

ARTS EDUCATION CONFERENCE

Arts, Education And Development

*Arts Education:
"To see a world in a grain of sand"*



GOETHE-INSTITUT
MAX MUELLER BHAVAN
BANGALORE



I F A

Dear Delegates,

It is a great pleasure and privilege to welcome you to the 2010 Conference on Arts Education: Arts, Education and Development. This is now the second of a series of Goethe-Institut/India Foundation for the Arts conferences, and it is built around the structures provided by Kali-Kalisku, the joint project of Goethe-Institut and India Foundation for the Arts. Kali-Kalisku aims at enriching school education in Karnataka through training of school teachers in arts pedagogies. It has met with enormous success, with several teachers clamouring for the training experience. Now in its second year, Kali-Kalisku has taken major steps towards building the next generation of trainers and facilitators.

Under the worldwide 'Culture and Development' initiative of the Goethe-Institut, Kali-Kalisku has brought to the foreground the necessary links between the arts and culture, education and development in the context of India, which is both an emerging economy and an ancient civilisation. Arts and culture, mediated through the powerful force of education, can bring together solid civilisational values and the aspirations of a rapidly developing society.

Arts Education has been firmly recognised as a key pillar of a complete education. This Conference aims to strengthen the already thriving discussions about the value of Arts Education. This discourse must take in the ideas of individual development as well as the development of society as a whole. The initiatives of Goethe-Institut/India Foundation for the Arts reaffirm their commitment to school education as the most important building block in enabling all development, and the school teacher its most important vehicle.

This Conference is a vitally important crucible in which the ideas of Arts Education get expressed and examined. I look forward to an illuminating two days ahead.
With my best wishes for a successful Conference,

Dr. Evelin Hust

Director

Goethe-Institut/Max Mueller Bhavan Bangalore

Dear Delegates,

On behalf of India Foundation for the Arts, it is with gratitude and pride that I welcome you to the Arts Education Conference: Arts Education and Development. The pride stems from the sense of community this Conference foregrounds; the gratitude is for the affirmation which both the Goethe-Institut/Max Mueller Bhavan and India Foundation for the Arts have received. It is this vote of confidence that allows us to host this second Conference.

India Foundation for the Arts wishes to record its profound appreciation for the deep trust that the Goethe-Institut/Max Mueller Bhavan has placed in our ability to bring about changes in educational systems and structures on the ground. Our joint initiative called Kali-Kalisku has built arts-based capacities among school teachers across a significant swathe of semi-urban and rural Karnataka with the help of a number of arts organisations in the state. With Goethe-Institut/Max Mueller Bhavan's continued support, we have been able to nurture a 'second tier' of Kali-Kalisku facilitators and ambassadors.

This Conference marks an important milestone in the onward journey of Kali-Kalisku, the flagship of India Foundation for the Arts' work in arts education. We are quietly optimistic that our efforts, which have been noticed at the policy level, will be taken even further, through the enthusiasm that Kali-Kalisku has generated at macro- and micro-levels. We are particularly pleased to welcome the participants from the Federal Republic of Germany, who represent individual and institutional commitment to arts education, and include the voice of the 'Culture and Development' initiative of the Goethe-Institut.

My sincere best wishes to all of you, and to the Conference.

Anmol Vellani
Executive Director
India Foundation for the Arts

Programme: Friday, 10 December 2010

TIME	TOPIC	SPEAKERS
9:00 am - 9:30 am	Registration	
9:45 am - 10:45 am	Opening and Keynote Address	Sanjay Iyer and Enzo Wetzel
10:45 AM - 11:00 AM COFFEE BREAK		
11:00 am - 11:55 am	Panel I - Arts and Learning in Education: Competence and Creativity	Dr. Pawan Sudhir, Prakash Belawadi
12:00 am - 12:55 pm	Panel II - Development and the Self: Role of Arts Education	Dr Vivek Benegal, Dr Manfred Schewe, Maya Krishna Rao
01:00 PM - 02:00 PM LUNCH		
2:00 pm- 3:30 pm	BREAKOUT I A Journey in Music	Breakout I - T M Krishna
	BREAKOUT II Gallery Tour- A guided tour of the National Gallery of Modern Art	Breakout II - Natasha and Tejshvi (NGMA)
03:30 PM - 03:45 PM COFFEE BREAK		
3:45 pm- 5:00 pm	Round Table Session - Artists and Teachers: A Dialogue	Maya Krishna Rao, Nikhil Chopra and T M Krishna
7:00 pm onwards	Performance - Nrityagram - Jayamahal Palace Hotel	

