagos, Nigeria

### **Developing Coping Mechanism during Covid 19 Lockdown through the Art of Paper Folding**

The outbreak of Covid 19 pandemic all over the World was unprepared for, Nigeria was among the first countries in Sub-Saharan Africa to identify COVID-19

(corona virus) cases and has since implemented strict measures to contain the spread of the virus.

Lockdown became inevitable to curtail the spread of Corona virus. Although government relaxed the lockdown on some days when people go out to stock the house food and essential needs, yet the psychological torture from this confinement is evident in idleness, feeling of stress, loneliness and boredom as a result routinely eating, playing, sleeping and perhaps a few other things away from their gainful engagement of the past.

It was house arrest indeed, time is ticking, morale at a very low ebb, voluntarily or mandatorily because of the suspension of active economic, social and religious engagements. This study discusses the how engaging of youths in art related activities helped and provide a form of coping mechanism and escape therapy from boredom during Covid 19 lockdown. 50 participants were se-



lected online based on their interest, and they engaged in a creative paper fold called *Origami therapy challenge*. The results show that engaging hands-on skills at a time of lockdown and isolation as witnessed during this pandemic would be a positive intervention to boost morale and serve as an escape avenue from stress and boredom.

**Milada Sommerová**  
Masaryk University, Faculty of Education, Brno, Czech Republic

#### **Art-Mediated Intergenerational Solidarity during a Coronavirus Pandemic**

The paper discusses the phenomenon of intergenerational solidarity mediated by art of the past years and also intensively right now, in the art that arise during a pandemic. It points to possible aspects of visual creation, related to intergenerational issues, and the issue of social isolation,

loneliness and fear. The paper is also a polemic about the possible digitization of art education, which has been implemented (mainly through social networks) within the subject Art and Creation.

**Inna Kulazhenkova**  
ArtEZ University of Arts, Arnhem, The Netherlands

#### **Distance for Closeness: Choreographing Communication in Art Research**

This paper portrays mutual urge to integrate artistry with education from a position of socially engaged practice by building a solid reciprocal connection between psychology science and movement art. This work is a search in a broadest sense. A search for an ultimate distances and optimal closeness, coherently acknowledging the diversity of perception and sensation of personal space for each individual.

# AFTERWORD

To organise and hold international conference exclusively as an online event was new to us in many aspects and presented us with a number of challenges. Above all, we had to make sure that all contributions are received and uploaded in time, all videos and images ready to be viewed, and most importantly we were hoping that the WWW was not going to fail us and make our web platform crash! None of the scary scenarios took place, and although there certainly is a room for improvement, we are thrilled to say that the conference was a success. The online platform gave floor to over a hundred speakers who contributed to the discussion with their unique research, original artwork, or good art education practice. It gave voice to people from all over the world presenting them with the opportunity to share their views and discuss current issues of art education within the global community of art educators.

We were delighted to have received such a generous support from both active and passive participants of the conference. The majority of the feedback we collected by way of a questionnaire was positive with encouraging and reassuring comments. We feel deeply honoured by such a reception. Participants expressed their appreciation of not only the content but also the visual style of the conference. Many liked the idea of including both synchronous and asynchronous contributions and thereby giving everybody a chance to attend all. Creating the conference platform as a website for research and inspiration in the future was also met with much enthusiasm.

Without doubt, an online conference cannot transmit the atmosphere of a physical conference. It cannot substitute for the mingling in between lectures, and getting in touch with people of same or differing interests over

a coffee break. However, we can recognise several benefits that the online format of a conference brings to our attention. An online conference allows us to attend events that we would otherwise may not be able to due to long distances or busy time schedule. It is also important to point out that eliminating the need to travel ultimately contributes to saving our planet, reducing our carbon footprint, and to organising a green, healthy event as there is minimal printed and plastic usage at the conference.

In many online events, we can return to the content at any time and view or read individual contributions at our own convenience. That was also one of the reasons why we decided to make our conference primarily asynchronous. The objective was for the conference web platform to become a testament of the COVID-19 pandemic as it was experienced and dealt with at the time in art education and related areas. Our other

intention was to create a source of inspiration to be referred to and used in the future.

In the time when meeting in person and travelling to distant places was and still is out of question, we can be but grateful to the online environment which has returned to us a bit of what has been taken. It has given us the opportunity to meet, to communicate, to share our experiences and views on our field in the context of current events. The unprecedented situation in which the whole world has found itself has also shown us that holding online gathering and conferences may be part of our new reality. It may very well become another place in which our world community of art educators can meet regularly and continue their work.

Jana Jiroutová & Petra Šobáňová

Petra Šobáňová & Jana Jiroutová (eds.)

# ART EDUCATION IN THE TIME OF CORONAVIRUS

REFLECTING ON TODAY, ANTICIPATING TOMORROW

BOOKLET OF ABSTRACTS

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