

IMAG N. 3: VOL. I and VOL. II

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Finnish Art Education on the Move

The renewed Finnish National Core Curriculum for basic education will be implemented in 2016, calls for a broad understanding of visual, verbal, kinaesthetic, auditory, analogue, and digital texts as well as phenomenon-based transdisciplinary learning. The theme of this number of IMAG is *Finnish art education on the move* and it addresses contemporary issues that are seen as relevant in art education today. The broad field of art education in Finland has been narrowed down to InSEA members because the idea is to present Finnish affiliations, organizations and subjects that belong to the international InSEA. There was an open call for the Finnish InSEA members to write and present ideas for this special IMAG number.

The Finnish InSEA subject members are presented here in relation to their particular organizations and affiliations in order for international readers to get to know the Finnish art education field. At the same time the reader will learn what kind of practice and research is done in the various contexts. This focus also reveals accumulations of interest areas.

I start with introducing three associations that work as an 'umbrella' organizations and/or networks in offering art education and/or information about art education. Then I proceed to the museum network, and finally to the universities that offer art education programmes for subject teachers and/or generalists. There is also a guest writer from Sweden whose article is within the research context of the universities. As I consider all the members to be of equal importance I will present them alphabetically. At the end of the introduction I will summarise the most popular themes.

Anu Hietala presents the ***Finnish Association of Art Schools for Children and Young People***, a long-term InSEA organization and a national umbrella organization for art schools for children and young people that currently includes approximately 150 visual art schools. All of these offer basic education in the arts that is regulated by a governmental Act, even though in reality they are very different from each other. *Elisse Heinimaa's* article supports Hietala's practical introduction by offering the history of art schools and the founding phase of the Finnish

Association of Art Schools for Children and Young People. The work of the art schools in practice is presented by three writers and InSEA members from different art schools, each focusing on current issues. *Pihla Meskanen* develops architecture education for children and young people with the aim that they learn to perceive, consider, understand, conceptualize and evaluate their own environment. She here presents Arkki, the School of Architecture for Children and Youth. *Heli Tianen* presents the Sara Hildén Academy, the Art School for Children and Young People in Tampere, taking as an example their current year's theme of colourful cultures. Her article shows how children and young people studied this theme in practice and how timely it became due to the unexpected Middle East crisis. *Marketta Urpo-Koskinen* presents a current project, Art Navigator 2, on contemporary and urban art in Lohja Art School for Children and Young people. The project studied and developed the teachers' and students' mutual process in co-operation with several other art schools in Finland.

Anna Linna presents the **Association of Art Teachers in Finland** that turned 110 years old this year and is a regular InSEA institutional member. Those Finnish InSEA members who take part in the international InSEA conferences often write about their experiences of these occasions in STYLUS, which is the magazine of this association.

In 2015, a brand new Association of **Finnish Children's Cultural Centres** was founded, although networking between these centres has been going on since the early 2000s. A nationwide portal of Finnish children's culture is maintained by this organization. This is here presented by *Saara Vesikansa*. It has now also become affiliated with InSEA. *Mervi Eskelinen* presents Lastu, the School of Architectural and Environmental Culture. Lastu's broad pedagogical focus includes the man-made environment and cultural, social, economic, ethical and aesthetical environments, with a strong emphasis on sustainable development. *Kaisa Kettunen* presents Annantalo, an arts centre for children and young people in Helsinki. Her article describes Annantalo's extensive exhibition programme with a child's focus always present and central. *Päivi Setälä* introduces the Pori Centre for Children's Culture as a network. Her article deals with colour workshops for babies where they observe colours, by experiencing them in a multisensory way.

Pedaali, the Finnish Association for Museum Education, is the newest InSEA affiliation and is here presented by *Saara Klemetti*. Pedaali is a strong association with already approximately 220 members and it focuses on promoting museum education. In this IMAG number there are three

examples of museum education. *Leena Hannula* writes on the adult museum visitor and writes about a senior visitor group as part of museum education at the Sinebrychoff Art Museum. *Inkeri Ruokonen* exemplifies co-operation between the Ateneum Art Museum and the University of Helsinki in her article, co-authored with *Erica Othman*. *Anniina Koivurova, Karoliina Salo and Kaija Kähkönen* write about the degree programme in art education at the University of Lapland and co-operation with Rovaniemi Art Museum.

This number of IMAG also presents research done by Finnish InSEA subject members and carried out in several universities. Two of the universities have an art department with a broad and deep programme for art educators who go on to become, for example, subject teachers for basic education (classes 7-9) and upper secondary schools. These are *Aalto University*, in the metropolitan area and *University of Lapland*, in Northern Finland. There is also a Faculty of Education for future class teachers/generalists in the University of Lapland. The other universities included here are the *University of Helsinki*, the *University of Tampere* and the *Åbo Akademi University*. These all focus on teacher education to educate generalist teachers who will teach art education as one of many school subjects. Art is taught in Finnish primary classes 1-6. I find that the universities have a range of focuses and assets: subject art teachers may offer in-depth art education because visual arts

per se has been their main study area, whereas generalists study all school subjects, with art being just one among many. They may focus on integrating visual arts into all the other subjects and, due to this, a different kind of understanding about art, culture and learning can be offered.