Programme: Saturday, 11 December 2010

TIME	TOPIC	SPEAKERS
10:30 am - 11:30 am	Panel III - Arts Education and Development	Jinan K B, M K Raina, Renate Breitig
11:30 AM - 11:45 AM COFFEE BREAK		
11:45 am - 12:45 pm	Panel IV: Partnerships Within and Beyond the School	Kirtana Kumar, Dr. Deborah Thiagarajan, Sabine Wunsch
12:45 PM - 01:45 PM LUNCH		
2:00 pm - 3:30 pm	BREAKOUT I Theatre and Movement in Education	Breakout I - Kirtana Kumar
	BREAKOUT II Arts and Language Learning	Breakout II - Dr. Manfred Schewe
03:30 PM - 03:45 PM COFFEE BREAK		
3:45 pm- 4:30 pm	Roundtable Session - Good Practices in research and Advocacy for Arts Education	Kotiganahalli Ramaiah, IFA (Kali-Kalisu)
4:30 pm- 5:00 pm	Closing Address	Dr. Evelin Hust

Background Note

This Conference takes place exactly a year after the 2009 Conference, jointly organised by the Goethe-Institut/Max Mueller Bhavan (GI/MMB), Bangalore, and India Foundation for the Arts (IFA). That Conference bore the title “Contexts, Concepts and Practices in Schools,” and it offered deliberations under six panel rubrics, and hands-on experiential reflections through four breakout sessions. A special issue of IFA’s arts magazine ArtConnect has compiled with flair many of the important presentations of the Conference.

The 2009 GI/MMB/IFA Conference was also conceptualized against the backdrop of the joint GI/MMB –IFA arts pedagogy training project, Kali-Kalisu, which has been running in the state of Karnataka with government school teachers since mid-2009. Kali-Kalisu has entered its second year, during which the project is working to build capacity for teacher training from within a constituency of teachers that have already internalised a passion for Arts Education. The onward reach of Kali-Kalisu primarily aims at enriching education through the arts in non-metropolitan government schools in Karnataka.

The first year of Kali-Kalisu has been analyzed in a detailed article in the ArtConnect special issue, and was presented at the 2009 Conference through a documentary film, and the participation of Kali-Kalisu facilitators and teacher trainees. Kali-Kalisu was also presented at the 2nd World Conference on Arts Education, convened by UNESCO and the Republic of Korea, in Seoul in May, 2010. The UNESCO Conference was designed to examine progress made on the Roadmap for Arts Education, a document which emerged from the 1st World Conference in 2006. Kali-Kalisu was appreciated for being closely aligned with many recommendations from the Roadmap. The 2nd World Conference has articulated clear and concise Developmental Goals for Arts Education, through a document referred to as the Seoul Agenda.

The Seoul Agenda was published in August, 2010. It proposes detailed action strategies that fall under, and emerge from, three main goals for Arts Education: raising its accessibility to all; securing high-quality activities and programmes; and resolving social and cultural challenges through it. Related concerns centre on the establishing of arts training on a regular basis for arts educators and artists, to enable good quality Arts Education. The document is available at <http://www.unesco.org/culture/en/artseducation>. GI/MMB–IFA initiatives have anticipated many of these worthy articulations, and the Conference will give them voice.

The 2010 GI-MMB/IFA Conference will enable the voices from Kali-Kalasu, and beyond, to debate the important links among the fields of arts and culture, development and education -- debates that Goethe-Institut/Max Mueller Bhavan (GI/MMB), Bangalore, and India Foundation for the Arts (IFA) initiatives have set in motion. Ideas of development can differ widely in a globalizing world. In examining these links, the Conference will also allow for the articulation of multiple visions of Arts Education. It will also bring to light Arts Education interventions on the ground, especially those that have creatively forged and harnessed partnerships among stakeholders.

The 2010 GI-MMB/IFA Conference recognises and celebrates synergies with worldwide thinking about Arts Education priorities. It will remain faithful to the momentum of Kali-Kalasu, which derives from Arts Education initiatives at grassroots levels in school contexts. It will equally hope to catalyse conversations with broader Indian and international Arts Education activist communities that are engaged in the continual dialogue of global and local realities, ideas, theories and practices.

Aims of the 2010 GI-MMB/IFA Conference:

1. Articulating multiple understandings of Arts Education and arts in education
2. Consolidating Arts Education as a priority within development discourse
3. Encouraging cooperation and partnerships that widen the sphere of Arts Education advocacy

Structure of the Conference:

Four plenary sessions are envisaged, each of which will address one or more of the above aims. Panels of three or four speakers each will present papers, and each session will allow for some open discussion.

