

Abstract Submission Form and Speaker Profile

Complete your details by typing in the **green** sections of the digital form below. If there are multiple presenters, please include their details where applicable (name, organisation, personal bio)

Save your completed form in PDF format and submit via the [submission form on the website](#).

Title	Mrs	First Name	Bronwyn	Family Name	Greive
Position/Role	Founder				
Organisation you will represent	Fosterton Retreat				
Personal Bio Max. 100 words	A practising artist with a background in community environmental activism, community development, and education, Bronwyn has brought these together in her PhD research project using arts-based research methodology. Outcomes are murals in schools and a book "More than coal-exploring significant natural history of the Lower Hunter Valley and creative ways to love it." Bronwyn is on the Australia-New Zealand Board for the International Association of Creative Arts in Education and Therapy (IACAET). With her partner they run a retreat place on 100 acres near Dungog NSW, for people to be 'Nurtured in Nature', providing creative nature and creative spiritual retreats.				
Title of Presentation	Earth without art is eh! Fuelling people's love for their local environment (endemophilia) using Natural History Illustration practice.				
Format of Presentation (please select)	<input checked="" type="checkbox"/> Oral Presentation (20 minutes) <input checked="" type="checkbox"/> Workshop - 60 minutes (eg interactive indoor session) <input type="checkbox"/> Workshop - 120 minutes (eg outdoor activity) Indicate your preferred presentation types (you may select more than one) NB: We may not be able to offer your preferred option				
Which theme would you prefer to present under? (please select)	<input type="checkbox"/> Theme 1: Listen <input checked="" type="checkbox"/> Theme 2: Learn <input type="checkbox"/> Theme 3: Transform				
Introduction	This presentation provides evidence that Natural History Illustration practice is not just for specialists and can be used by anyone. Demonstrate that NHI practice can contribute to people's knowledge of and relationship with their local environment.				

	<p>Showcase my evidence-based programme that can be transferred to any geographical area and help connect students and communities to their local environment.</p>
<p>Presentation Abstract: max. 300 words</p>	<p>“Nature is important for people: an overview of the literature demonstrates this. So too is creating. Research about art’s impact on environmental behaviour culminates in Curtis’ “Model for how environmental behaviour might be shaped by the arts”.</p> <p>Sometimes it’s overlooked in Environmental Education. The Root-Bernsteins’ thirteen “Tools for thinking applied to nature pedagogical-framework for environmental education”; have eight relevant to art; observing, imaging, recognizing patterns, forming patterns, body thinking, empathizing, dimensional thinking, synthesizing, yet art is absent on their list of where these tools are already taught.</p> <p>Trained in Natural History Illustration, an interdisciplinary practice, prompted by my appreciation for my area, concern for our knowledge of the environment and inspired the IUCN’s theme in 2010 “Love not loss”, my PhD examines whether NHI can help people fall in love with their local or regional environment, i.e., endemophilia, one of Glenn Albrechts’ positive Earth Emotions.</p> <p>NHI is considered a specialist form art, but I democratise it with year 6 students at 2 schools in a shire close to the Barrington Tops National Park- World Heritage Area (BTNP- WHA). I surveyed their knowledge and attitudes to the BTNP, before and after co-creating a mural (trompe l’oeil style) and gathered their reflections on the experience.</p> <p>This research demonstrated positive changes in their views and knowledge of this WHA, raised students and school expectations about their ability to create a realistic artwork, developed a transferrable project, provides schools with a great artwork, and further environmental education opportunities. I can show you how.”</p> <p>A 20 minute presentation (with images) of the research and results. If a workshop, the presentation would be followed by hands on Natural History Illustration practices used in the mural co-creation, as a way of embodied learning. These are different (but related) to the nature journaling workshop proposed by Henrietta Mooney).</p>
<p>Key Message: A short summary of presentation</p>	<p>The art practice of Natural History Illustration can be used by anyone, thus it can be a useful component in school and community environmental education.</p>

All abstracts must be received by 5pm **Friday 28 April 2023 (AEST)**.

We expect to notify speakers by mid June

Note: confirmed presenters will be required to register for the conference and pay the relevant registration fees.