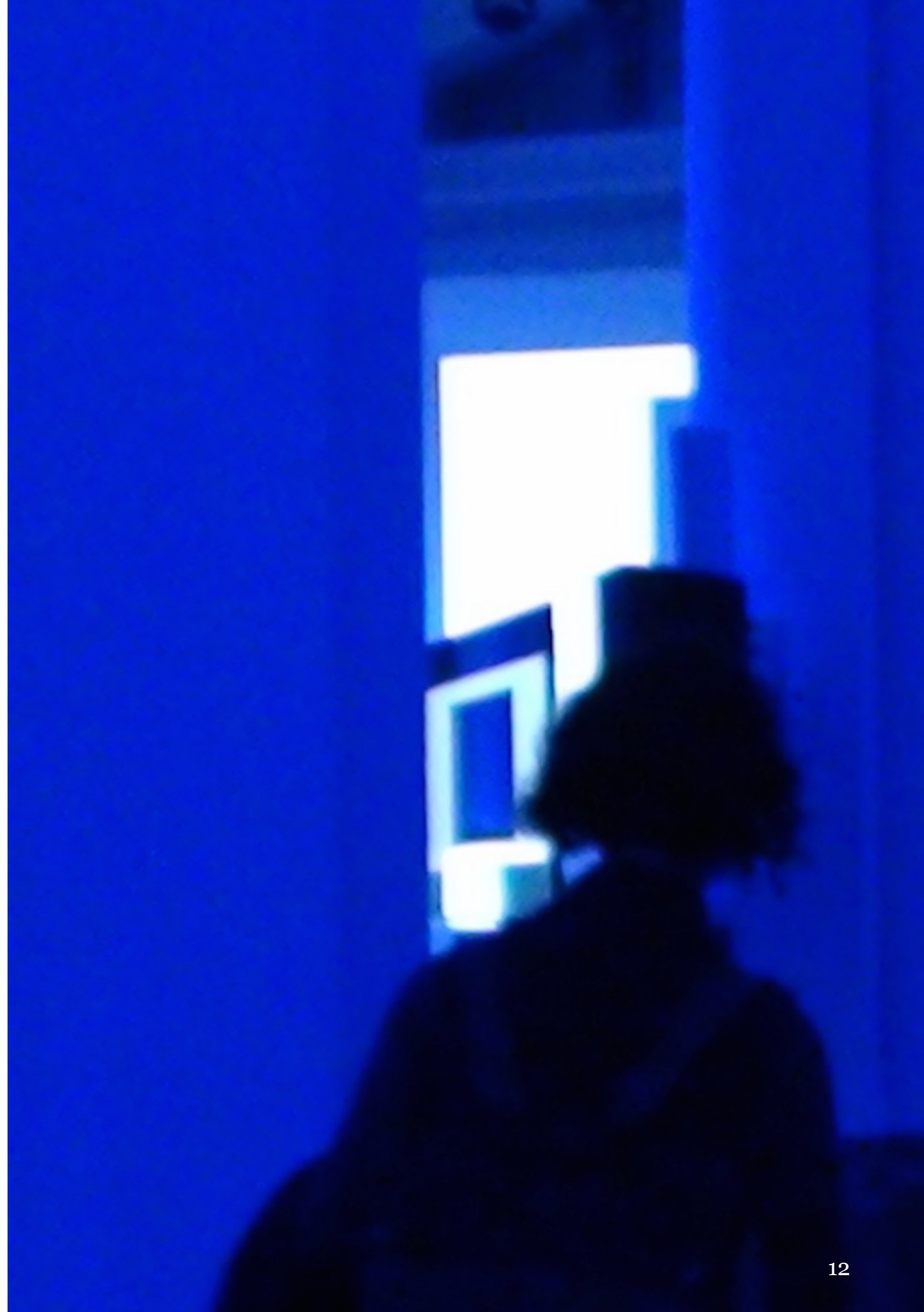
Mira Kallio-Tavin & Minna Suoniemi of **Aalto University** raise questions about current practices and approaches in contemporary art education. A hundred years of art teacher education in Finland was celebrated in spring 2015 so they have a long perspective and background for explaining the most dramatically changed issues. They also introduce the 2018 European InSEA Congress, which will take place in Finland. *Anniina Suominen* makes use of self-portraits to study immigrant and non-immigrant students' depictions of their gender roles in Finland/Europe. Her research deals with vocational college students who have immigrant and refugee backgrounds, either having themselves been born in Finland or whose parents have immigrated to Finland.