Friday, 10th December 2010

Arts and Learning in Education – Competence and Creativity

Competence and creativity are concepts that draw various stakeholders to view Arts Education through a variety of lenses. In some contexts, Arts Education is seen as nourishing a burgeoning economic sector known as Creative Industries that generates economic value. In other contexts, Arts Education is valued for catalysing creativity, which, in turn, promotes competence and excellence in academics in general. Yet others look towards Arts Education as the engine driving innovation and creativity in India's emerging economy in the 21st century. The votaries for Arts Education among educationists themselves would likely advocate the idea of Arts Education in and of itself, seeking no recourse to desirable, but extrinsic, outcomes to make the case. In recent decades, such viewpoints have clashed at conceptual levels. Can they, however, be put into dialogue with each other? Can this panel point towards overlaps and synergies, to help build broad based advocacy for Arts Education? Arts Education needs the widest possible advocacy coalition for it to be central to an educational vision.

Development and the Self: The Role of Arts Education

It is generally acknowledged that Arts Education nurtures the spirit of inquiry and the lifelong quest for learning. At the level of the learner as an individual situated in civil society, the term 'development' has a nuanced relationship with ideas of socio-economic development. The concept of 'life skills' is often used to bridge individual and the world. The World Health Organisation defines life skills as "abilities for adaptive and positive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life." The term 'skills' often evokes skepticism from Arts Education purists because of its easy association with an instrumental conception of the role of arts in education. Yet, the question of the value of the arts in skills development (and vice versa) is neither simplistic, nor cut-and-dried. The idea of 'skills' extends from abstract understandings of life skills, through to the conventional demands for literacy and numeracy, and all the way to arts-based activities that tap

into multiple intelligences. An easily recognised example is the language learning class, which often adopts arts techniques and pedagogies quite effortlessly. Folded within this universe of skills development are pedagogies addressed towards children with special needs and different abilities who are placed within the educational system. This panel will bring to light theories and practices that connect the arts and personal development through the lens of 'skills'..

Breakout Session:

T M Krishna- A Journey in Music

Gallery Tour- A guided tour of the National Gallery of Modern Art

Roundtable:

Artists and Teachers: A Dialogue

Saturday, 11th December 2010

Arts Education and Development

The many connections between Arts Education and ideas of society and development have been central to the vision of Goethe-Institut/Max Mueller Bhavan and IFA, in conceptualizing the Kali-Kalishu arts pedagogy programme. The Seoul Agenda says: “Arts Education can make a direct contribution to resolving the social and cultural challenges facing the world today.” Yet, the arts and development share an uneasy relationship, not least because they are seldom discussed together in public forums. What is the relationship between development and education? Is education a necessary index of development? Or also its driving force? Are the arts a central pillar of meaningful education? Or a very useful means through which education that is ‘utilitarian’ can be sugar-coated and effectively delivered? Is culture an independent realm, which takes shape and evolves outside of policy and discourse? This panel will ask for fresh articulations of the complex inter-relationships of arts, culture, education and development, asking if these are paradigms that exist in a holistic higher ground that calls for synergy, understanding and solid grounds for dialogue and cooperation.

Partnerships Within and Beyond the School

For Arts Education to move from being an occasional phenomenon to acquiring the status of a movement that has systematic contours, the field will require that partnerships be forged. There is a rich array of players with an interest in Arts Education. Policy makers and administrators; teachers, students and parents; artists and communities; arts institutions and museums – this is a partial list of activists that are (or should be) joining together in shaping the future of Arts Education. There is a pressing need for robust partnerships among the stakeholders; in general, partnerships in the field have been characterized by their tenuous and temporary nature. This panel will offer the opportunity to examine and understand various viewpoints on Arts Education activism and to initiate discussions and dialogues which may result in innovative and strong collaborative interventions in the future. The panel takes as understood that partnership-building is one solid basis for the advancement as well as the advocacy of Arts Education.

Breakout Session:

Kirtana Kumar- Theatre and Movement in Education

Dr Manfred Schewe – Arts and Language learning

Roundtable:

Good Practices in Research and Advocacy for Arts Education

Profiles of Speakers

C K Meena

C.K. Meena is a writer, journalist and a teacher based in Bangalore. Beginning her career with City Tab, she has worked with Deccan Herald and has also been one of the key people that established the Asian College of Journalism (ACJ), Chennai. She won the Alfred Friendly Press Fellowship in 1988 which enabled her to work at the Baltimore Sun in Maryland, USA, where she wrote features for six months. She has been a guest lecturer at the Thomson Foundation and the Centre for Journalism Studies in Cardiff, Wales. Her first novel Black Lentil Doughnuts was published in 2005. A handbook on adoption that she has co-authored was released early this year. Meena is presently a columnist with The Hindu.

Dr. Deborah Thiagarajan

Deborah Thiagarajan is the Chairman and Founder of the Madras Craft Foundation (MCF). A post-graduate in Anthropology from the University of Rochester, Deborah also holds master's degrees in International and Development Education and in South Asian Studies from the University of Pittsburgh, University of Pennsylvania respectively. She also has a Ph.D in Ancient Indian Culture and History from the University of Madras. Deborah has been keenly working on architecture, conservation and heritage. She has been instrumental for setting up Dakshina Chitra, a museum dedicated to vernacular architecture of Southern India.

Dr. Manfred Schewe

Dr Manfred Schewe has been working primarily in Oldenburg, North Germany and Cork, Ireland. He has studied German, English, History, Political, Social and Educational Sciences at Carl von Ossietzky Universität Oldenburg from 1975-81. He was DAAD-Lektor at the German Department, National University of Ireland, and University College Cork (UCC). He has also lectured at the Carl von Ossietzky Universität Oldenburg between 1988 and 1994. He is currently senior lecturer and head of the German Department at University College Cork. His research activities focus primarily on the interrelationship between foreign/second language education and the “aesthetic field” including theatre, film, music, visual art, dance, performance art.

Dr. Pawan Sudhir

Dr. Pawan Sudhir is Professor and Head, Department of Education in Arts and Aesthetics (DEAA) at the National Council of Educational Research and Training (NCERT). She has a Masters in Fine Arts from the University of Chandigarh and a Ph.D in Education from the CIE, Delhi University. Her areas of specialization include Arts Education and Curriculum and Material development in teacher training. She began work with NCERT as a Professor in the DEAA and before that she had worked for twenty years with the State Council of Educational Research and Training (SCERT) in New Delhi. She has spearheaded a number of projects including 'YUVA' School Life – Skills education programme. She is part of the core committee of the Adolescent Education Programme. Part of her future plans for the DEAA and NCERT include the establishment of Art and Craft Resource Centre for hands-on experiences in different art forms, providing platforms to artists, artisan and community for preserving and conserving our cultural heritage and celebration and the appreciation of arts.

Dr. Vivek Benegal

Dr Vivek Benegal is Additional Professor in the Department of Psychiatry in NIMHANS. He also has a diploma in communications in film and theatre and has experience in theatre and documentary cinema. His interests are in addiction medicine, genetics of psychiatric disorders, developmental behaviour, especially substance abuse and high risk behaviour in street and working children. He is also interested in child development issues and the use of developmentally appropriate aids for children's education and recreation. He has developed a drug awareness module in comic book form, has made three films and educational slide show and is keenly interested in theatre and cinema for children.

Enzio Wetzel

Enzio Wetzel heads the Culture and Development initiative of the Goethe-Institut in Germany. He is the Project Director of the 'Culture and Development' initiative and is in-charge of profile development and the overall image of the initiative. He consults and monitors the pilot regions of Southern Asia, Southeast Asia, Eastern Europe and Central Asia.

Jinan K. B.

Jinan K B describes himself as “a victim of modernity who lost touch with self/nature/culture in process of getting educated.” He has, for many years, worked and researched with non-literate artisans and their children. The focus of his research has been the formation of aesthetic sense, cultural diversity, learning process, cognition, biology of beauty etc. He has also worked as a designer. Jinan has worked with architects, and students of design and architecture in several institutions. He conducts sensitisation workshops with parents and teachers to learn to respect and recognise the true, natural creative potential of children which is being damaged by excessive interference, authority and schooling. From 1993 onwards he has been living with a potter community in Nilambur, Kerala, and helping them to develop products that can be sold in urban markets.

Kirtana Kumar

Actor and film-maker Kirtana Kumar has a Master’s Degree in European Classics and American Literature. She has been actively involved in theatre for over 15 years. She trained and performed for six years as an actor with The Asian-American Theatre Project at The Los Angeles Theatre Centre (LATC). To support her performance, she has variously trained in Suzuki Theatre, Butoh, Thang-ta, Kalaripayattu, Carnatic vocals and choral singing. She has a certificate in cinematography and has acted in and directed documentary and feature films, including a film on child sexual abuse (CSA). She has held workshops on the issue of CSA for various NGOs, schools and colleges. She is presently researching and developing indigenous theatre pedagogies and skills for theatre-making. She is a trustee of Women Artists’ Group, that runs the year long Theatre Lab for children and the proprietor of Little Jasmine Films, Bangalore. She also runs Infinite Souls, a rural artists’ retreat in Magadi, near Bangalore.