Writers from the **University of Helsinki** focus on young children and primary school education. *Seija Kairavuori and Leena Knif* explore cases involving an integrative teaching approach in art education: drawing comics and studying the environment. They conclude that the role of visual arts is justifiable in integrating active knowledge construction. *Kauko Komulainen and Martina Paatela-Nieminen* study teacher students' artworks as multiliteral accumulations of plural meanings and relations that students construct from the fairy tale of Sleeping Beauty. *Kristiina Kumpulainen* studies young children's use of

visual methods to document and share positive events in their lives. She argues that children's voices should be understood as interactional achievements shaped by their cultural, social and material context. *Martina Paatela-Nieminen & Leena Knif* study the use of ICT and show that, as a set of competences, ICT is multifaceted when integrated into art education. *Inkeri Ruokonen and Erica Othman* write about a project in interactive arts education that was done in collaboration with the Ateneum Art Museum, involving the Museum's exhibition "Sibelius and the World of Art" and art workshops. The article focuses on teacher students' design process in a collaborative arts study project in which pupils visited the art museum and experienced the music of Sibelius and of art via new technology. *Sinikka Rusanen* was a visiting researcher in the TAIKAVA project (in the City of Vantaa), which aims to support children with special needs through arts and culture in daily practices with the aid of art specialists. Rusanen explains project's artistic processes, methods and goals. *Sara Sintonen and Maj-Britt Kentz* the latter from the **University of Eastern Finland** are interested in young children as digital learners and creators. They introduce their Mopet project that strives to develop pedagogical approaches towards multimodal literacy.

There are several artists, researchers and educators from the **University of Lapland** writing in this number: *Mirja Hiltunen* writes about stretching the limits of art education through the connections between the interdisciplinary fields of art education, research and artistic activism. She describes art education practice and its contemporary

art dimensions as developed within the Art Education programme at the University of Lapland. She studies performativity and place-specific art and their potential in community-based art education within the context of art teacher training. *Timo Jokela* focuses on the art of art education as he emphasizes the Arts, Humanism, Social and Legal Sciences within a northern eco-social culture. His article deals with environmentally-oriented art and art education and he explains how adopting contemporary art practices has required art education to become critically opened up to the surrounding world and especially between art education and the northern environment of the University of Lapland. *Anniina Koivurova, Karoliina Salo and Kaija Kähkönen* write about museum co-operation between the degree programme of art education at the University of Lapland and Rovaniemi Art Museum. This co-operation has become part of museum pedagogy course. *Annamari Manninen* studies the potential of contemporary art to explore and understand European identity and citizenship among children and young people. She describes the use of a contemporary artwork database that was made in the project, Creative Connections (2012-2014), which involved several partner universities in various countries. *Seija Ulkuniemi* focuses on an interart teaching method for primary school generalist teacher-trainees. Her course is interdisciplinary, combining music, drama and dance, and its aim is to enhance the wellbeing of students and to heighten the connectivity between body and mind.



Three artist/researcher/educators from the **University of Tampere** focus on art in their articles and, in addition, we also have a guest writer from Sweden. *Tarja Karlsson Häikiö's* research is a collaboration project between Tampere University and the **University of Gothenburg** (Göteborg) in Sweden. The project deals with a community-art project with children and youth in schools in the arctic area of five Nordic countries. The children of different nationalities and cultures were given the possibility to reflect on their lives, identities and cultures through the production of both linguistic and visual narratives. *Jouko Pullinen* and *Juha Merta* present a visual essay on Academic Fables that is linked closely to their joint art exhibition in Berlin. The researchers discuss some of their ideas behind the art works, including parts of their students' writings, and urge the reader to join in the interpretation process. *Jussi Mäkelä* is interested in Joseph Beuys' ideas and his method of social sculpture. There are many ideas (e.g. freedom, creativity) that relate to social sculpture. Mäkelä describes his art exhibition, Freedom Relations, and focuses in his artworks on the theme of freedom.

Hannah Kaihovirta-Rosvik and *Minna Rimpilä* of **Åbo Akademi University**, write about an art-based learning project generated by researcher-teachers in primary education. They study how a digitally-blended learning environment may develop multi-literacy learning,

understood as a set of social practices (i.e. models, social semiotics, concepts).

As a concluding remark, it can be seen that there are accumulations of certain ideas and themes in art education on the move that focus on the current time and issues, relevant to the 21st century education. For example, several writers focus on *art per se* (contemporary art, urban art, art of art education, writers' own art exhibitions, art & science), while others concentrate on *children's* art (children as viewers, children's visual methods, babies experiencing colour baths, arts and culture for children with special needs). *Cultures and citizenship* is also a popular issue (European identity, citizenship, cultures, intercultural, immigrant/non-immigrant, Nordic cultures, global cultures, community), and *integration* is referred to very often (integrate, intertext, interart, interdisciplinary, co-operation). Finally, *ICT* was studied in many combinations (media literature, multiliteracy, blended learning, digital learner, multimodal literature, ICT competences). There are also a few integral issues such as *architecture* for children and wider man-made and sustainable environments that are taught through two special schools. *Senior/adult art education* is also seen as an important future theme.

Martina Paatela-Nieminen, guest editor.