Kotiganahalli Ramaiah

Kotiganahalli Ramaiah is the President of Adima, a children’s theatre initiative. For the past five years, Adima has been working regularly in Kolar District, Karnataka. Prior to this, Ramaiah worked independently as a theatre activist. His ongoing research and work is primarily concerned with native knowledge systems.

Maya Krishna Rao

Maya Krishna Rao is a theatre artiste and teacher working in New Delhi. She is currently visiting faculty at the National School of Drama. She is also Director of Vismayah Cultural and Educational Society, set up with the aim of enhancing the place of art in education. Vismayah conducts workshops for teachers and students and creates new theatre drawing upon Indian traditions of dance, music, writing and other arts. Maya was a member of the National Focus Group on Art, Music, Dance and Theatre which provided the Position Paper for the National Curriculum Framework, 2005.

Nikhil Chopra

Nikhil Chopra is a contemporary artist who uses theatre, sculpture, performance, live art, painting and photography in his installations. He devises fictional characters that draw on India's colonial history as well as his own personal history. He inhabits these characters in largely improvised performances that last up to 3 days. He has been working in the medium of live art since 2002, when he created his first character, Sir Raja. His video, film and photo works have been exhibited in several group shows. His work challenges the viewer to confront past and present issues of colonialism, exoticism and excess. Nikhil studied at M. S. University, Faculty of Fine Arts, Baroda from 1997-99. He completed his BFA from the Maryland Institute, College of Art, Baltimore, in 2001, and an MFA in painting from the Ohio State University, Columbus, Ohio, in 2003. He returned to India in 2005 and currently lives and works in Mumbai.

Prakash Belawadi

Prakash Belawadi is a theatre person, writer, journalist, filmmaker and a film and television producer. He has made a number of award winning films and television serials. In 2004, he set up the Centre for Film and Drama (CFD), an integrated training and production centre. It has now become part of the Suchitra Cinema and Cultural Academy. Apart from his work in film and television, he has been a writer in various capacities. His debut film 'Stumble' won the National Award for best feature film in English in 2003. He works in an advisory capacity with many organisations including Rangashankara and Suchitra Film Society.

Renate Breitig

Renate Breitig is a teacher who has been working in Berlin. She has been with the Berlin Senate Department for Education, Science and Research since 1992. She studied German and French Philology in Kiel, Paris and Munich and worked as a teacher in grammar schools. At the University of the Arts in Berlin, she graduated in 'Theatre in Education' studies. She has been a curator of many projects including the conference and theatre festival Berlin-Jerusalem, the intergenerational theatre project as well as annual theatre meetings for primary and secondary schools. In 1998, she established TUSCH (Theatre and School) in Berlin – a platform for creative partnerships between professional theatres and schools. In 2005, she co-founded TanzZeit (Time for Dance) in Berlin – a cooperation-project for dance with professional choreographers in classrooms.

Sabine Wunsch

Sabine Wunsch is an artist and architect living and working in Berlin. Her work was mainly as a construction manager and architect until 2003. She studied at the University of Arts, Berlin and has a Masters Degree in 'Art in Context'. In her work she deals with varied subjects like architecture and demolition of buildings; public space; participation; commemoration and death; and how communities deal with social changes. In the context of schools, she worked with school pupils to re-design the pupils club BREAK 'Neu und Anders' (new and different). Other participatory art projects in collaboration with schools are 'Lebenswege' (journeys through life), '19 Freiheiten' (19 freedoms), and 'Schönheit und Vergänglichkeit' (beauty and transience). She is currently working part time as a cultural manager at the Art in Context MA Association and runs along with four colleagues the training module 'Context School' for artists and teachers.

T M Krishna

T.M. Krishna is one of the leading vocalists in the field of Carnatic music and has been performing for over 20 years. He has travelled widely all over the world and performed at various national and international festivals and venues such as, The Pablo Casals festival in Prades, France, Sydney Opera House and Theatre De La Ville, Paris. Today, T.M. Krishna is viewed in the music world as a bastion of pure and quality music. He is innovative yet retains his musical identity, and more importantly, the honesty of Carnatic music. He is the co-founder of Matrka, an organisation whose intent was to create a new platform for Carnatic music. He is also the Founder trustee of Svanubhava, an organization that promotes Carnatic music and musicians in and around rural areas by sponsoring upcoming musicians.